

NATIONAL GALLERY OF CANADA
ANNUAL REPORT 2017-18



**National Gallery
of Canada**

**Musée des beaux-arts
du Canada**

Canada

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

Founded in 1880 by the then-Governor General, the Marquess of Lorne, in concert with the Royal Canadian Academy of Arts, the National Gallery of Canada is among Canada’s oldest cultural institutions. With the enactment of the *National Gallery of Canada Act* in 1913, the federal government assumed responsibility for the Gallery and has continued its stewardship through successive Acts of Parliament.

The proclamation of the *Museums Act* on July 1, 1990 changed the Gallery’s status to that of a federal Crown corporation.

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Mandate

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

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

Vision

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

Values

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

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

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

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

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

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

Collections

The following represent the Gallery's major collecting areas:

CANADIAN ART

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

INDIGENOUS ART

- Historical Indigenous Art
- Contemporary Indigenous Art

INTERNATIONAL ART

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

PHOTOGRAPHS

LIBRARY AND ARCHIVAL MATERIAL

Programs

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

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

MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES

Françoise E. Lyon

I am very pleased to present the 2017–18 Annual Report of the National Gallery of Canada (the Gallery).

The year in review was marked by significant accomplishments that advanced the Gallery's strategic priorities and situated the institution for continued success in fulfilling its role as Canada's national museum for the visual arts, now and in the future.

Without a doubt, the opening of the Canadian and Indigenous Galleries on June 15, 2017, marking the 150th anniversary of the Confederation of Canada, was the highlight of 2017–18. Completed on time and on budget, this project was the first comprehensive transformation of both the Gallery's Canadian and Indigenous collections and the permanent collection galleries that showcase them since the landmark facility opened in 1988. The new presentation is unique, in that it seamlessly integrates Canadian and Indigenous art within a comprehensive and expanded storyline of art history in Canada. The new Canadian and Indigenous Galleries are a testament to the relevance of the Gallery to this nation's cultural heritage.

The Gallery's commitment to ensuring that the national collection is accessible to, and appreciated by, as many Canadians as possible was advanced in 2017–18, with the presentation of a suite of impactful exhibitions. These well-attended and critically acclaimed shows include the *2017 Canadian Biennial*; *James Wilson Morrice: The A.K. Prakash Collection in Trust to the Nation*; and *A way out of the mirror*, Geoffrey Farmer's presentation at the 2017 Venice Biennale.

Outstanding works of art were added to the national collection, both through the exceptional generosity of benevolent donors and through purchase. Examples include the impressive donation by Mr. Bob Rennie of some 200 works of art by several world-renowned contemporary artists, and *The Triumph of Galatea* by Simon Vouet, a superb painting that was purchased by the Gallery during the year in review. Works of art such as this enrich the national collection, serving to delight countless generations of Canadians today and for many years to come.

In terms of infrastructure, much has been accomplished in 2017–18. In addition to the transformative project to create the new Canadian and Indigenous Galleries, numerous capital projects funded through Budget 2016 have been launched, including a massive undertaking to replace the windows, skylights and roofs in the Main Entrance Pavilion and Colonnade. The restoration of the Canada Pavilion in Venice, Italy, also proceeded, a project made possible by the remarkable philanthropy of Ms. Reesa Greenberg, who generously financed the entire restoration of this heritage building. Notwithstanding these tremendous achievements, limited resources for recapitalization of the landmark facility — now in its 31st year of operation — will continue to challenge the institution going forward.

Underpinning all of the achievements of the past year are the many people who lie at the heart of the National Gallery of Canada. On behalf of the Board of Trustees, I commend and thank our Director Marc Mayer, along with his management team and staff, as well as the many volunteers, for their dedication, passion and professionalism.

To my Board colleagues, thank you for your devoted service and invaluable contributions throughout 2017-18. I would especially like to thank Mrs. Harriet Walker, my predecessor, who skillfully served as Interim Chair for the nine-month period prior to my appointment.

To the NGC Foundation and its Board of Directors, thank you for your leadership and continued partnership in building sustained financial support for the National Gallery of Canada. The benevolence of the Gallery's many patrons and corporate partners is very much appreciated.

Lastly, I wish to sincerely thank the Honourable Mélanie Joly, Minister of Canadian Heritage, and all of our government partners, for their ongoing support.

MESSAGE FROM THE DIRECTOR AND CEO

Marc Mayer

The year 2017 was an important one for Canada — and for cultural institutions in the National Capital Region — as visitors from around the world travelled to Ottawa to mark the 150th anniversary of Confederation. While here, they were treated to a radically new story of Canadian art, culture and history, along with a more inclusive and frank assessment of our relationship to nature, to the past, and to each other, providing a portrait of a mature society aware of its accomplishments as well as its failures, and one that is poised for a bright future.

The Gallery enjoyed another solid year of attendance in fiscal 2017–18. More than 385,000 people came to see our exhibitions and participate in related activities, despite renovations that kept several of our galleries closed until June 2017. The bulk of the traffic was due to the new Canadian and Indigenous Galleries. The reconfigured space opened on June 15, 2017 to universal praise.

The Galleries' permanent-collection displays offer visitors a more comprehensive narrative of Canada's artistic heritage than ever before. By incorporating outstanding works of Indigenous historical and contemporary art, expanded displays of Canadian silver, and even elaborate needlework from the 17th century, we invite visitors to explore a renewed approach to understanding the origins of art-making in Canada — the story of a collective craving for beauty and meaning that goes back thousands of years on this land, rather than mere hundreds.

While the new Canadian and Indigenous Galleries were perhaps the most public of this year's accomplishments, there were several other important commemorative initiatives. One of these was a special interactive learning centre called *Our Stories*. Designed to complement the Canadian and Indigenous Galleries, this summer installation included information on art techniques and the creative process, while also inviting visitors to explore their own creativity in hands-on activities. I am pleased to note that this immensely popular installation won gold for Best Scenography for a Temporary Exhibition at the International Design Communications Awards in Los Angeles on November 8, 2017.

This was also a year of transformative generosity from our patrons. In May 2017, we received nearly 200 exceptional works of contemporary art from Vancouver businessman and collector Bob Rennie, a gift to the nation in this sesquicentennial year. This is among the largest gifts ever made to Canada's national collection, and includes paintings, sculpture, and mixed-media works by some of today's finest Canadian and international artists. Our former Upper Contemporary gallery (B204) will henceforth be known as Galerie RENNIE Gallery in honour of this outstanding gift. We presented two exhibitions this year featuring works from the Rennie donation: *Into the Collection: Ron Moppett & Damian Moppett*, and the *2017 Canadian Biennial*, which showcased the Gallery's recent acquisitions of Canadian and international contemporary art.

Funding for a major restoration project was provided by Reesa Greenberg, Distinguished Patron of the National Gallery of Canada, with a remarkable \$3-million gift. The Canada Pavilion at the Venice Biennale underwent a complete restoration after six decades of presenting some of Canada's most celebrated artists and architects. The project included restoration of the exterior and interior walls, roof, and glass façade, as well as upgrades to the HVAC and lighting systems.

Milanese architect Alberico Barbiano di Belgiojoso — heir to BBPR studio, original designers of the Pavilion — led the project, which also extended to restoration of the surrounding landscape. Renowned Canadian landscape architect Cornelia Hahn Oberlander, along with Bryce Gauthier of Enns Gauthier Landscape Architects, consulted on renewal of the gardens and pathways surrounding the Canada Pavilion. The newly restored Canada Pavilion was officially unveiled at the Biennale di Architettura in May 2018. It featured a special exhibition exploring the sixty-year life of the Pavilion, and offered an unprecedented study of the building's important modern architecture. We congratulate and thank Karen Colby-Stothart, Director and CEO of the National Gallery of Canada Foundation, for her outstanding work on this project over the past several years.

The Gallery was also honoured to receive a \$2-million gift from Distinguished Patrons Fred and Elizabeth Fountain of Halifax, Nova Scotia. Presented to mark Canada's sesquicentennial, this donation will support the Gallery's National Outreach program and *Art for the Nation 150* initiatives. In recognition of the Fountains' generous gift, the National Gallery of Canada named the garden court inside the Canadian and Indigenous Galleries the Fred & Elizabeth Fountain Garden Court.

As a collecting institution, the Gallery acquires new works on an ongoing basis. Key acquisitions this year included 635 photographs by Paul Strand, presented to the Canadian Photography Institute (CPI) by three Canadian donors who wished to remain anonymous. This exceptional gift covers the photographer's entire career, and makes CPI the most significant holder of Paul Strand photographs in Canada. Other important acquisitions this year include *The Triumph of Galatea* by Simon Vouet, *Bird Totem* by Emily Carr, and *Biinjija'iing Onji (From Inside)* by Rebecca Belmore.

The Gallery supplements its exhibitions with loans from other public and private collections. Owing to the rarity of historical Indigenous works of art, we were gratified to be able to negotiate loans of important objects and works of art for our new Canadian and Indigenous Galleries from generous organizations as wide-ranging as the Canadian Museum of History, the federal Department of Indigenous and Northern Affairs Canada, the Bata Shoe Museum, the Canadian Canoe Museum, the Kitigan Zibi Anishnabeg Cultural Centre, the Ursulines of Quebec, and the National Museum of Natural History in Washington, D.C.

To guide the interweaving of Indigenous art into its new art-historical narrative, the Gallery established an Indigenous Advisory Committee of curators, academics, knowledge-keepers and other authorities. The Gallery also reached out to Indigenous authors and translators to help create key content, and sought advice from Indigenous Elders and other community leaders on how to officially welcome Indigenous works to the Gallery. These rewarding consultations with Indigenous representatives will continue as we organize future exhibitions and programming.

We were privileged this year to receive two works by Gustav Klimt on long-term loan. *Portrait of Elisabeth Lederer* is a wonderful example of Klimt's trademark female portraiture, and *Forest Slope in Unterach on the Attersee* is a glorious example of Klimt's lesser-known landscape paintings. Displayed for the next three years alongside the Gallery's *Hope I* — the only work by Klimt in a Canadian collection — these three paintings offer our visitors a rare opportunity to compare different styles in the artist's oeuvre.

Exhibitions are the lifeblood of public galleries, and this year was dedicated to celebrating creative genius in Canada. The summer's exhibitions included the opening of the new Canadian and Indigenous Galleries, Contemporary Galleries dedicated to Canadian art of the past fifty years, and the temporary installation and learning centre known as *Our Stories*. But we began the fiscal year with the openings of *Photography in Canada: 1960–2000* and *PhotoLab 2: Women Speaking Art*. Together, these exhibitions explored the legacy of photography as both mirror and interpreter of the human condition, and proved popular throughout the summer.

May marked the opening of the 57th International Art Exhibition — La Biennale di Venezia — featuring work by artist Geoffrey Farmer. His spectacular installation, *A way out of the mirror*, incorporated seventy-one brass planks, reminiscent of lumber scattered at the scene of a family tragedy, as well as aluminum and bronze sculptures reflecting a wide range of personal stories with universal implications. Each element, and indeed the pavilion itself, was a fountain: water sprayed in all directions, and reached great heights above the roofline. Geoffrey Farmer's exhibition was easily the most ambitious Canadian representation to date at the storied Biennale.

In October and November, we opened our slate of fall exhibitions. *James Wilson Morrice: The A.K. Prakash Collection in Trust to the Nation*, reflecting a generous gift to the Gallery by Canadian collector Ash Prakash, was the first major Morrice exhibition to be presented in twenty-five years. Featuring forty-nine works by one of Canada's most celebrated modernist artists, the exhibition also explored the relationship between artist and collector while giving us a fine overview of the artist's career.

In October, we opened the fourth edition of the Canadian Biennial, showcasing many of our recent acquisitions of Canadian, Indigenous and international contemporary art. The most critically acclaimed of our Biennials to date, the internationalization of this acquisition-based exhibition series seems to have pleased everyone.

Three photography exhibitions, organized by the Canadian Photography Institute's founding director Luce Lebart, opened in November. *Gold and Silver: Images and Illusions of the Gold Rush* followed the hopes, dreams and illusions of prospectors in search of gold. This widely reviewed exhibition was accompanied by *Frontera*, which featured images of the U.S.-Mexico border by seven contemporary photographers. *PhotoLab 3: Between Friends* presented images produced by young Canadian photographer Andreas Rutkauskas as he travelled the 8,891 kilometres of the Canada-U.S. border.

It is important to us at the Gallery that we continue to support and acknowledge the work of the younger artists who keep our culture thriving. We mentor new talent and raise the profile of emerging and mid-career artists through various initiatives throughout the year. Key among these is the Sobey Art Award for Canadian artists 40 and under, administered in partnership with the Sobey Art Foundation. This year's longlist showcased an astonishing breadth of artistic technique, ranging from performance and video to painting and installation.

In a similar vein, and in partnership with Scotiabank, the CPI presented the inaugural New Generation Photography Award exhibition, showcasing the work of lens-based artists 30 and under. Exceptionally this year, we also presented an exhibition featuring finalists in the RBC Canadian Painting Competition, providing them with national and international exposure.

The Gallery completed two important visitor-focused capital projects this fiscal year. A comprehensive wayfinding and signage project resulted in a unified visual program to identify spaces and help visitors navigate their way through the building. The Gallery's corporate website was redeveloped to achieve an improved design and information architecture, and responsiveness across devices, all administered by a new content-management system. The project also migrated the content of legacy microsites, including the National Gallery of Canada Foundation, Sobey Art Award, and dozens of Gallery microsites.

It was with personal regret, but warm wishes, that I announced the departure of Chief Curator Paul Lang this year. Paul left the Gallery in March to return to his native Alsace where, as the newly appointed Director of the Museums of the City of Strasbourg, he will oversee ten museums around the city. In his seven years with the Gallery, Paul made transformative contributions to the national collection. He was the curator of two marvellous survey exhibitions, one dedicated to the brilliant polymath Gustave Doré, and the other to a revival of interest in the work of Elisabeth Louise Vigée Le Brun, among the finest portraitists of her generation. We have no doubt that Paul will continue to go from strength to strength in his new endeavours, and offer him our warmest best wishes.

This has been a breathtaking year; indeed, many of us are out of breath from the effort! The net effect, I believe, has been to considerably raise the profile of Canadian and Indigenous art and our brilliant, complex and unique visual arts cultures, from time immemorial to the present day.

None of this would have been possible without the stable support of the Government of Canada, the encouragement and guidance of our Trustees, the generous assistance of the National Gallery of Canada Foundation, our many partners, sponsors and donors, and the dedication of the NGC's gifted staff. My sincere thanks goes out to everyone who has helped us raise the bar again this year. Ardent thanks is also owed to our members and visitors, who share their enthusiasm for our exhibitions, programs and activities with family and friends, ensuring that the Gallery continues to be a lively place of culture and delight for a growing audience. Finally, it bears remembering that we work for the people of Canada; our gratitude for their trust, and dedication to their cultural wellbeing run very deep.



Simon Vouet
The Triumph of Galatea, c. 1640–1644
Oil on canvas, 169 × 146 cm



Johan Wierix
The Vision of Saint Hubert, c. 1590–1600
Pen and brown ink on vellum, 5.8 × 8.2 cm



Simeon Solomon

Death and Love, 1865

Pen and black ink and red chalk over graphite on wove paper, 25.3 × 36.4 cm



BGL
Canadassimo (Dépanneur), 2015
Mixed-media installation, 304.8 × 897 × 792.5 cm



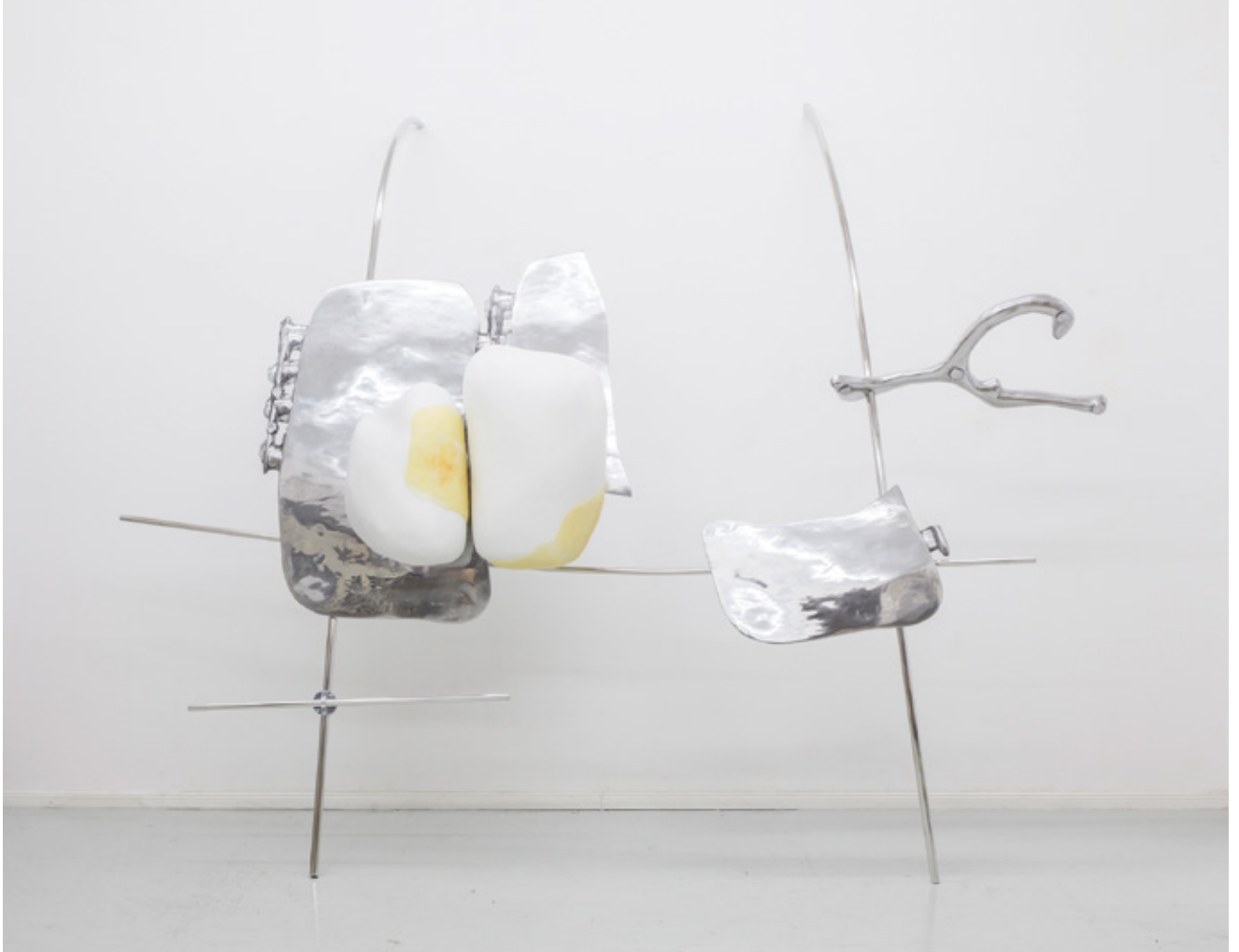
Emily Carr
Bird Totem, c. 1930
Watercolour over graphite on wove paper, 38.1 × 27.9 cm



Julie Mehretu

Conjured Parts (heart), Aleppo, 2016

Ink and acrylic on canvas, 183 × 213.6 × 5.3 cm



Nairy Baghramian

Scruff of the Neck (LL 29/25), 2016

Aluminum, plaster, beeswax, and polystyrene, 260 × 325 × 134 cm



Tim Pitsiulak

Qiatsug's Hand, 2015

Coloured pencil on black wove paper, 119.4 × 123.3 cm



Zachari Logan

Eunuch Tapestry 5, 2015

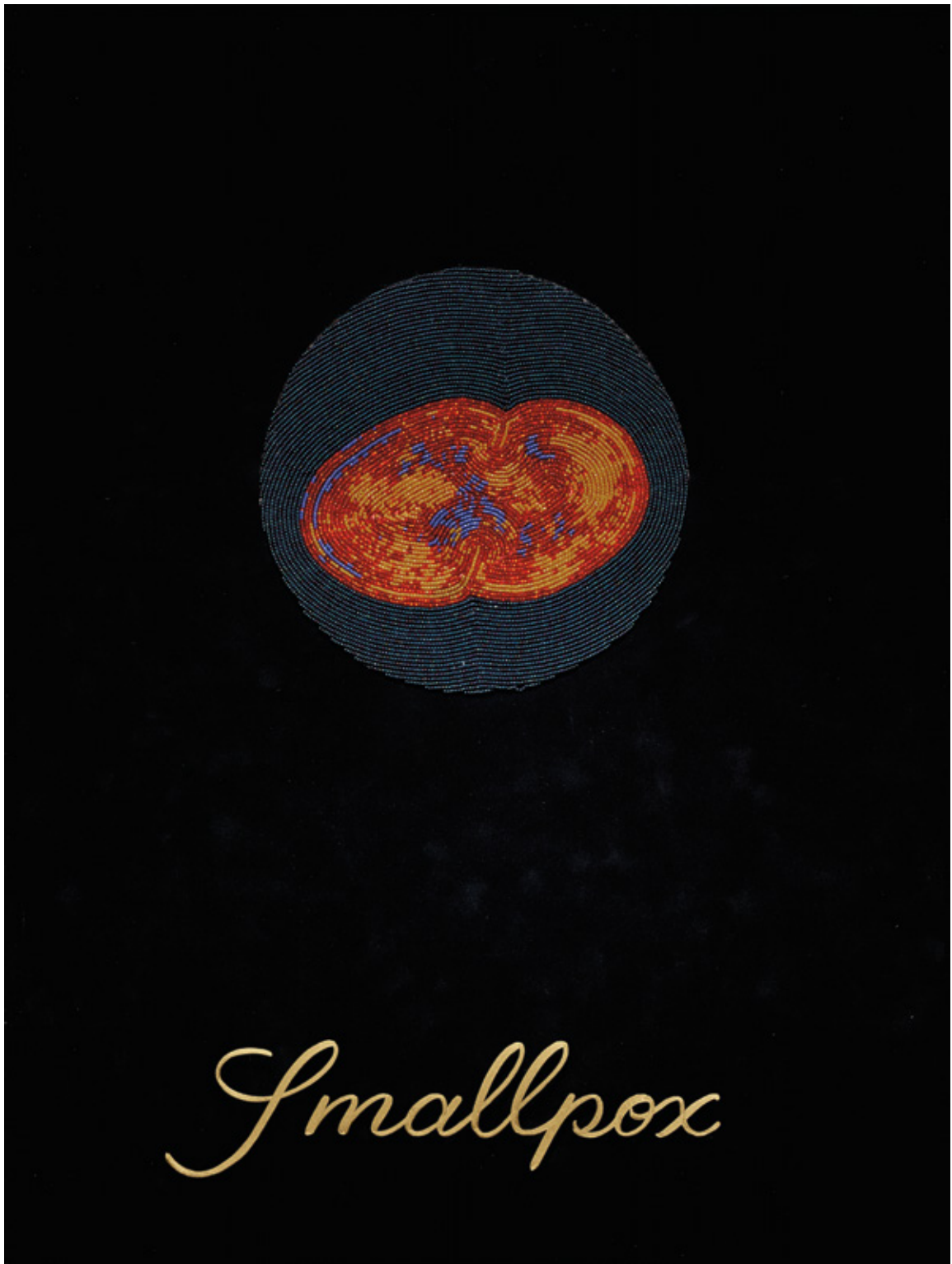
Pastel on black wove paper, 213.3 × 731.5 cm installed



Unknown (Western Cree — Métis artist)

Panel Bag with Abstract and Floral Designs, 1870–1880

Glass beads, iron beads, wool, cotton, hide and cord, 56.5 × 37.5 cm



Ruth Cuthand

Smallpox, 2011

Glass beads, acid-free matboard with rayon flocking, nylon and polycotton thread, acrylic paint, Plexiglas and wood frame, 64 × 49 × 3 cm



Rebecca Belmore
Biinjiya'iiing Onji (From Inside), 2017
Marble, 143 × 208.5 × 209 cm



Leonce Raphael Agbodjélou
Untitled, 2012
Chromogenic print, 159.9 × 110 cm



Josef Maria Eder; Eduard Valenta
Two Goldfish and a Seafish, 1896
Photogravure, 14.8 × 19.4 cm



Victor Kolar

Man with Bag and Soldiers, Ostrava, 1974, printed 1977

Gelatin silver print, 25.5 × 37.3 cm



Leon Levinstein

Untitled, c. 1979

Gelatin silver print, 39.3 × 48.8 cm



Paul Strand
Portrait of Girl, Gaspé, 1936, printed 1950s
Gelatin silver print, 22 × 18.4 cm

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

The Gallery is governed by a Board of Trustees (the Board), appointed by the Minister of Canadian Heritage, with the approval of the Governor in Council. Trustees are nominated for a period not exceeding four years, and each Trustee is eligible to serve three consecutive terms (or, in the case of the Chair and Vice-Chair, two consecutive terms) in that role. If a Trustee is not appointed to take office when the term of an incumbent Trustee expires, the incumbent Trustee may continue in office until a successor is appointed. In December 2017, the Gallery welcomed the appointment of a new Chair and Vice-Chair of its Board of Trustees. As at March 31, 2018, there were three vacancies on the Board.

Through its Chair, the Board is accountable to the Minister who, in turn, is the link between the Gallery and Parliament. The Crown corporation governance model establishes the Board as independent from Management. The Board — which consists of a Chair, a Vice-Chair and up to nine other trustees representing various regions of the country — is responsible for establishing the institution's strategic direction, and for ensuring overall management and control of the Gallery's resources and affairs in fulfillment of the institution's mandate.

Quarterly meetings of the Board of Trustees are supplemented by conference calls as required. Including conference calls, thirty-three meetings of the Board and/or its Committees were held throughout 2017–18: nine meetings of the full Board of Trustees, and twenty-four of its various committees.

Consistent with its obligations as a Crown corporation, and its goal to fully engage Canadians across the country, each year the Board of Trustees holds an Annual Public Meeting (APM), providing stakeholders and members of the public with an opportunity to express their views and seek information about the Gallery's activities. The 2017 APM was held on December 4, at the National Gallery in Ottawa. Participants were provided with an overview of the Gallery's financial situation, recent additions to the national collection, and highlights of its exhibitions and public programs.

BOARD OF TRUSTEES

As at March 31, 2018

CHAIRPERSON

Françoise E. Lyon, Sainte-Julie, Quebec

December 14, 2017 to December 13, 2021

Françoise Lyon is a Senior Executive with twenty-five years' experience in the financial services industry. She is currently the President and Managing Partner of DGC Capital, a Canadian private equity firm. Ms. Lyon holds a Bachelor in Business Administration Degree from École des Hautes Études Commerciales (HEC) in Montréal, and a Certificate in Public Relations Management from McGill University.

Ms. Lyon is a Director of the Washington-based International Women's Forum Leadership Foundation, and Vice-President of the International Women's Forum Canada. She is also a Director of the Quebec Financial Women's Association, and Founder and President of the Women of Influence Circle of the Montreal Museum of Fine Arts. In 2015, *Premières en affaires* magazine named Ms. Lyon one of Quebec's *8 Incontournables de la finance* (Eight Key Female Financial Players). She is also a recipient of the Queen Elizabeth II Diamond Jubilee Medal.

VICE-CHAIRPERSON

Anne-Marie H. Applin, Toronto, Ontario

December 14, 2017 to December 13, 2020

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

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

TRUSTEES

Paul R. Baay, Calgary, Alberta

June 27, 2006 to June 26, 2017¹

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 twenty years' 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. As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Mr. Baay holds an ICD.D designation.

Jean-François Béland, Gatineau, Quebec

February 10, 2010 to February 9, 2018¹

Jean-François Béland is Vice-President, Corporate Strategy at Carbon Engineering, a leading Canadian clean-technology corporation located in Squamish, B.C. He previously 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.), École Nationale d'Administration Publique (MPA and graduate diploma in public administration), École des Hautes Études Commerciales (graduate diploma in management), Bordeaux Business School (MBA), Université Paris IX Dauphine (M.Sc. Strategic Management), and Université Laval (ASC).

Guy Bourgeois, St-Bruno, Quebec

August 4, 2009 to October 3, 2016¹

Guy Bourgeois is a graduate of the Université de Moncton, with a Bachelor of Business Administration (Honours) specializing in marketing. He is currently the Brand Management Director at Transat, an international tour operator headquartered in Montreal. Prior to Transat, he held various senior positions in branding and advertising with Rogers Communications, most recently National Director — Marketing Communications, overseeing go-to-market strategies for the Fido brand. Mr. Bourgeois is also a photographer and a digital artist, whose works have been exhibited at various locations in Montreal.

Linda Hutchison, Kentville, Nova Scotia

January 29, 2008 to February 29, 2016²

Linda Hutchison is a committed supporter of the Nova Scotia College of Art and Design (NSCAD) University, and currently serves as its Associate Vice-President, University Relations. Ms. Hutchison has a business background that includes design work in the corporate and non-profit sectors. She is also an artist with works of art held in the permanent collections of the Nova Scotia Art Bank and Acadia University.

G. Howard Kroon, Calgary, Alberta

March 26, 2009 to April 24, 2017²

G. Howard Kroon is President of The Bodtker Group of Companies. He is a chartered accountant and a graduate of the University of Waterloo, with a Bachelor of Arts (Honours) degree and a Master of Arts degree. Mr. Kroon is the Executive Advisor to Fitmetabolism Inc., a premier exercise physiology/weight-management clinic. As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Mr. Kroon holds an ICD.D designation. Mr. Kroon serves on various boards, and is past-president of the Cochrane Minor Hockey Association. He continues to be highly active in numerous not-for-profit endeavours, both nationally and internationally.

Marsha Sobey, New Glasgow, Nova Scotia

November 1, 2012 to October 31, 2016²

Marsha Sobey spent twenty-two years in the teaching profession. She 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. Ms. Sobey is a committed volunteer, fundraiser and philanthropist, and is currently a Governor on the Board of Governors of Saint Mary's University, and a Director of the Children's Wish Foundation in Nova Scotia.

¹ Although the terms of office for Paul Baay, Jean-François Béland and Guy Bourgeois have expired, as per the *Museums Act*, they have each agreed to continue in office until a successor is appointed.

² Although the terms of office for Linda Hutchison, G. Howard Kroon and Marsha Sobey have expired, as per the *Museums Act*, they have each agreed to continue in office until a successor is appointed.

COMMITTEES OF THE BOARD OF TRUSTEES

As at March 31, 2018

The work of the Board of Trustees is facilitated through the following six committees, which meet regularly and make recommendations to the Board.

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

Each 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 the National Gallery of Canada's collections. It approves acquisitions valued between \$100,000 and \$1 million on behalf of the Board, and makes recommendations to the Board of Trustees for acquisitions valued at \$1 million or greater. The Committee held five meetings during the year.

Chairperson

Guy Bourgeois

Members

Anne-Marie H. Applin
Paul Baay
Linda Hutchison
Two vacancies

Advisors

Marta Braun
Ann Davis
Stephanie Dickey
Nahum Gelber (emeritus)
Reesa Greenberg
Phyllis Lambert (emeritus)
Ruth Phillips

AUDIT AND FINANCE COMMITTEE

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

Chair

G. Howard Kroon

Members

Anne-Marie H. Applin
Paul R. Baay
Jean-François Béland
Marsha Sobey
One vacancy

EXECUTIVE COMMITTEE

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board. As there were nine meetings of the full Board of Trustees in 2017–18, the Executive Committee did not meet during the year in review.

Chair

Françoise E. Lyon

Vice-Chair

Anne-Marie H. Applin

Members

Paul R. Baay
Jean-François Béland
Linda Hutchison
G. Howard Kroon
One vacancy

GOVERNANCE AND NOMINATING COMMITTEE

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

Chair

Vacant

Members

Anne-Marie H. Applin
Paul Baay
Guy Bourgeois
Linda Hutchison
G. Howard Kroon
One vacancy

HUMAN RESOURCES COMMITTEE

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

Chair

Linda Hutchison

Members

Jean-François Béland
G. Howard Kroon
Marsha Sobey
Two vacancies

PROGRAMMES AND ADVANCEMENT COMMITTEE

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

Chair

Jean-François Béland

Members

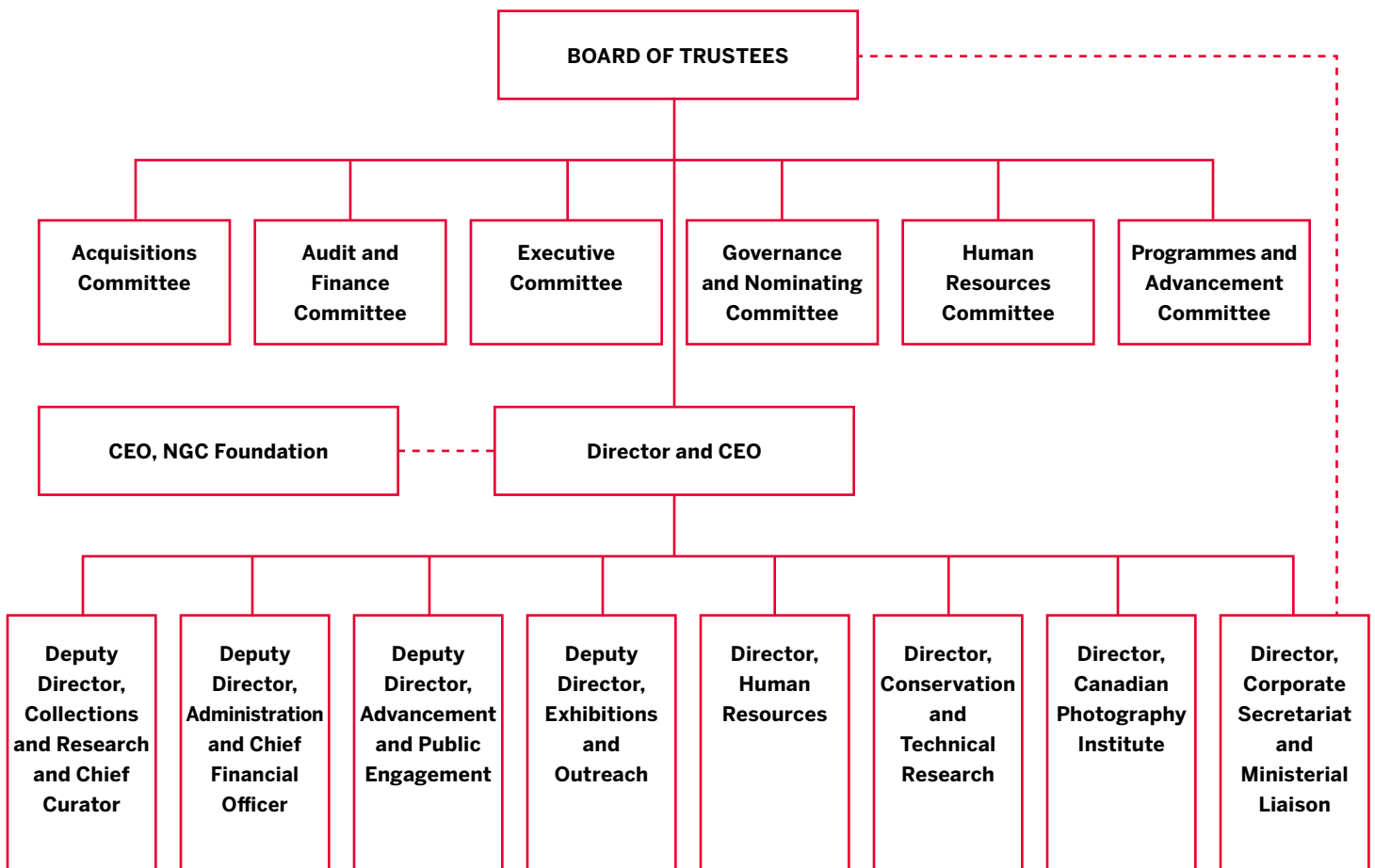
Guy Bourgeois
Marsha Sobey
Three vacancies

MANAGEMENT

As at March 31, 2018

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

NGC Organizational Chart as at March 31, 2018



DIRECTORS

Marc Mayer
Director and Chief Executive Officer

Jean-François Bilodeau
Deputy Director, Advancement and Public Engagement

Anne Eschapasse
Deputy Director, Exhibitions and Outreach

Julie Peckham
Deputy Director, Administration, and Chief Financial Officer

Ann Thomas
Acting Chief Curator

Sylvain Bordeleau
Acting Director, Human Resources

Stephen Gritt
Director, Conservation and Technical Research

Luce Lebart
Director, Canadian Photography Institute (CPI)

Matthew Symonds
Director, Corporate Secretariat and Ministerial Liaison

Karen Colby-Stothart
Chief Executive Officer, NGC Foundation

CHIEFS

Abby Warren
Acting Chief, Boutique

Bernardo Gallo
Acting Chief, Human Resources

Cyndie Campbell
Chief, Library, Archives and Research Fellowships Programs

Jean-François Castonguay
Chief, Technical Services

Doris Couture-Rigert
Chief, Restoration Conservation Laboratory

Sonya Dumais
Chief, Collections Management

Gary Goodacre
Chief, Education and Public Programs

Nigel Holmes
Chief, Information and Technology Officer

Junia-Elli Jorgji
Chief, Design Services

Ivan Parisien
Chief, Publications and Copyright

Edmond Richard
Chief, Facilities Planning and Management

Michelle Robitaille
Chief, Partnership and Community Engagement

Gary Rousseau
Chief, Protection Services

Marie-Claude Rousseau
Chief, Exhibitions and Loans Programs

Margaret Skulska
Chief, Strategic Planning and Risk Management

Michael Testa
Chief, Finance

Léo Tousignant
Chief, Visitor Services

Taylor van Blokland
Chief, Membership and Annual Giving

Lisa Walli
Chief, Marketing and New Media

CURATORS

Katerina Atanassova
Senior Curator, Canadian Art

Josée Drouin-Brisebois
Senior Curator, Contemporary Art

Sonia Del Re
Senior Curator, Prints and Drawings

Greg A. Hill
Senior Curator, Audain Chair of Indigenous Art

Anabelle Kienle Ponka
Acting Senior Curator, European Art

Vacant
Senior Curator, Photographs

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

Collection: The Gallery acquires art, conducts research and preserves the collection for present and future generations through comprehensive conservation initiatives.

Outreach: The Gallery exhibits art in Canada and abroad, and educates and communicates about the importance of the visual arts to Canadians from all walks of life in various regions of the country.

Accommodation: The Gallery ensures that building operations are carried out efficiently and sound investments are made in capital infrastructure so that facilities are secure, suitable for the preservation and exhibition of the national collection, and safe for visitors and staff.

Internal Services: The Gallery provides for sound governance, effective management of its financial and human resources, and optimization of revenue in support of programs and initiatives.

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

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

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

The strategic priorities articulated in this Annual Report are set forth in the Gallery's Corporate Plan. In establishing its strategic priorities, the Gallery considers a number of external and internal factors. These range from external pressures — such as national and international economic conditions, government policy, demographic trends and technological changes — to internal challenges such as labour relations, staff recruitment and retention, resource availability and facilities requirements. In considering these factors, the Gallery's Corporate Plan addresses potential risks to the institution's ability to achieve its objectives, and articulates risk-mitigating strategies for each identified risk.

**PROGRAM ALIGNMENT ARCHITECTURE (PAA)
OVERVIEW OF PROGRAMS, STRATEGIC PRIORITIES AND OUTCOMES**

Government of Canada Outcome	A vibrant Canadian culture and heritage.			
Legislated Mandate	To develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.			
Ultimate Strategic Outcome	Interest in, knowledge of, and appreciation and respect for visual art through a collection of historic and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada.			
Programs	Collection	Outreach	Accommodation	Internal Services
Sub-Programs	Acquisitions Research Preservation	Exhibitions Education Communications	Building Operations Capital	Governance Administration Revenue Generation
Strategic Priorities for the Planning Period and Their Outcomes	<p align="center">Increase Attendance <i>The Gallery's programming and the quality of the visitor experience consistently attract a large and diverse audience.</i></p>			
	<p align="center">Diversify Revenues <i>Revenue sources are established that contribute materially to the institution's financial sustainability and growth.</i></p>			
	<p align="center">Invest in Infrastructure <i>The Gallery's infrastructure — its collections, facilities, systems, business tools, partnerships and networks — is strengthened to support delivery of the Gallery's mandate.</i></p>			

Program 1: COLLECTION

Since its founding in 1880, the Gallery has built a renowned collection of more than 77,000 historical and contemporary works of art, produced by significant Canadian and international artists. The national art collection is rich and varied, and consists of sculptures, paintings, drawings, prints, photographs, videos, installations and sound art.

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

ACQUISITIONS

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

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

RESEARCH

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

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

PRESERVATION

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

Conservators undertake a broad range of activities: technical research, scientific examination, prevention of deterioration and damage, conservation treatment, risk management, documentation and education. They carry out meticulous examinations and assessments of works being considered for acquisition and, as required, treat all works slated for exhibition or loan.

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

Results for COLLECTION

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

As at March 31, 2018, the Gallery had received 817 works of art as gifts from thirty-seven donors, worth close to \$7.9 million. This number includes ninety works that were classified as rare and historical treasures, and donated to the NGC Library and Archives.

In addition to donations, the Gallery purchased 229 works of art worth \$6.3 million. As a result, 1,046 works — both donated and purchased and totalling close to \$14.2 million — were added to the national collection.

Notable acquisitions in 2017–18 included:

By gift:

- 635 gelatin silver prints, dating from 1915 to the 1970s, by Paul Strand;
- *Bird Totem*, c. 1930 by Emily Carr;
- *Water Planet*, 2001 by Bill Vazan;
- *Hotel Room*, 2008 by Ian Wallace; and
- *Méduse*, 2006 by Nicolas Baier.

By purchase:

- *The Triumph of Galatea*, c. 1640–44 by Simon Vouet;
- *Conjured Parts (heart), Aleppo*, 2016 by Julie Mehrutu;
- *Scruff of the Neck (LL 29/25)*, 2016 by Nairy Baghramian;
- *Canadassimo (Dépanneur)*, 2015 by BGL;
- *Les Goddesses*, 2011 and *Hemlock Forest*, 2016 by Moyra Davey;
- *Paperwork and the Will of Capital, Press VI*, 2015 by Taryn Simon; and
- *Praying Mantis*, 2017 by Geoffrey Farmer.

Photographs

To thoroughly research the national photography collection, the Canadian Photography Institute (CPI) established its Research Fellowship Program in 2017, awarding fellowships to five recipients. The selection committee chose research projects that contribute to the history of photography and foster a better understanding of the Institute's collections. Candidates from diverse backgrounds — including the visual arts, museology, history, science, sociology, philosophy, and film and television studies — were considered. The Research Fellowship Program is made possible through the support of Scotiabank, the Canadian Photography Institute's Founding Partner.

Prints and Drawings

With the generous support of the National Gallery of Canada Foundation, the Department of Prints and Drawings was re-established in November 2017. The Department will oversee large holdings of more than 27,000 works on paper, created around the world over the span of six centuries. These works require the attention of staff with specialized expertise, who will manage the activities of documenting, augmenting, exhibiting, lending and touring this large collection.

Program 2: OUTREACH

To fulfill its mandate to further knowledge, understanding and enjoyment of the visual arts, the Gallery provides broad access to art in general, and to its collections in particular, through its dynamic Outreach program.

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

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

EXHIBITIONS

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

Through its NGC@ program, the Gallery partners³ with large regional institutions while also forming strong regionally based art community partnerships. Its two current NGC@ partners — the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery — enjoy access to works from the national collection, which are presented as NGC-branded exhibitions in their spaces.

The NGC partnership program is complemented by four other prestigious exhibitions of which the Gallery is the principal organizer: the Sobey Art Award, the Governor General's Awards in Visual and Media Arts, the New Generation Photography Award, and Canada's representation at the International Art Biennale in Venice, Italy.

In addition to its exhibitions, through its loans program, the Gallery participates in a wide range of special exhibitions organized by other museums in Canada and abroad.

EDUCATION

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

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

COMMUNICATIONS

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

³ For the purposes of this Annual Report, the terms "partner" and "partnership" refer to liaisons with other organizations with similar purposes to those of the Gallery, as provided for in the *Museums Act*, section 6(1) (i) and (m).

Results for OUTREACH

Exhibitions in Ottawa

In 2017–18, the Gallery organized thirty-four exhibitions, twenty-two of which were presented in Ottawa. Highlights of the exhibition program in Ottawa included the following:

- *Joseph Beuys* (December 1, 2015 to November 26, 2017). The exhibition provided visitors with a rare opportunity to experience works by one of the twentieth century's most influential artists, who was renowned for introducing a new theory of sculpture, and an expanded concept of art in the years following the Second World War. Spanning four decades of the late German artist's enigmatic practice, this special exhibition brought together seventeen major sculptures, on public view for the first time in North America.
- *2017 Canadian Biennial* (October 19, 2017 to March 18, 2018). This fourth edition of the Canadian Biennial brought together a comprehensive selection of works acquired since 2014 by the Gallery's departments of Contemporary Art and Indigenous Art, and by the Canadian Photography Institute. This was also the first biennial to feature artists working both in Canada and internationally, and revealed the dynamic ways in which artists engage with the increasingly globalized world of contemporary art.
- *James Wilson Morrice: The A.K. Prakash Collection in Trust to the Nation* (October 13, 2017 to March 18, 2018). Taking visitors on a journey of collecting, this exhibition was part of the Masterpiece in Focus series and explored the relationship between collector A.K. Prakash and artist James Wilson Morrice. The collection was donated to the Gallery in 2015, in honour of the 150th anniversary of the artist's birth. Weaving together the story of artist and collector, all forty-nine works (forty-five oil paintings and four watercolours) were on display.

Highlights from the Canadian Photography Institute (CPI) of the National Gallery of Canada Canada included:

- *Gold and Silver: Images and Illusions of the Gold Rush*. Through captivating images ranging from scenes of California's rivers to the snow-capped peaks of Yukon, this exhibition followed the hopes and dreams of an entire generation of prospectors who took to the trails in search of gold. Organized by the CPI in partnership with Library and Archives Canada, the exhibition was made possible thanks to the donation of *The Origins of Photography* collection from the Archives of Modern Conflict.
- *Frontera: Views of the U.S.-Mexico Border*. Developed in collaboration with the FotoMexico festival, this show featured seven contemporary photographers' views of the United States-Mexico border.
- *PhotoLab 3: Between Friends*. This exhibition featured images taken by young Canadian photographer Andreas Rutkauskas, as he traveled the 8,891 kilometres of the Canada–United States border.

On March 13, 2018, Scotiabank awarded the inaugural New Generation Photography Award, in partnership with the Canadian Photography Institute of the National Gallery of Canada. The Award recognizes up-and-coming artists ages 30 and under, working in Canada in the photographic medium. Selected from a longlist of twenty-four nominees, Elisa Julia Gilmour of Toronto, Meryl McMaster of Ottawa, and Deanna Pizzitelli of Ottawa, were singled out for making outstanding work in the photographic arts so early in their careers. Each artist receives \$10,000 in prize money, as well as exhibition at the National Gallery of Canada and the opportunity to work closely with CPI curators and production staff onsite.

Commemorating the 150th Anniversary of Confederation in 2017

Throughout 2016–17 and into the first quarter of 2017–18, significant Gallery resources were dedicated to the Gallery's signature project marking the 150th anniversary of Confederation: the revisioning and complete renovation of the Canadian and Indigenous Galleries (CIG). The reconceived CIG opened on June 15, 2017 with the presentation of *Canadian and Indigenous Art: From Time Immemorial to 1967*. This permanent exhibition features close to 800 Canadian and Indigenous works of art — including paintings, drawings, sculpture, decorative arts, photographs, and videos — offering visitors a new take on the cultural riches of this land. Visitors rediscover iconic works from the national collection — many of which have been recently restored — along with more recent acquisitions.

A key component of this transformative initiative was the integration of Indigenous art within an expanded storyline to broaden the representation of art history in Canada. The Indigenous art presented in the CIG — produced by First Nations, Inuit and Métis artists across Canada — confirms its integral place within Canada's artistic narrative. The seamless integration of Indigenous art with Canadian art was guided by an Indigenous Advisory Committee, composed of experts in Indigenous art, the overwhelming majority of whom were themselves Indigenous, who assisted the Gallery in identifying the finest known examples of Indigenous creation in Canada. Additionally, strategic partnerships with Library and Archives Canada and the Canadian Museum of History were key to this project's success. Borrowed material from these institutions, and other museums, enriched content throughout the new galleries, resulting in a broadened context of Canadian art history that is more inclusive of Indigenous culture.

The journey through the new Canadian and Indigenous Galleries begins with early Indigenous works, spans the years following European contact, explores the founding and growth of Canada as a country, and continues into the dynamic twentieth century to 1967.

A second, temporary installation in the Contemporary Galleries, which opened in May 2017, pursued the story from 1968 to the present day. This special exhibition featured more than 150 works in all media, from the feminist art movement of the 1970s to present-day Inuit art. It explored the richness of the national collection of Canadian and Indigenous contemporary art. Given limitations on available exhibition space for permanent exhibitions, this presentation will be on view until Summer 2018. The Contemporary Galleries will then revert to rotational programming, affording visitors an opportunity to experience the breadth of Canadian excellence in contemporary art, within a global context, over the past fifty years.

Reinstallation of the CIG also included the re-landscaping of the Garden Court. The newly named Fred & Elizabeth Fountain Garden Court, redesigned by celebrated landscape architect Cornelia Hahn Oberlander, in collaboration with ENNS Gauthier Landscape Architect, both of Vancouver, was inaugurated on March 28, 2018.

To coincide with Canada's sesquicentennial, in addition to renovations of the CIG, the Gallery published *Art in Canada* by Marc Mayer, Director of the NGC. Unlike any previous survey of Canadian art and artists, the book represents an exploration of every conceivable medium and form of art created in this land. In particular, Indigenous, women and emerging Canadian artists are more comprehensively included in the pantheon of art in Canada.

Exhibitions Outside Ottawa

In addition to its programming in Ottawa, there were twelve exhibitions — organized solely by the Gallery or in partnership with other museums — on view throughout Canada, in the United Kingdom, and in Italy. These were exhibitions presented in relation to one of the Gallery's outreach vehicles: the travelling exhibitions program, an international partnership, or the NGC@ partnerships with the Art Gallery of Alberta in Edmonton, and the Winnipeg Art Gallery. The latter outreach model affords Canadians in both metropolitan centres an opportunity to experience art from the national collection.

Exhibitions presented outside of Ottawa included the projects described below.

- Edmonton: *Turbulent Landings — 2017 Canadian Biennial* (September 30, 2017 to January 7, 2018). This exhibition, presented in tandem with the *2017 Canadian Biennial* in Ottawa, was organized in collaboration with the Art Gallery of Alberta. The exhibition featured recent works by John Akomfrah, Shuvinai Ashoona, Rebecca Belmore, Mark Bradford, Beau Dick, Julie Mehretu, Kent Monkman, John Noestheden, Chris Ofili, Edward Poitras, Kelly Richardson, Wael Shawky and Hajra Waheed.
- Winnipeg: *Picasso: Man and Beast. The Vollard Suite of Prints* (May 13 to August 13, 2017), and *David Altmejd: The Vessel* (November 25, 2017 to April 29, 2018).
- Toronto: *The 2017 Sobey Art Award* (October 24 to December 9, 2017) featured works by Ursula Johnson, the 2017 Sobey Art Award winner, along with art created by the four other finalists, in a group exhibition at the University of Toronto Art Museum. The Sobey Art Award is the pre-eminent prize for Canadian artists ages 40 and under, and is jointly administered by the National Gallery of Canada and the Sobey Art Foundation.

- Canadian tour of *Alex Janvier* exhibition: This retrospective, dedicated to Alex Janvier, a Dene-Suline artist from Cold Lake, Alberta, travelled throughout 2017–18, with shows in Regina at the MacKenzie Art Gallery, in Kleinburg at the McMichael Canadian Art Collection, and in Fredericton at the Beaverbrook Art Gallery.

Venice Biennale

Held in Venice, Italy, every two years, the Venice Biennale is the most prestigious contemporary art event in the world. For more than 60 years, Canada has sent official representation to the Biennale, showcasing the work of accomplished Canadian artists. The resulting installation is featured in the Canada Pavilion, a unique venue located in the Giardini di Castello and operated by the NGC.

In 2017, Canada was represented by Geoffrey Farmer, who is known for meticulously crafted projects combining theatrical techniques with historically sourced material. For his Biennale exhibition, Farmer installed *A way out of the mirror* — a striking installation interweaving diverse stories of collision and reconciliation. The exhibition offered visitors a new way of experiencing the Canada Pavilion, in which the architectural history of the building was entwined with the installation itself.

Commissioned by the National Gallery of Canada, and produced in partnership with the Canada Council for the Arts, this exhibition supported the Government's initiative of Showcasing Canadian Artistic Expressions Abroad. Canada's representation at the Venice Biennale was made possible through the generous financial support of Presenting Sponsor Royal Bank of Canada, Major Sponsor Aimia, and through private philanthropy and corporate sponsorship secured by the National Gallery of Canada Foundation.

Outreach to Indigenous Communities

During the year, through a variety programming and other initiatives, the Gallery connected with Indigenous communities in Ottawa and across the country. Highlights included the initiatives described below.

- The Indigenous Advisory Committee and a group of local Elders were consulted to help the Gallery plan and implement welcoming ceremonies for objects being displayed in the new Canadian and Indigenous Galleries. Consultations to guide associated public programming and community engagement continued throughout the year.
- Creative Thursday workshops on beading, free of charge to Gallery visitors, were delivered by Inuk artist Karen Fleming in June and July 2017, in conjunction with the reopening of the transformed Canadian and Indigenous Galleries.
- To mark National Indigenous Day (June 21) and the International Day of Indigenous Peoples (August 11), the Gallery hosted special drumming performances and tours featuring Indigenous art.
- An artist talk and workshop with artist Faye Heavyshield was delivered in Ottawa at the Wabano Centre for Aboriginal Health in January 2018.
- An onstage conversation with Mi'kmaq artist and Sobey Award winner Ursula Johnson took place in March 2018.
- A variety of free tours of the Canadian and Indigenous Galleries were provided to local Indigenous groups. The Gallery's Educator for Indigenous Programs and Outreach also delivered in-class presentations to local high schools and community centres.

Partnerships

The Gallery often partners with other organizations, institutions and festival organizers on high-profile programs and events. Notable partnerships in 2017–18 included the projects described below.

- Contemporary Conversations, a speaking series created in partnership with the Art in Embassies Program and the United States Embassy in Ottawa, returned for a new season. Contemporary Conversations invites important American artists to Ottawa for discussions on topics that transcend national borders, inspire critical thinking, and connect people across cultures.
- The Toronto International Film Festival partnership was expanded to include both a TIFF Film Circuit as well as Canada's TIFF TOP TEN. This collaboration offers a new and unique experience, bringing together cinema, food and conversation. The Gallery was also the proud venue partner for the: Ottawa International Animation Festival, Inside Out Film Festival as well as the European Film Festival.
- As part of the 150th Anniversary of Confederation, we partnered with a number of cultural organizations to bring special programming to the Gallery, including: Music and Beyond, Odyssey Showcase, and Ottawa 2017.
- The Curatorial Studies Program, a partnership with Carleton University's Art History Department continued to train the next generation of art historians and curators.

Loans

Due to the breadth, quality and the uniqueness of the national collection, the Gallery receives a significant number of loan requests each year, attesting to the excellence of its art acquisitions. In 2017–18, the Gallery's loans program was highly successful. In 2017–18, the Gallery loaned a total of 354 works of art to other institutions through various NGC loan programs. Of this number, 184 works were displayed as part of the Loans Out program in forty-nine institutions around the world (see the Loans section of this Report).

In keeping with its mandate *to make art known and further the enjoyment of art among all Canadians*, in 2017–18, the Gallery borrowed 340 works for presentation in Ottawa, from Canadian and international museums, galleries and private collections around the world.

Among these, two works were offered to the Gallery as long-term loans: *Portrait of Elisabeth Lederer* (1914–16) and *Forest Slope in Unterach on the Attersee* (1916), both created by one of the greatest artists of the twentieth century, Gustav Klimt. Displayed with *Hope I* (1903) — a commanding example of Klimt's trademark female portraiture, which the Gallery purchased in 1970 — the Gallery offers visitors a rare opportunity to view three Klimt paintings in the European galleries.

Education and Public Programs

To complement the opening of the Canadian and Indigenous Galleries, the *2017 Canadian Biennial* and other special exhibitions, a wide variety of education and public programming activities were delivered throughout 2017–18. These initiatives included lectures with artists and curators, musical performances, and film screenings, among others. Highlights include the programs described below.

- For the new Canadian and Indigenous Galleries, innovative, visitor-focused educational content was produced. Wherever possible, extended labels featured the language of the maker(s) of objects on display — for example, for a work of Cree origin, the label was in English, French and Cree. In addition, new scholarship shed light on the significant contributions of women and immigrants. Canadian photography also had a recurring presence throughout the educational narrative.

- *Family Sundays* were the most attended public program at the Gallery. Designed for families with children ages 12 and under, theme-based activities helped young visitors discover the national collection while having fun as they learned about art, and created their own works.
- The *Artissimo* kiosk, for children ages 3 and up, offered a host of discovery activities and a chance for participants to make their own art and share their creations with Museum visitors in the *Artissimo Gallery*. *Artissimo Studio* was the place to go for fun family activities.

In November 2017, the Gallery received a special accolade for *Our Stories*, an educational installation created in support of the new Canadian and Indigenous Galleries. The Gallery was presented with the International Design Communications Award (IDCA) for Best Scenography for a Temporary Exhibition. This prestigious award applauds communication initiatives across the art world, and recognizes innovative design and its impact on the visitor experience — particularly the creative use of space and an efficient visitor journey.

Overall, the Gallery saw a significant increase in the number of visitors enjoying its educational and public programming. More than 171,000 people attended the Gallery’s programming during 2017–18, representing an increase of 20% over the previous fiscal year.



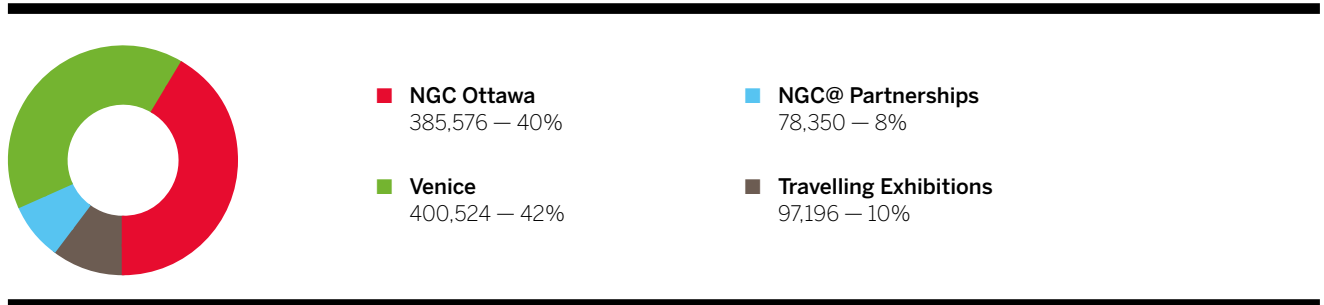
Photos: © Photolux Studio

Attendance

Owing to another solid year and ongoing visitor-centric initiatives, in 2017–18 the Gallery welcomed 385,576 visitors to its Ottawa location. This figure is similar to attendance in 2016–17 of 385,135 visitors to the Ottawa site.

In addition to the Gallery's programming in Ottawa, 576,070 people visited Gallery exhibitions on view beyond the National Capital Region, such as travelling exhibitions or programs organized by the Gallery and its partners.

Attendance by Venue



Attendance for Canada's exhibition at the 2017 Venice Biennale was impressive, with more than 400,000 visitors: an increase of 56% when compared to attendance at the Canada Pavilion during the 2015 Biennale.

Virtual Presence

Leveraging digital technology as a means of providing the greatest number of Canadians, and others worldwide, with access to the Gallery's collection — and the scholarship surrounding it — remained an area of focus during 2017–18. The Gallery's website and its digital publications — the Gallery's online *Magazine* and the *National Gallery of Canada Review* — were primary means of sharing the national collection with art lovers across the country and abroad.

Serving as the go-to source for information about the world of Canadian art and events taking place at the Gallery, the *Magazine* delivered frequently updated material of interest to both the art community and the general public, presented in a format that is easily accessible on any device. Articles, artist interviews, studio visits, videos, photo galleries, exhibition recommendations, films and books, as well as behind-the-scenes views of the art world, were all featured.

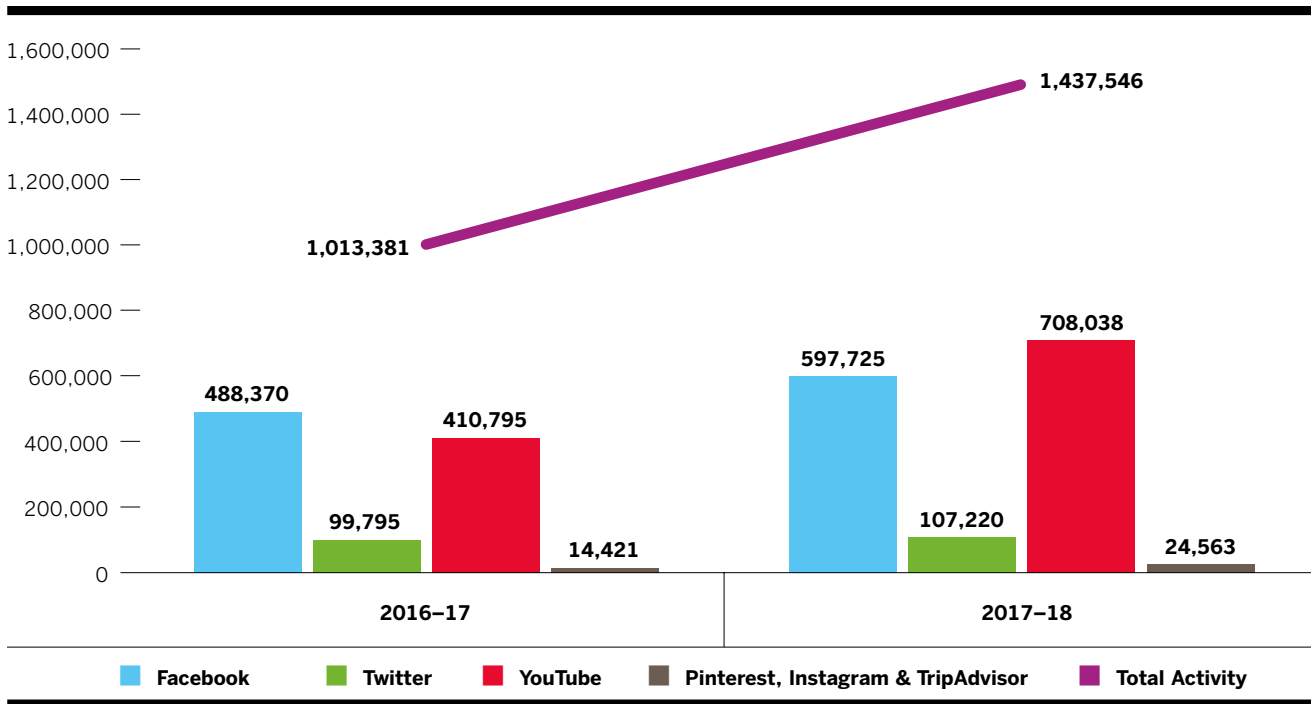
The *National Gallery of Canada Review* is the Gallery's official scholarly journal. Published online once a year, by the University of Toronto Press on behalf of the Gallery, the *Review* is an open-access bilingual resource that embraces original research on works in the Gallery's collection and the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

To share the national collection with people living outside of Ottawa, copyright permitting, the Gallery digitizes and posts images of works of art on its website. Close to 20% of works from the national collection are available online for public view. Efforts are ongoing to increase the number of works accessible online.

In 2017–18, the Gallery registered 882,332 individual visitors to its website, 1,198,642 user sessions, and 4,084,063 pageviews.

During the year in review, audience engagement with the Gallery through six social media feeds — Facebook, Twitter, YouTube, Instagram, Pinterest and TripAdvisor — remained high, with 1,437,546 followers, subscribers and active users recorded as of March 31, 2018. This represents a significant increase of 41% over the previous year.

Social Media Activity (number of followers, subscribers and active users)



Overall, during the past year, through a wide range of stimulating programming and outreach activities, presented both online and at various physical sites, the Gallery furthered knowledge, understanding and enjoyment of art in Canada and abroad. Combined attendance to the Gallery totalled 1,843,978 visitors: an increase of 14% over the previous fiscal year. Combined attendance includes physical attendance at the main facility in Ottawa, and at all other venues where the Gallery was present, as well as virtual attendance based on the number of individual visitors to the Gallery's website.

Program 3: ACCOMMODATION

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

BUILDING OPERATIONS

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

CAPITAL

The Gallery's Ottawa facility, in operation since 1988, is a national landmark building. Maintaining the architectural appeal and structural, mechanical and electrical systems of this iconic facility is essential to the Gallery's long-term sustainability and its capacity to attract and maintain high numbers of visitors, donors and sponsors. The Gallery maintains a Long-Term Capital Plan, and invests resources in physical and technological infrastructure as required.

Results for ACCOMMODATION

Building Operations and Capital Investments

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

In 2017–18, a total of \$8.3 million was invested in capital projects. This level of investment in a wide variety of projects was achieved through annual capital appropriations of \$1 million, external restriction by the Board of Trustees of \$1.9 million from operating to capital, \$5.7 million in capital funding allocated in Budget 2016, and contributions of \$1.6 million and \$60,000 from the NGC Foundation and the Compass Group respectively.

Initiated in 2016–17, the Gallery's major capital project — the re-conception and complete renovation of the permanent collection galleries dedicated to Canadian art — continued into 2017–18. At a total cost of \$7.9 million, this milestone project was financed using unrestricted net assets (reserves accumulated from surplus revenue over expenses of previous years) as well as annual appropriations, and funding from the NGC Foundation. This project represented the largest transformation of gallery space since the current facility opened in 1988. The redesigned and renovated galleries now incorporate the most-up-to date LED lighting technology and accessibility standards for museums. They also feature custom-made display cases for works of art, significantly enhancing the visitor experience.

Concurrent with the CIG initiative, improved wayfinding and redesigned signage within the facility was implemented during the spring of 2017.

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

Photo: © NGC



In addition, also through Budget 2016, the Gallery received supplementary funding to replace windows, skylights and roofs in the Main Entrance Pavilion and Colonnade; to refurbish the Main Entrance public elevators; and to rectify a code deficiency along the mezzanine of the Colonnade. Site mobilization for the window replacement and elevator repairs began in early January 2018. The window replacement project has a planned completion date of November 2018, while the elevators will be back in service in May 2018. The final element, sloped sill repairs along the mezzanine of the Colonnade, is scheduled for January 2019, and will be completed by the spring of 2019. The total cost of these three projects is estimated at \$12 million.

In addition to capital infrastructure renewal in Ottawa, the Gallery has undertaken a comprehensive restoration of the Canada Pavilion in Venice, Italy, a building that is dedicated to showcasing Canadian art at the international Venice Biennale. Constructed in 1957 in the Giardini di Castello on the Venice Lagoon, the Canada Pavilion is a distinctive structure of brick, glass, wood and steel. It is now designated a heritage building, due to its architectural importance, age and location. After more than fifty years, the Pavilion was in need of significant renovations to upgrade utilities, along with improvements in lighting, temperature control, accessibility and security.

At an estimated cost of \$3 million, work to restore the Canada Pavilion proceeded during the second half of 2017–18. Funding for the Canada Pavilion project was provided by Ms. Reesa Greenberg, as a gift to the NGC Foundation. The newly restored Canada Pavilion was set to officially open in May 2018 during the Venice Architecture Biennale, with an exhibition exploring its history over the past sixty years, as well as the renovation itself.

Program 4: INTERNAL SERVICES

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

GOVERNANCE

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

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

ADMINISTRATION

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

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

REVENUE GENERATION

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

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

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

Results for INTERNAL SERVICES

During 2017–18, efforts to optimize the Gallery's governance processes continued as opportunities arose. The institution's Audit of Cybersecurity — which aimed to ensure that cybersecurity controls and processes were sound and functioning as intended — was completed. The final report on this audit will be presented to the Board of Trustees in 2018–19.

Progress continued on implementation of the Gallery's Information Management (IM)/Information Technology (IT) strategic plan, along with the requisite systems, tools, and policies. By March 31, 2018, overall implementation of IM/IT strategic initiatives stood at 95%.

Strong efforts to increase attendance, which directly affects revenues, were ongoing. As at March 31, 2018, the institution was reporting \$7.3 million in earned (operating) revenue, an increase of 2% as compared to the target of \$7.2 million.

Efforts to engage visitors, members and donors were once again a key element of Gallery operations. By March 31, 2018, memberships to the Gallery totalled 10,402 households, resulting in \$650,463 in membership revenue: an increase of 22% when compared to the target of \$530,000. Sponsorships (including sponsorships in kind), and contributions (including those from the NGC Foundation) for the year totalled close to \$4.5 million, excluding objects donated to the collection.

Overall, in 2017–18, earned and contributed revenue of \$11.8 million—and \$19.7 million when \$7.9 million in objects contributed to the collection is included.

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

CONCLUSION

Through best practices, active engagement of visitors and donors, a vibrant outreach program, and its dedicated staff, the Gallery has successfully met its mandated obligations, and effectively advanced the strategic priorities set by its Board of Trustees for 2017–18.

PARTNERSHIPS

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

Bell

Educational Programs: Artissimo and Family Sundays

Black & McDonald

National Gallery of Canada Christmas Tree

Chubb Insurance

Untitled Young Professionals Group

Nordstrom

School Bus Program

RBC Foundation

RBC Canadian Painting Competition

TD Bank Group

TD Internship Program

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

Contemporary Conversations Lecture Series, *Canada 150, Ottawa, Canada 2017 — Day-to-Night* series by Stephen Wilkes

Toronto International Film Festival

TIFF Film Circuit and TIFF TOP Ten Film Series

VIA Rail Canada

Canadian and Indigenous Galleries

Other Sponsors and Partners

360 Advanced Security Corporation, Almyr Construction Inc., Alliance Française, Art Canada Institute, Austrian Embassy Ottawa, Canada Council for the Arts, Canadian Heritage, Carleton University, Chamberfest, Cheng² Duo, European Union Film Festival, French Embassy in Ottawa, Heffel Fine Art Auction House, Inside Out Film and Video Festival, Inuit Tapiriit Kanatami, Lafleur de la Capitale, Lecompte Electric Inc., Music & Beyond, Musica Viva Singers, National Arts Centre, National Capital Concert Band, National Film Board of Canada, Odyssey Showcase, Ottawa 2017, Ottawa International Animation Festival, Ottawa #popscope, Ottawa Suzuki Strings, Ottawa Wind Ensemble, University of Ottawa, Proserv Window Cleaning Services, Red Couch Tour, Swing 'N Scaff Inc., Toronto International Film Festival.

CIRCLE +

Michael Barnstijn & Louise MacCallum
Don and Sheila Bayne
David and Cynthia Blumenthal
Brian Brown
Michel Collette
Costco Wholesale Canada Ltd.
Donna and Duart Crabtree
Donald Dalziel and Jan A. Lawson
Ms. Shannon Day and Mr. Don Newman
Albert and Christa Fell
Marion Geddes
grc architects
David and Robert Heffel
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Julie Hodgson
Anna and Geoffrey Hole
S. Hrycko
Mark Hussey and Daryl Banke
David Jarraway and Ian McDonald
Mr. Alan and Mrs. Helen Klinkhoff
Dr. Dennis and Mrs. Sharon Lanigan
S.R. Lawrence
In Memory of Dr. Ken Loewen
Thomas Morris
Sean and Jamilah Murray
Constance B. O'Donnell
Maxine Oldham
Ian Pringle
Dr. Wendy Quinlan-Gagnon
Sanjay Rao
C.A. Robertson
Roseann Runte
Hugh Shewell and Karin Adlhoch
Farid Shodjaee and Laurie Zrudlo
Nan Shuttleworth
Mike and Caron Stewart
Jacques Taillon and Christine Lalande
Tanabe/Thorne Fund, held at Vancouver Foundation
Irene Thomson
Hugh, Marguerite, Emma and Peter Thorne
Michael J. and Renae Tims
Renée Maria Tremblay and Gregory Adams
Mary Ann and Chris Turnbull
Brenda van den Horn and David Frechette
Harriet E. and Gordon Walker
In Memory of Thomas Howard Westran
Three anonymous donors

LATER CANADIAN ART

Photographs

Gifts

General Idea (active Toronto 1969–1994)
Maracaibo 1991
10 chromogenic prints, variable dimensions
48445.1-10
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

Prints

Gifts

General Idea (active Toronto 1969–1994)
The Getting into the Spirits Cocktail Book from the 1984 Miss General Idea Pavillion 1980
Book, chromogenic print and offset text,
14 × 11.4 × 0.7 cm
48446
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

Sculptures

Gifts

General Idea (active Toronto 1969–1994)
Liquid Assets 1980–2012
Plexiglas and glass test tube, 31 × 17.9 × 12.3 cm
installed
48447
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal
Ghent Flag 1984
Screenprint on nylon, and metal, 200 × 200 cm
48448
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal
The Armoury of the Miss General Idea Pavilion: The Standards 1991
Chenille, felt, and thread, 54.5 × 42.5 × 0.4 cm
each
48450.1-4
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal
Jockey Shorts Shopping Bag 1991–1998
Altered undershorts, postal cards, paper, book, and plastic bag, installation dimensions variable
48451
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal
Hope Chest 1992
Acrylic fur, three acrylic stuffed-toy baby harp seals, found polystyrene cooler with mounted plastic-laminated placemat, 31.5 × 210 × 220 cm
48454
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

Purchases

Bronson, AA (born 1946)
Untitled (for General Idea) 1998
Three powder-coated steel-rod chairs with vinyl, polyester, and polyurethane foam cushions, installation dimensions variable
48378.1-3

CONTEMPORARY CANADIAN ART

Drawings

Gifts

Zack, Etienne (born 1976)
Untitled 2009
Gouache and collage on paper
48473
Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

Logan, Zachari (born 1980)
Eunuch Tapestry 5 2015
Pastel on black wove paper, 213.3 × 731.5 cm
installed
47546

Paintings

Gifts

Gorlitz, Will (born Argentina 1952)
Axis Mundi 1995
Oil on canvas, 124.5 × 214 × 3 cm
48401
Gift of the artist

La Rue, Stéphane (born 1968)

Untitled 2005
Acrylic on linen, 134 × 134 cm
48464
Gift of Robert-Jean Chénier, Westmount, Quebec

Mackenzie, Landon (born U.S.A. 1954)

Neurocity 2007–2008
Oil on linen, 220 × 290 cm
48465
Gift of Robert-Jean Chénier, Westmount, Quebec

Ross, David K. (born 1966)
MBAM 2010
From the series *Attaché*
Latex printed on canvas, 224 × 170 cm
48468
Gift of Robert-Jean Chénier, Westmount, Quebec

MBAM before 1989 2010
From the series *Attaché*
Latex printed on canvas, 56 × 41 cm
48469
Gift of Robert-Jean Chénier, Westmount, Quebec

Wallace, Ian (born Britain 1943)

Hotel Room (Hotel Room with Abstract Drawings II) 2008
Photo laminate with acrylic on canvas, 61 × 61 cm
48470
Gift of Robert-Jean Chénier, Westmount, Quebec

Intersections Paris 2007
Photo laminate with acrylic on canvas,
182.9 × 182.9 cm
48471
Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

Doucette, Mario (born 1971)
Dispersion of the Acadians (after Henri Beau) 2015–2016
Oil on wood panel, 91.3 × 152.5 cm
47689
Dispersion of the Acadians (after Henri Beau) 2015–2016
Oil on wood panel, 91.3 × 152.5 cm
47690

Girard-Renard, Cynthia (born 1969)

No Foreigners 2016
From the series *Our Mad Masters*
Acrylic on canvas, 274.4 × 182.9 × 5 cm
47508
Purchased through the generous support of the Takao Tanabe Purchase Prize in Painting for Young Artists in Canada

Koop, Wanda (born 1951)

In Absentia (Horizon Orange — Shadow Grey) 2016
Acrylic on canvas, 284.5 × 406.4 cm
47555

Lyall, Scott (born 1964)

Magnitude (roses/pinks) 2014
Inkjet print on canvas, 238 × 168 cm
47551

Thauberger, David (born 1948)

White Christmas (Varscona) 2014
Acrylic on canvas, 122 × 91.5 cm
47646

Wiitasalo, Shirley (born 1949)

Broken Building 1992
Oil on canvas, 203.2 × 152.7 cm
47668

Films

Purchases

Davey, Moyra (born 1958)
Hemlock Forest 2016
High-definition video, 41:53 minutes
47547
Les Goddesses 2011
High-definition video, 61:00 minutes
47548

Photographs

Gifts

April, Raymonde (born 1953)
Dress 2010
From the series *Equivalences*
Chromogenic print, 99 × 123 cm
48456
Gift of Robert-Jean Chénier, Westmount, Quebec

Arden, Roy (born 1957)

Against the Day 2005
Archival pigment print, 99.1 × 121.9 cm
48457
Gift of Robert-Jean Chénier, Westmount, Quebec

Baier, Nicolas (born 1967)

Medusa 2006
Chromogenic transparency in LED lightbox,
106.6 × 131.7 cm overall
48458
Gift of Robert-Jean Chénier, Westmount, Quebec

Grandmaison, Pascal (born 1975)

Upside Land 2 2006
Chromogenic print laminated to Plexiglas and attached to an aluminum back rack,
177.8 × 274.2 cm
48460
Gift of Robert-Jean Chénier, Westmount, Quebec

Pellegrinuzzi, Roberto (born 1958)

Constellation (Fern) 2009
Inkjet print on Mylar, 122 × 366 cm
48466
Gift of Robert-Jean Chénier, Westmount, Quebec

Wang, Chih-Chien (born Taiwan 1970)

Cabbage Flower #2 2011

Chromogenic print, 127 × 101.5 cm
48472

Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

Baier, Nicolas (born 1967)

Dendrites 2016

Inkjet print, laminated to acrylic in metal frame,
147.1 × 238.5 cm
47688

Prints

Gifts

Martineau, Luanne (born 1970)

Cargo 2014

Collage of printed and coloured papers on
mat board, 190 × 242 cm
48374

Gift of the artist, Victoria

Sculptures

Gifts

Lexier, Micah (born 1960)

Fill in the Blanks (72 Characters) 2010

Aluminum with enamel paint, 92 × 246.5 cm
48455.1-72
Gift of Victoria Jackman and Bruce Kuwabara,
Toronto

Paschakarnis, Vanessa (born Germany 1970)

Shield for a Human 2009

Bronze, 25.5 × 234 × 107 cm
48402

Gift of the artist, West Dublin, Nova Scotia

Vazan, Bill (born 1933)

Water Planet 2001

Sandblasted granite, 304.8 × 137.16 × 182.88 cm
48400
Gift of the artist, Montreal

Purchases

BGL (active Quebec City, Quebec, from 1996)

Canadassimo (Dépanneur) 2015

Mixed-media installation, 304.8 × 897 × 792.5 cm
47670

Carr-Harris, Ian (born 1941)

Molly 2012

Oil, chalk, and alkyd paint on board and clear
acrylic sheets; low-voltage lights assembled on
plywood, 120.1 × 483.2 × 10 cm installed
48353

Farmer, Geoffrey (born 1967)

Praying Mantis 2017

Bronze, brass pipes, water, control box with
computer and software, 247.5 × 63 × 110 cm
47713

Ramsay, Benny Nemerofsky (born 1973)

The Return 2010

Audio installation, 21:25 minutes, re-entrant horn
speaker with gold leaf
47556

Time-Based Media

Gifts

Groot, Raphaëlle de (born 1974)

La réserve 2012

High-definition video, 17:36 minutes,
installation dimensions variable
48404

Gift of the artist, Montreal

Porter 2011

High-definition video, 12:49 minutes,
installation dimensions variable
48405

Gift of the artist, Montreal

INDIGENOUS ART

Drawings

Purchases

Pitsiulak, Tim (1967–2016, lived Cape Dorset,
Nunavut)

Qitsuq's Hand 2015

Coloured pencil on black wove paper,
119.4 × 123.3 cm; image: 109.5 × 112.3 cm
47651

Tisiga, Joseph (Kaska Dene, born 1984)

The Game is Not a Game 2016

27 sheets of watercolour over diazotype prints
with pen, coloured pencil and graphite on cream
wove paper, 103.2 × 67 cm each
47660

Device for Exercising Trauma 2016

Watercolour with acrylic and oil paint on wove
paper, 131.4 × 131.7 cm
47661

Post No Bills 2016

Watercolour over graphite on wove paper,
55.6 × 75.3 cm
47662

Liberties on the Verge of Permissiveness 2016

Watercolour over graphite on wove paper,
55.6 × 75.5 cm
47663

Instinctive Paradox 2016

Watercolour over graphite on wove paper,
55.6 × 75.5 cm
47664

Paintings

Purchases

Draney, Brenda (Cree, born 1976)

Aspen 2013

Oil on linen, 122.3 × 152.6 × 4.1 cm
47712

Photographs

Purchases

Myre, Nadia (Algonquin, born 1974)

*For Those Who Cannot Speak: the Land, the
Water, the Animals and the Future Generations*
2013

Digital print, 81.3 × 1005.8 cm
47540

Pottle, Barry (born 1961, lives Ottawa)

*Albert Elias (Aklavik, NWT) "I don't recall my
W-Number"* 2011

From the series *The Awareness Series*
Inkjet print on paper, 61.1 × 45.6 cm;
image: 55.9 × 37.3 cm
48381

Awareness 1 2009

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.5 × 56 cm
48382

Awareness #2 2010

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.3 × 56 cm
48383

David Ruben Piqtoukun W3-1119 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 30.5 × 45.5 cm
48384

Dora Fraser (E9-2485) 2010

From the series *The Awareness Series*
Inkjet print on paper, 61.1 × 45.5 cm;
image: 56 × 37.3 cm
48385

E.6-205 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.6 × 56 cm
48386

E.6-215 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.3 × 56 cm
48387

E.6-658 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.3 × 56 cm
48388

E.6-935 (Billy) 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.3 × 56 cm
48389

E.6-1101 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.3 × 56 cm
48390

E.6-1174 (Michael Eevik) 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.3 × 56 cm
48391

E.6-1326 (Toonee Eevik) 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.3 × 56 cm
48392

E6-1445 2011

From the series *The Awareness Series*
Inkjet print on paper, 45.6 × 61.1 cm;
image: 37.3 × 56 cm
48393

Leetea Joamie (E7-1608) 2009

From the series *The Awareness Series*
Inkjet print on paper, 61.1 × 45.6 cm;
image: 55.9 × 37.2 cm
48394

Leena Alivaktuk (E.6-741): Very Proud Inuk! 2009
From the series *The Awareness Series*
Inkjet print on paper, 61.1 × 45.6 cm;
image: 55.9 × 37.3 cm
48395

Mattiusi "Mathewsie" Iyaituk, Protected Identity (E number?) 2011
From the series *The Awareness Series*
Inkjet print on paper, 61.1 × 46.1 cm;
image: 56.8 × 37.8 cm
48396

Reepa Evik — Carleton 2009
From the series *The Awareness Series*
Inkjet print on paper, 61.1 × 45.6 cm;
image: 50.8 × 33.8 cm
48397

Rosemary Cooper (E7-1858) 2009
From the series *The Awareness Series*
Inkjet print on paper, 61.1 × 46.2 cm;
image: 56.8 × 37.8 cm
48398

Willie Adams "Angutinguaq" (E8. 73) 2009
From the series *The Awareness Series*
Inkjet print on paper, 61.1 × 45.6 cm;
image: 56 × 37.2 cm
48399

Sculptures

Gifts

Ashoona, Kiugak (1933–2014, lived Cape Dorset, Nunavut)
Incised Walrus Tusk with Animals c. 1956–1957
Walrus ivory, ink, and stone (serpentinite),
28.5 × 8.3 × 8.6 cm
48380
Gift of the Estate of Robert G. Blackadar, Ottawa

Kaujakuluk, Jamesee, Attributed to (died c. 1971, lived Kimmirut, Northwest Territories)
Incised Walrus Tusk with Hunters and Animals c. 1956–1957
Walrus ivory, ink, and stone, 50.7 × 13.5 × 9.1 cm
48379
Gift of the Estate of Robert G. Blackadar, Ottawa

Purchases

Belmore, Rebecca (Anishnaabe, born 1960)
Biinjijya'iiing Onji (From Inside) 2017
Marble, 143 × 208.5 × 209 cm
48373

Tisiga, Joseph (Kaska Dene, born 1984)
An Exercise in Resilience 1 2016
Animal furs, artificial grass (Astroturf), plywood, and staples, 153 × 153 × 9.5 cm
47665

An Exercise in Resilience 2 2016
Animal furs and claws, artificial grass (Astroturf), plywood, and staples, 153 × 153 × 11.5 cm
47666

An Exercise in Resilience 3 2016
Animal furs and claws, artificial grass (Astroturf), plywood, and staples, object: 153 × 153 × 10.5 cm
47667

Decorative Arts

Purchases

Unknown (Canadian — Western Cree-Métis Artist)
Panel Bag with Abstract and Floral Designs 1870–1880
Glass beads, iron beads, wool, cotton, hide, and cord, 56.5 × 37.5 cm
47538

Cuthand, Ruth (Cree, born 1954)
Smallpox 2011
From the series *Reserving Series*
Glass beads, acid acid-free matboard with rayon flocking, nylon and polycotton thread, acrylic paint, Plexiglas and wood frame, 64 × 49 × 3 cm
47541

Spanish Flu 2011
From the series *Reserving Series*
Glass beads, acid-free matboard with rayon flocking, nylon and polycotton thread, oil paint, Plexiglas and wood frame, 64 × 49 × 3 cm
47542

Pneumonia 2013
From the series *Reserving Series*
Glass beads, acid-free matboard with rayon flocking, nylon and polycotton thread, oil paint, Plexiglas, and wood frame, 64 × 49 × 3 cm
47543

CANADIAN DRAWINGS

Gifts

Carr, Emily (1871–1945)
Bird Totem c. 1930
Watercolour over graphite on wove paper, 38.1 × 27.9 cm
47687
Gift of Diana E. Ainslie, Ottawa

Meigs, Sandra (born U.S.A. 1953)
Purgatorio, A Drinkingbout (Series of Drinkers, Smokey the Bar no. 7) November 1980
Watercolour over graphite on wove paper, 24.3 × 33 cm
48375
Gift of Karen Mulhallen, Toronto

CANADIAN PRINTS

Gifts

General Idea (active Toronto 1969–1994)
Orgasm Energy Chart 1970
Offset lithograph in black on cream paper, 43.2 × 27.9 cm
48439
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

Coupling Split (Love Wounds) — The Great Canadian Split Project for General Idea 1972
Offset lithograph in black on cream paper, 27.9 × 21.6 cm
48440
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

The Great Canadian Art Tragedy Project, Performed for General Idea by Dennis Wheeler, May 1972 1972
Offset lithograph in black on cream paper, 27.9 × 21.7 cm
48441
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

Press Release — Orgasm Renewal Project 1972
Offset lithograph in black on cream paper, 27.9 × 21.7 cm
48442
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

Untitled (Artist's Conception) 1970
Offset lithograph in black on yellow paper, 35.5 × 21.5 cm; image: 7.3 × 5.5 cm
48443
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

Untitled (Moneybags) 1985
Lithograph on cream paper, 57 × 38.4 cm
48444
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

Phoenix with a P 1986
Colour serigraph on beige paper, 89 × 58.6 cm
48449
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

AIDS 1987/88
Colour serigraph on cream paper, 81.5 × 81.1 cm; image: 68.3 × 68.5 cm
48452
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

AIDS (Project for Amsterdam Trams) 1990
Serigraph on adhesive vinyl, 62 × 62.8 cm
48453
Gift of AA Bronson, Toronto/Berlin, in memory of Felix Partz and Jorge Zontal

INTERNATIONAL PAINTING, SCULPTURE AND DECORATIVE ARTS

Paintings

Purchases

Vouet, Simon (French, 1590–1649)
The Triumph of Galatea c. 1640–1644
Oil on canvas, 169 × 146 cm
47545

Sculptures

Gifts

Levine, Les (American, born Ireland 1935)
Untitled (Silver) c. 1963–1964
Wood furniture, plywood, canvas, clear resin (plastic polymer), paint, 126.7 × 47.5 × 17.7 cm
48376
Gift of the Estate of Atsuko Nakashima, Toronto

Untitled (Pink) 1964
Wood furniture, canvas, nylon cord, clear resin (plastic polymer), paint, 141 × 135 × 53 cm
48377
Gift of the Estate of Atsuko Nakashima, Toronto

CONTEMPORARY INTERNATIONAL ART

Drawings

Gifts

Los Carpinteros (Cuban, active Havana from 1994)
Granero Infectado 2011
Watercolour over graphite on paper, 79 × 114 cm
48459
Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

Kallat, Jitish (Indian, born 1974)
Rain Study (22 July 2016 7:56 am) 2016
From the series *Rain Studies*

Epoxy paint and graphite on wove paper,
56.5 × 33 cm
48366

Rain Study (23 July 2016 6:12 am) 2016
From the series *Rain Studies*
Epoxy paint and graphite on wove paper,
55.7 × 32.8 cm
48367

Rain Study (26 July 2016 8:15 am) 2016
From the series *Rain Studies*

Epoxy paint and graphite on wove paper,
37.8 × 25.4 cm
48368

Rain Study (26 VII 2016 3:30 pm) 2016
From the series *Rain Studies*

Epoxy paint and graphite on wove paper,
38 × 25.6 cm
48369

Rain Study (27 July 2016 12 noon) 2016
From the series *Rain Studies*

Epoxy paint and graphite on wove paper,
38.8 × 25.3 cm
48370

Rain Study (3-8-16) 2016
From the series *Rain Studies*

Epoxy paint and graphite on wove paper,
37.6 × 25.1 cm
48371

Rain Study (6 VIII 2016 3:55 pm) 2016
From the series *Rain Studies*

Epoxy paint and graphite on wove paper,
38 × 25.5 cm
48372

Kallat, Reena (Indian, born 1973)

Hyphenated Lives (GBM) 2016
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen, gouache
and plastic-coated copper wire over graphite
on handmade wove paper, 135 × 92.5 cm approx.
48356

Hyphenated Lives (Pea-yel) 2016
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen, gouache
and plastic-coated copper wire over graphite
on handmade wove paper, 68.5 × 81 cm approx.
48357

Hyphenated Lives (Cob ger) 2016
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen, gouache
and plastic-coated copper wire over graphite
on handmade wove paper, 103.5 × 70 cm approx.
48358

Hyphenated Lives (Ti-khor) 2015
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen and
gouache over graphite on handmade wove paper,
73.5 × 107 cm approx.
48359

Hyphenated Lives (Eag-on) 2015
From the series *Hyphenated Lives*
Acrylic paint and chalk on blackboard,
93.4 × 63 × 1.2 cm
48360

Hyphenated Lives (Sess-yal) 2016
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen and
plastic-coated copper wire over graphite on paper,
55.5 × 75 cm approx.
48361

Hyphenated Lives (Edel-ip Stamp) 2016
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen and
gouache over graphite on handmade wove paper,
41 × 31 cm
48362

Hyphenated Lives (Sun-poe) 2015
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen and
plastic-coated copper wire over graphite on
paper, 75 × 55.5 cm approx.
48363

Hyphenated Lives (Jordon River) 2016
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen, gouache
and plastic-coated copper wire over graphite
on handmade wove paper, 103.5 × 70 cm approx.
48364

Hyphenated Lives (Man-yan) 2016
From the series *Hyphenated Lives*
Watercolour, charcoal, coloured felt pen, gouache
and plastic-coated copper wire over graphite
on paper, 56 × 75.5 cm approx.
48365

Paintings

Gifts

Grasso, Laurent (French, born 1972)
Eclipse 2010
From the series *Studies into the Past*
Animal adhesive, resin, boiled oil, and pigments
on oak panel, 23.5 × 33 cm
48461

Gift of Robert-Jean Chénier, Westmount, Quebec
The Boulder 2010

From the series *Studies into the Past*
Animal adhesive, resin, boiled oil, and pigments
on oak panel, 31.4 × 25.4 cm
48462
Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

Mehretu, Julie (American, born Ethiopia 1970)
Conjured Parts (heart), Aleppo 2016
Ink and acrylic on canvas, 183 × 213.6 × 5.3 cm
47544

Photographs

Gifts

Pivi, Paola (Italian, born 1971)
Whipped Cream 2006
Chromogenic print, 139 × 190.5 cm
48467
Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

Häussler, Iris (German, born 1962)
The Sophie La Rosière Project (SLR-263, 1915)
X-ray 2016
Inkjet print transparency in LED lightbox,
image: 214 × 90.6 cm; lightbox: 218 × 94.6 cm
47715

The Sophie La Rosière Project (SLR-264, 1915)
X-ray 2016
Inkjet print transparency in LED lightbox,
image: 81.5 × 199.9 cm; lightbox: 85.5 × 203.9 cm
47717

Sculptures

Gifts

Grasso, Laurent (French, born 1972)
Eclipse 2010
Neon tubing, 102.2 × 102.2 cm installed
48463
Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

Baghramian, Nairy (Iranian, born 1971)
Scruff of the Neck (LL 29/25) 2016
Aluminum, plaster, beeswax, and polystyrene,
260 × 325 × 134 cm
47557

Echakhch, Latifa (Moroccan, born 1974)
*Vendredi 11 août 1989 — Ces paroles pour toi
sont peut être frappant* 2014
Vinyl and digital print mural, 194 × 150 cm
47701

*Vendredi 11 août 1989 — Mes idées s'envolaient
aussitôt* 2014
Vinyl and digital print mural, 170 × 150 cm
47702

Floyer, Ceal (Pakistani, born 1968)

'Til I get It Right 2005
Audio installation, 70:16 minutes
47650

Häussler, Iris (German, born 1962)
The Sophie La Rosière Project (SLR-263, 1915)
2016
Oil and wax on wood, 193 × 75.5 × 3.4 cm
47714

The Sophie La Rosière Project (SLR-264, 1915)
2016
Oil and wax on wood, 81.4 × 200.7 × 3.4 cm
47716

Simon, Taryn (American, born 1975)
Paperwork and the Will of Capital, Press VI 2015
From the series *Paperwork and the Will of Capital,*
2015
Pigmented concrete press, dried plant specimens,
archival inkjet prints, text on herbarium paper,
and steel brace; open press: 111.5 × 77.8 × 55.8 cm;
closed press: 127.9 × 56 × 43.2 cm
47703

INTERNATIONAL DRAWINGS

Gifts

Boyce, George Price (British, 1826–1897)
Juliet's Tomb in Verona 1854
Watercolour on cream wove paper, 17.9 × 12.8 cm
48438
Gift of the Dennis T. Lanigan Collection

Brown, Ford Madox (British, 1821–1893)
Portrait of Emma Madox Brown, the Artist's Wife
5 April 1853
Graphite on laid paper, 12.8 × 10.7 cm
48433
Gift of the Dennis T. Lanigan Collection

Doomer, Lambert (Dutch, 1624–1700)
Bank of the Loire by the Old Hermitage at Nantes
c. 1670
Pen and brown ink with grey and brown wash on laid paper, 23.5 × 41.3 cm
47512
Gift of Marianne Seger, Toronto

Unknown (Flemish, before 1500 to after 1538)
The Circumcision of the Christ Child c. 1505–1515
Pen and brown ink over traces of black chalk on laid paper, 21.8 cm diameter
47514
Gift of Marianne Seger, Toronto

Holiday, Henry (British, 1839–1927)
Samson and Delilah c. 1850–1860
Pen and brush and black ink on collage on cream wove paper, 15.6 × 11.1 cm
48434
Gift of the Dennis T. Lanigan Collection

Master of the Egmont Album (Flemish, active Antwerp? late 16th century)
The Arrest of Christ c. 1580–1600
Charcoal and black chalk on blue laid paper, 38 × 45.1 cm
47513
Gift of Marianne Seger, Toronto

Millais, John Everett (British, 1829–1896)
Design for the Headpiece of "Locksley Hall" for the Moxon Tennyson c. 1857
Pen and black ink with graphite on cream wove paper, 11.1 × 8.5 cm
48432
Gift of the Dennis T. Lanigan Collection

Poynter, Edward John (British, 1836–1919)
L'Assunta, Study of the Head and Shoulders of an Italian Female Model 29 April 1854
Graphite on wove paper, 29.2 × 22.1 cm
48435
Gift of the Dennis T. Lanigan Collection

Sadeler, Aegidius (the Younger) (Flemish, 1570–1629)
Allegory of Love Overcoming Adverse Fortune 1595
Pen and brown ink with brown and blue wash over traces of graphite heightened with white on laid paper, 28.2 × 20 cm
47515
Gift of Marianne Seger, Toronto

Savery, Hans (Dutch, 1589–1654)
Lion Attacking a Horse c. 1620–1629
Black chalk heightened with white and touches of yellow chalk on blue laid paper, 28.8 × 35.1 cm
47516
Gift of Marianne Seger, Toronto

Smetham, James (British, 1821–1889)
Saul Hiding 1866
Watercolour and gouache with masking out, scraping and glaze on cream wove paper, 14.4 × 13 cm
48436
Gift of the Dennis T. Lanigan Collection

Solomon, Simeon (British, 1840–1905)
Mors et Amor ("Death and Love") 1865
Pen and black ink and red chalk over graphite on wove paper, 25.3 × 36.4 cm
48437
Gift of the Dennis T. Lanigan Collection

Straet, Jan van der (called Stradanus) (Flemish, 1523–1605)
Abraham and Isaac c. 1590–1595
Black and red chalk and pen and brown ink with grey wash heightened with opaque white and touches of red wash on laid paper, 17.5 × 13.1 cm
47517
Gift of Marianne Seger, Toronto
Anna c. 1590–1595
Black chalk and pen and brown ink with traces of white heightening on cream laid paper, 17.5 × 12.7 cm
47520
Gift of Marianne Seger, Toronto
The Prophet Hosea c. 1590–1595
Charcoal and pen and brown ink with brush and grey and black wash, red chalk and opaque white highlighting, with touches of red wash and opaque grey on cream laid paper, 17.4 × 12.8 cm
47521
Gift of Marianne Seger, Toronto

Swart van Groningen, Jan (Dutch, c. 1500–c. 1560)
"Mercy and Truth Preserve the King" (King Solomon's Proverbs) c. 1550
Pen and brown ink and grey wash on laid paper, 35.7 × 20.4 cm
47518
Gift of Marianne Seger, Toronto

Vlieger, Simon de (Dutch, 1601–1653)
A Road through a Forest c. 1640–1650
Brush and black ink over black chalk heightened with white chalk on blue laid paper, 44.6 × 56.2 cm
47519
Gift of Marianne Seger, Toronto

Purchases

Boissieu, Jean-Jacques de (French, 1736–1810)
View of the Castle of Francheville near Lyon c. 1795
Brush and black and grey ink on beige laid paper, 26.5 × 41 cm
47669

François, Claude (called Frère Luc) (French, c. 1614–1685)
Studies of a Draped Figure, a Hand, and a Foot c. 1650
Red and white chalk on brown laid paper, 39.5 × 29.2 cm
47648

Géricault, Théodore (French, 1791–1824)
Oenone Refusing to Heal Paris 1816
Pen and brown ink with brush and brown wash over graphite on cream laid paper, 13.5 × 21.3 cm
47647

Knip, Christoph Heinrich (German, 1755–1825)
Ancient Tomb in a Classical Landscape 1816
Charcoal on cream wove paper, 57.2 × 73.5 cm
47529

Wierix, Johan (Flemish, c. 1549 to after 1618)
The Vision of Saint Hubert c. 1590–1600
Pen and brown ink on vellum, 5.8 × 8.2 cm
47539

INTERNATIONAL PRINTS

Gifts

Galle, Cornelis (the Elder) (After Jan van der Straet [called Stradanus]) (Flemish, 1576–1650)
The Prophet Hosea 1613
Engraving on laid paper, 24.4 × 22 cm; plate: 17.4 × 13.3 cm
47511
Gift of Marianne Seger, Toronto

Photographs

Gifts

Dille, Lutz (1922–2008)
Untitled ("Nova" Contessa 26) 1976
Gelatin silver print, 17.9 × 24 cm
47649
Gift of Peter and Pat Edwards, Toronto

Gill, Gauri (Indian, born India 1970)
Madhu and Rampyari 2003, printed 2010
From the series *Balika Mela*
Inkjet print, 109 × 73.5 cm; image: 106.7 × 71 cm
48406
Gift of Lewis Auerbach and Barbara Legowski, Ottawa
Sunita, Nirmala and Sita 2003, printed 2010
From the series *Balika Mela*
Inkjet print, 73.5 × 109.1 cm; image: 71 × 106.5 cm
48407
Gift of Lewis Auerbach and Barbara Legowski, Ottawa
Jannat Barmer c. 1999, printed 2014
From the series *Notes from the Desert*
Gelatin silver print, 78.3 × 60.4 cm; image: 70.6 × 48.5 cm
48412
Gift of Kathryn Finter and Jim des Rivières, Ottawa
Kanta 2003, printed 2012
From the series *Balika Mela*
Inkjet print, 106.8 × 71.1 cm
48417
Gift of Geoffrey and Anna Hole, Ottawa
Jogi Home out in the Country, Bikaner c. 1999–2010, printed 2014
From the series *Notes from the Desert*
Gelatin silver print, 59.6 × 78.9 cm; image: 47.8 × 71.3 cm
48420
Gift of Irwin Reichstein, Ottawa

New Homes After the Flood c. 2006–2010, printed 2014
From the series *Notes from the Desert*
Gelatin silver print, 78.4 × 60.4 cm;
image: 70.7 × 48 cm
48425
Gift of Amalia and Stanley Winer, Ottawa
Jogi Home, Lunkaransar c. 1999–2010, printed 2011
From the series *Notes from the Desert*
Gelatin silver print, 73.2 × 104.7 cm;
image: 65.5 × 97.1 cm
48429
Gift of Sheila Duke, Kinburn, Ontario

Heath, Dave (1931–2016)

Toronto 1 September 2005
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 19 × 25.3 cm
48408
Gift of Lewis Auerbach and Barbara Legowski, Ottawa
New York 15 October 2005
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 18.3 × 25.4 cm
48409
Gift of Lewis Auerbach and Barbara Legowski, Ottawa
Vertical Diptych Self-portrait
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 17.1 × 25.4 cm
48410
Gift of Lewis Auerbach and Barbara Legowski, Ottawa
Window, New York, Rain 2013
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 40.5 × 48 cm
48413
Gift of Kathryn Finter and Jim des Rivières, Ottawa
New York 4 May 2006
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 17.5 × 26.2 cm
48416
Gift of Frederic Borgatta, Calgary
Lesley, Stratford 17 December 2002
Inkjet print, 17.9 × 26.7 cm
48418
Gift of Geoffrey and Anna Hole, Ottawa
Cara, Toronto 23 November 2008
Inkjet print, 19.1 × 25.5 cm
48419
Gift of Geoffrey and Anna Hole, Ottawa
Toronto 28 August 2005
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 19 × 25.6 cm
48421
Gift of Irwin Reichstein, Ottawa
Toronto 26 August 2007
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 17.5 × 26.2 cm
48422
Gift of Irwin Reichstein, Ottawa

New York 19 September 2004
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 17.6 × 26.3 cm
48423
Gift of Irwin Reichstein, Ottawa
New York 15 October 2005
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 35.5 × 53.2 cm
48424
Gift of Irwin Reichstein, Ottawa
New York 15 October 2005
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 34.8 × 53.2 cm
48426
Gift of Amalia and Stanley Winer, Ottawa
Toronto 12 August 2007
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 17.5 × 26.2 cm
48427
Gift of Brian Finch, Ottawa
Michael and Jim, Ottawa, 2008 2008
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 40 × 53.2 cm
48428
Gift of Jim des Rivières and Kathryn Finter, Ottawa
The Thinker by the Fountain
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 35.5 × 53.2 cm
48430
Gift of Lyndon Swab, Ottawa
New York 3 November 2003
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 17.5 × 26.2 cm
48431
Gift of Lyndon Swab, Ottawa

Levinstein, Leon (American, 1908–1988)

Untitled c. 1979
Gelatin silver print, 39.3 × 48.8 cm
48411
Gift of Lewis Auerbach and Barbara Legowski, Ottawa

Ruwedel, Mark (born U.S.A. 1954)

Bombay Beach #1 2003
From the series *Bombay Beach*
Gelatin silver print, 37.4 × 48.1 cm
48414
Gift of Anna Ekstrandh and Anders Nordstrom, Ottawa
Bombay Beach #2 2003
From the series *Bombay Beach*
Gelatin silver print, 37.6 × 48 cm
48415
Gift of Anna Ekstrandh and Anders Nordstrom, Ottawa

Strand, Paul (American, 1890–1976)

392 photographs from 1915 to 1974
47718-48109
Gift of an anonymous donor
101 photographs from 1932 to 1967
48110-48210
Gift of an anonymous donor
142 photographs from 1933 to 1966
48211-48352
Gift of an anonymous donor

Purchases

Agbodjélou, Leonce Raphael (Beninese, born 1965)
Untitled 2012
From the series *Demoiselles de Porto-Novo*
Chromogenic prints, 159.9 × 110 cm each;
image: 150 × 100 cm each
47535.1-3
Untitled 2012
From the series *Muscllemen*
Chromogenic print, 159.9 × 110 cm;
image: 150 × 100 cm
47536
Untitled 2012
From the series *Muscllemen*
Chromogenic print, 159.9 × 110 cm;
image: 150 × 100 cm
47537

Buchanan, Donald W. (1908–1966)

Untitled c. 1950–1966
Gelatin silver print, 12.6 × 18.5 cm
47558
Untitled c. 1950–1966
Gelatin silver print, 18.5 × 15.9 cm
47559
Untitled c. 1950–1966
Gelatin silver print, 19.5 × 17.6 cm
47560
Untitled c. 1950–1966
Gelatin silver print, 20.6 × 20.3 cm
47561
Untitled c. 1950–1966
Gelatin silver print, 20.5 × 20.2 cm
47562
Untitled c. 1950–1966
Gelatin silver print, 19.6 × 20.9 cm
47563
Untitled c. 1950–1966
Gelatin silver print, 24.7 × 20 cm
47564
Untitled c. 1950–1966
Gelatin silver print, 20.4 × 20.3 cm
47565
Untitled c. 1950–1966
Gelatin silver print, 20.1 × 19.5 cm
47566
Untitled c. 1950–1966
Gelatin silver print, 24 × 16.6 cm
47567
Untitled c. 1950–1966
Gelatin silver print, 20.4 × 20 cm
47568
Untitled c. 1950–1966
Gelatin silver print, 20.5 × 19.6 cm
47569
Untitled c. 1950–1966
Gelatin silver print, 18 × 26.2 cm
47570
Untitled c. 1950–1966
Gelatin silver print, 19.7 × 19.8 cm
47571
Untitled c. 1950–1966
Gelatin silver print, 19.7 × 20.4 cm
47572
Untitled c. 1950–1966
Gelatin silver print, 18.9 × 15.2 cm
47573
Untitled c. 1950–1966
Gelatin silver print, 20.3 × 20.3 cm
47574
Untitled c. 1950–1966
Gelatin silver print, 10.2 × 25.2 cm
47575

- Untitled* c. 1950–1966
Gelatin silver print, 12.9 × 12.8 cm
47576
- Untitled* c. 1950–1966
Gelatin silver print, 16 × 14.8 cm
47577
- Untitled* c. 1950–1966
Gelatin silver print, 12.4 × 18.3 cm;
image: 12.4 × 16.2 cm
47578
- Untitled* c. 1950–1966
Gelatin silver print, 20.3 × 18.3 cm
47579
- Untitled* c. 1950–1966
Gelatin silver print, 20.1 × 20.3 cm
47580
- Untitled* c. 1950–1966
Gelatin silver print, 26.6 × 20.3 cm;
image: 20.5 × 20.3 cm
47581
- Untitled* c. 1950–1966
Gelatin silver print, 17.4 × 26.2 cm
47582
- Untitled* c. 1950–1966
Gelatin silver print, 21 × 20.4 cm
47583
- Untitled* c. 1950–1966
Gelatin silver print, 20 × 19.4 cm
47584
- Untitled* c. 1950–1966
Gelatin silver print, 20 × 19.9 cm
47585
- Untitled* c. 1950–1966
Gelatin silver print, 20.4 × 20.3 cm
47586
- Untitled* c. 1950–1966
Gelatin silver print, 23.9 × 19.6 cm
47587
- Untitled* c. 1950–1966
Gelatin silver print, 26.6 × 20.6 cm;
image: 20.8 × 20.6 cm
47588
- Untitled* c. 1950–1966
Gelatin silver print, 13.9 × 13.8 cm
47589
- Untitled* c. 1950–1966
Gelatin silver print, 15.5 × 15.5 cm
47590
- Untitled* c. 1950–1966
Gelatin silver print, 19.1 × 18.6 cm
47591
- Untitled* c. 1950–1966
Gelatin silver print, 20.3 × 20.5 cm
47592
- Untitled* c. 1950–1966
Gelatin silver print, 20.2 × 18.6 cm
47593
- Untitled* c. 1950–1966
Gelatin silver print, 13.9 × 13.4 cm
47594
- Untitled* c. 1950–1966
Gelatin silver print, 14.6 × 14.7 cm
47595
- Untitled* c. 1950–1966
Gelatin silver print, 20.1 × 20 cm
47596
- Untitled* c. 1950–1966
Gelatin silver print, 20.8 × 20.4 cm
47597
- Untitled* c. 1950–1966
Gelatin silver print, 20.7 × 20.7 cm
47598
- Untitled* c. 1950–1966
Gelatin silver print, 12.5 × 18.5 cm;
image: 12.5 × 16.5 cm
47599
- Untitled* c. 1950–1966
Gelatin silver print, 26 × 20.2 cm;
image: 20.4 × 20.2 cm
47600
- Untitled* c. 1950–1966
Gelatin silver print, 14.6 × 8.3 cm
47601
- Untitled* c. 1950–1966
Gelatin silver print, 18.1 × 12.8 cm;
image: 12.6 × 12.8 cm
47602
- Untitled* c. 1950–1966
Gelatin silver print, 16.7 × 19.5 cm
47603
- Untitled* c. 1950–1966
Gelatin silver print, 20.3 × 23 cm
47604
- Untitled* c. 1950–1966
Gelatin silver print, 16 × 20 cm
47605
- Untitled* c. 1950–1966
Gelatin silver print, 26.5 × 20.2 cm;
image: 20.3 × 20.2 cm
47606
- Untitled* c. 1950–1966
Gelatin silver print, 26.4 × 20.6 cm;
image: 26.4 × 14.6 cm
47607
- Untitled* c. 1950–1966
Gelatin silver print, 13.5 × 11 cm
47608
- Untitled* c. 1950–1966
Gelatin silver print, 16.1 × 15.4 cm
47609
- Untitled* c. 1950–1966
Gelatin silver print, 20.3 × 20.4 cm
47610
- Untitled* c. 1950–1966
Gelatin silver print, 20.5 × 20.4 cm
47611
- Untitled* c. 1950–1966
Gelatin silver print, 20.4 × 20.3 cm
47612
- Untitled* c. 1950–1966
Gelatin silver print, 21 × 20.3 cm
47613
- Untitled* c. 1950–1966
Gelatin silver print, 26.2 × 20.4 cm
47614
- Untitled* c. 1950–1966
Gelatin silver print, 20.5 × 20.3 cm
47615
- Untitled* c. 1950–1966
Gelatin silver print, 20.8 × 20.9 cm
47616
- Yes, Take Another Look at Canada* c. 1950–1966
Album, with dark green tartan linen cover, containing 56 gelatin silver prints, 23.8 × 23.7 × 3.9 cm
47617.1-56
- New Look at Helvetica in the Spring* c. 1950–1966
Album, with beige paper cover and black leather spine, containing 54 gelatin silver prints, 23.9 × 23.9 × 3.1 cm
47618.1-54
- Social Realism* c. 1950–1966
Album, with yellow linen cover, containing 27 gelatin silver prints, 21.9 × 21.8 × 2.3 cm
47619.1-27
- The First Years of Photography* c. 1957–1958
Album, with beige paper cover and blue leather spine, containing 98 gelatin silver prints, 24 × 23.6 × 3.7 cm
47620.1-98
- Among the High Hills* c. 1950–1966
Album, with green striped cloth cover, containing 36 gelatin silver prints, 24.8 × 26.7 × 3.6 cm
47621.1-36
- More Than One Season in Rome* c. 1950–1966
Album, with blue leather cover, containing 44 gelatin silver prints, 23.8 × 20 × 3.6 cm
47622.1-44
- Journey to Athens and Beyond* c. 1958–1959
Album, with beige linen cover, containing 30 gelatin silver prints, 24.8 × 22.6 × 2.6 cm
47623.1-30
- Italy by the Back Door* c. 1950–1966
Album, with dark cream striped plastic cover, containing 57 gelatin silver prints, 24.8 × 26.1 × 3.2 cm
47624.1-57
- A New World of Photography* c. 1950–1966
Album, with beige paper cover and red leather spine, containing 55 gelatin silver prints, 23.9 × 25.7 × 3.9 cm
47625.1-55
- Back Entrance to the Globe* c. 1962
Album, with maroon leather cover, containing 55 gelatin silver prints, 30 × 24.4 × 3.5 cm
47626.1-55
- Return Visit to Burgundy* 1959
Album, with beige paper cover and blue leather spine, containing 55 gelatin silver prints, 23.8 × 23.5 × 3.5 cm
47627.1-55
- A Christmas Story* c. 1950–1966
Album, with faux brown leather cover, containing 33 gelatin silver prints, 25.6 × 19.8 × 2.9 cm
47628.1-33
- More Days with Zadkine* c. 1950–1966
Album, with faux brown leather cover, containing 7 gelatin silver prints, 32 × 26 × 2.8 cm
47629.1-7
- Nature Not Too Wild* c. 1963
Album, with green linen cover, containing 62 gelatin silver prints, 24.8 × 26.5 × 3.2 cm
47630.1-62
- Contrasts in the Soviet Union* 1960
Album, with beige linen cover and brown leather spine, containing 43 gelatin silver prints, 29.8 × 25.4 × 3.4 cm
47631.1-43
- Taking Photographs in Italy* c. 1950–1966
Album, with green leather cover, containing 78 gelatin silver prints, 24.8 × 26.7 × 4.3 cm
47632.1-78
- Persian Interlude* 1958
Album, with green leather cover, containing 45 gelatin silver prints, 24.5 × 21.2 × 4.3 cm
47633.1-45
- Mexico Is This* 1959
Album, with green linen cover, containing 36 gelatin silver prints, 34.3 × 28.3 × 2.3 cm
47634.1-36
- Untitled* c. 1950–1966
Album, with blue plastic cover, containing negatives and printed samples, 31 × 27.9 × 3.1 cm
47635
- The Faithful* c. 1958–1963
Album, with red linen cover, containing 13 gelatin silver prints, 21.8 × 23.4 × 1.6 cm
47636.1-13

From Alberta to the Engadine 1963
Album, with mustard linen cover, containing 45 gelatin silver prints, 30.6 × 23.3 × 3.1 cm 47637.1-45

Vagabondage c. 1950–1966
Album, with red linen cover and beige leather spine, containing 58 gelatin silver prints, 24.2 × 24.2 × 3 cm 47638.1-58

Photos to Take Seriously c. 1950–1966
Album, with black and white nylon cover, containing 38 gelatin silver prints, 24.6 × 25.5 × 2.3 cm 47639.1-38

No Rules for Photography c. 1950–1966
Album, with faux black leather cover, containing 63 gelatin silver prints, 30 × 25.8 × 3.9 cm 47640.1-63

The Story of One T Pole c. 1950–1966
Album, with red leather cover, containing 31 gelatin silver prints, 12.6 × 13.6 × 3.2 cm 47641.1-31

Two Upright Bottles c. 1950–1966
Album, with beige linen cover, containing 38 gelatin silver prints, 21.8 × 23.5 × 1.9 cm 47642.1-38

Greece/France/Poland c. 1950–1966
Album, with green linen cover, containing 37 gelatin silver prints, 21.1 × 23.1 × 1.8 cm 47643.1-37

Eder, Josef Maria (Austrian, 1855–1944);
Valenta, Eduard (Austrian, 1857–1937)
Experiments in Photography Using Roentgen Rays 1896
Portfolio with cardboard covers and cloth spine, containing 15 photogravures from x-rays, 50.4 × 36.5 × 1.4 cm 47686.1-15

Frith, Francis (British, 1822–1898)
The Great Pyramid and the Great Sphinx 1858
Albumen silver print, 38.1 × 48.4 cm 47534

Grauerholz, Angela (born Germany 1952)
Viewing Room 2016
Inkjet print, 112 × 146 cm; image: 101.5 × 134.5 cm 47530

Hall-Edwards, John (British, 1858–1926)
X-ray of a Woman's Hand with Two Rings and a Bracelet c. 1900
Gelatin silver print, 22.4 × 20.9 cm 47704

Hurlbut, Spring (born 1952)
A Fine Line: Arnaud #4 2016
From the series *A Fine Line*
Inkjet print, 63.3 × 63.1 cm 47709
After Malevich: The Moment of Dissolution, Nutmeg #2 2014
From the series *After Malevich: The Moment of Dissolution*
Inkjet print, 69.3 × 69.1 cm 47710

Rejländer, Oscar G. (British, 1813–1875)
Grief c. 1860
Albumen silver print, 10.9 × 11.2 cm 47532
Mary Constable In Costume 1866
Albumen silver print, 20.6 × 14.5 cm 47533
Isabel Somers-Cocks c. 1860
Albumen silver print, 22.1 × 17.7 cm 48354
Marguerite c. 1860
Albumen silver print, object: 21.7 × 17.9 cm 48355

Ristelhueber, Sophie (French, born 1949)
Beirut [Martyrs' Square] 1982, printed 1984
Gelatin silver print, 60.8 × 50.5 cm; image: 56.2 × 37.3 cm 47705
Beirut [Souk Bab-Idriss] 1982, printed 1984
Gelatin silver print, 60.8 × 47.1 cm; image: 52.6 × 34.6 cm 47706
Beirut [Souk Sursock] 1982, printed 1984
Gelatin silver print, 60.8 × 44.3 cm; image: 56.1 × 37.3 cm 47707
Beirut [Mar Elias] 1982, printed 1984
Gelatin silver print, 49.8 × 60.6 cm; image: 37.2 × 56.1 cm 47708

Ruwedel, Mark (born U.S.A. 1954)
Desert Center Suite (Neighbors #39) 2015
From the series *Desert Center*
Gelatin silver print, 26.2 × 34.1 cm each; image: 26.2 × 34.1 cm each 47531.1-5
Crossing #2 2001, printed 2016
Inkjet print, 43.3 × 56.2 cm; image: 39.6 × 50.8 cm 47549
Crossing #6 2003, printed 2016
Inkjet print, 43.3 × 56.2 cm; image: 39.8 × 50.8 cm 47550

Crossing #10 2004, printed 2016
Inkjet print, 43.3 × 56.2 cm; image: 39.7 × 50.9 cm 47644
Crossing #13 2005, printed 2016
Inkjet print, 43.3 × 56.2 cm; image: 40 × 51 cm 47645
Wonder Valley Survey 2013-2014
15 gelatin silver prints, 18.9 × 24.2 cm each 47691.1-15

Shields, William Gordon (Canadian/American, 1883–1947)
A Wall Street Corner at Noon c. 1917
Bromoil print, 29.1 × 24.2 cm; image: 27.1 × 22.1 cm 47671

PHOTOGRAPHS, CANADIAN CONTEMPORARY

Photographs

Purchases

Bos, Dianne (born 1956)
Berlin I Archenhold Telescope with Orbs
Chromogenic print, 100.2 × 100.3 cm 47672
Chateau Buggy with Orbs
Chromogenic print, 100.2 × 100.3 cm 47673
Narbonne Plage, France 2001
Gelatin silver print, 99.8 × 99.2 cm 47674
Venice Bifurcated 2007
Gelatin silver print, 99.8 × 99.2 cm 47675

Curreri, Chris (born 1978)
Untitled 2016
From the series *Kiss Portfolio*
Gelatin silver print, 12.3 × 9.9 cm 47692
Untitled 2016
From the series *Kiss Portfolio*
Gelatin silver print, 12.3 × 9.9 cm 47693
Untitled 2016
From the series *Kiss Portfolio*
Gelatin silver print, 12.3 × 9.9 cm 47694
Untitled 2016
From the series *Kiss Portfolio*
Gelatin silver print, 12.3 × 9.9 cm 47695
Untitled 2016
From the series *Kiss Portfolio*
Gelatin silver print, 12.3 × 9.9 cm 47696
Untitled 2016
From the series *Kiss Portfolio*
Gelatin silver print, 12.3 × 9.9 cm 47697
Untitled 2016
From the series *Kiss Portfolio*
Gelatin silver print, 12.3 × 9.9 cm 47698
Untitled 2016
From the series *Kiss Portfolio*
Gelatin silver print, 12.3 × 9.9 cm 47699
Seem 2016
Gelatin silver print, 50.8 × 40.1 cm; image: 30.4 × 30.4 cm 47700

Johnson, Sarah Anne (born 1976)

Neon Skull 2015

From the series *Field Trip*

Chromogenic print, 25.3 × 26.4 cm

47652

Yellow Dinosaur 2015

From the series *Field Trip*

Chromogenic print, 71 × 106.4 cm

47653

Glitter Dust Bomb 2015

From the series *Field Trip*

Chromogenic print with glitter, 112.6 × 224.5 cm

47654

Zombie Dance 2015

From the series *Field Trip*

Chromogenic print, 70.5 × 106.5 cm

47655

Stay Safe 2015

From the series *Field Trip*

Chromogenic print, 49.9 × 75.4 cm

47657

Neon Fun Blob 2015

From the series *Field Trip*

Chromogenic print and acrylic ink, 70 × 105.9 cm

47658

Jungle Dreamer 2015

From the series *Field Trip*

Chromogenic print, 35.3 × 30.4 cm

47659

Kolar, Victor (born Czechoslovakia 1941)

Montreal, Quebec 1973, printed 1998

Gelatin silver print, 39.3 × 27.5 cm;

image: 37.5 × 25.7 cm

47676

Toronto 1970, printed 1998

Gelatin silver print, 27.6 × 39.7 cm;

image: 25.6 × 37.7 cm

47677

Toronto 1970, printed 1998

Gelatin silver print, 40.9 × 28.7 cm;

image: 38.2 × 26.5 cm

47678

Montreal (Place Ville Marie — Corporate) 1972,

printed 1998

Gelatin silver print, 28.8 × 40.3 cm;

image: 26 × 38.7 cm

47679

Montreal, Quebec 1972, printed 2010

Gelatin silver print, 28.8 × 40.3 cm;

image: 26 × 38.7 cm

47680

Montreal (Place Bonaventure) 1973, printed 2010

Gelatin silver print, 29.4 × 39.8 cm;

image: 26.1 × 38 cm

47681

Vancouver 1969, printed 2007

Gelatin silver print, 28.2 × 39.5 cm;

image: 26.2 × 38 cm

47682

Man with Bag and Soldiers, Ostrava 1974, printed

1977

Gelatin silver print, 25.5 × 37.3 cm;

image: 25 × 36.9 cm

47683

Two Boys and Christus, Ostrava 1975, printed 1978

Gelatin silver print, 25.5 × 37.1 cm

47684

Train, Ostrava 1963, printed 2014

Gelatin silver print, 29.4 × 40.1 cm;

image: 28 × 38.6 cm

47685

Vazan, Bill (born 1933)

Eye to Eye 1970

Chromogenic print, 126.4 × 148.9 cm;

image: 109 × 124.5 cm

47552

Montreal Subway Ride, December 8, 1969; March

13, 1970 1969–1970, assembled 2006

Collage of 42 gelatin silver prints, 26 transfer

tickets, 1 map and matboard with black ink,

81.1 × 101.6 cm

47553

Toronto Subway Ride, December 22, 1969

1969–1970, assembled 2006

Collage of 2 gelatin silver prints, 47 transfer

tickets, 1 map and mat board with black ink,

81.1 × 101.6 cm

47554

Waddell, Stephen (born 1968)

Peter in Chains 2015

Gelatin silver print, 170 × 138 cm; image: 162 ×

130 cm

47711

Sculptures

Purchases

Johnson, Sarah Anne (born 1976)

Long Arms 2015

From the series *Field Trip*

Polymer clay, metal rods, aluminum foil and oil

paint, 27.5 × 16.5 × 18 cm

47656

Between April 1, 2017 and March 31, 2018, the National Gallery of Canada loaned 184 works from the collection to twenty-five institutions in Canada for thirty-three exhibitions, and twenty-four institutions outside Canada for twenty-seven exhibitions.

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

CANADA

ALBERTA

Calgary

Esker Foundation **L-2172**

Earthlings
January 21 to May 7, 2017
Ashoona, Shuvinai (4)
Boyle, Shary (2)

L-2206

Mary Anne Barkhouse: Le Rêve aux Loups
September 16 to December 22, 2017
Barkhouse, Mary Anne (2)

Nickle Galleries

L-2134

The Writing on the Wall: Works of Dr. Joane Cardinal-Schubert, RCA
September 21, 2017 to August 12, 2018
Cardinal-Schubert, Joane (2)
Touring: Nickle Galleries, September 21 to December 16, 2017

BRITISH COLUMBIA

Kamloops

Kamloops Art Gallery

L-2217

Re Present: Photography from South Asia
January 13 to March 31, 2018
Bourne, Samuel (1)
Gupta, Sunil (1)
Singh, Dayanita (1)
Unknown (Ceylonese — late 19th century) (2)
Unknown (Indian — late 19th century) (1)

Kelowna

Kelowna Art Gallery

L-2053

John Hall: Travelling Light
April 16, 2016 to April 29, 2017
Hall, John (1)
Touring: Kelowna Art Gallery, April 16 to July 10, 2016
Nickle Arts Museum, January 26 to April 29, 2017

Vancouver

Vancouver Art Gallery

L-2152

Susan Point: Spindle Whorl
February 18 to May 22, 2017
Point, Susan A. (1)

Whistler

Audain Art Museum

L-2264

Beau Dick: Revolutionary Spirit
March 30, 2018 to June 11
Dick, Beau (1)

MANITOBA

Winnipeg

Winnipeg Art Gallery

L-2167

Picasso in Canada
May 6 to August 20, 2017
Picasso, Pablo (1)

L-2226

Governor General's Awards 2017
April 7 to September 4, 2017
Keeley, Shelagh (5)
Mackenzie, Landon (3)
Niro, Shelley (1)

NEW BRUNSWICK

Fredericton

Beaverbrook Art Gallery

L-2097

Marlene Creates: Places, Paths, and Pauses
September 23, 2017 to January 19, 2020
Creates, Marlene (2)
Touring: Beaverbrook Art Gallery, February 23, 2017 to January 21, 2018
Dalhousie Art Gallery, February 15 to May 9, 2018

L-2230

Oscar Cahén retrospective
September 23, 2017 to January 21, 2018
Cahén, Oscar (1)

ONTARIO

Chatham

Thames Art Gallery

L-2225

Disappearing Act
September 4 to November 5, 2017
Margolles, Teresa (1)

Hamilton

Art Gallery of Hamilton

L-2231

Water Works
February 10 to May 27, 2018
Goodwin, Betty (1)
Yoon, Jin-me (1)

Kingston

Agnes Etherington Art Centre

L-2248

The Powers of Women: Female Fortitude in European Art
January 6 to April 8, 2018
Dürer, Albrecht (2)

Kleinburg

McMichael Canadian Art Collection

L-1983

Higher States: Lawren Harris and his American Contemporaries
February 4, 2017 to January 7, 2018
FitzGerald, L.L. (1)
Harris, Lawren S. (3)
Touring: McMichael Canadian Art Collection, February 4 to September 4, 2017
Glenbow Museum, October 7, 2017 to January 7, 2018

L-2185

Passion Over Reason: Tom Thomson and Joyce Wieland
July 1 to November 19, 2017
Wieland, Joyce (2)

L-2221

Annie Pootoogook: Cutting Ice
September 2, 2017 to February 11, 2018
(+possible tour TBD)
Pootoogook, Annie (1)

London

Museum London

L-2161

Robert Fones
September 9, 2017 to July 14, 2018
Fones, Robert (2)

Oakville

Oakville Galleries

L-2140

The Future is Plastics
January 22 to August 6, 2017
Levine, Les (1)
Touring: Oakville Galleries, January 22 to March 12, 2017
Agnes Etherington Art Centre, April 29 to August 6, 2017

Ottawa

Carleton University Art Gallery

L-2027

The Other NFB: The National Film Board of Canada's Still Photography Division, 1941–1971
January 23, 2016 to May 7, 2017
Brooks, Bob (1 CMCP)
Cognac, Marcel (1 CMCP)
Dille, Lutz (3 CMCP)
Gaudard, Pierre (3 CMCP)
Lambeth, Michel (2 CMCP)
Low, Colin (1 CMCP)
Lund, Chris (1 CMCP)
Max, John (1 CMCP)
Semak, Michael (1 CMCP)
Taylor, Jeremy (1 CMCP)
Touring: Robert McLaughlin Gallery, January 23 to May 8, 2016
Agnes Etherington Art Centre, August 27 to December 4, 2016
Carleton University Art Gallery, February 27 to April 30, 2017

Queenston

RiverBrink Art Museum L-2150

Dreams and Schemes — Building the Welland Canals
September 28, 2017 to January 28, 2018
Pearl, Harold A. (1)
Thomson, Tom (1)
Thomson, William J. (1)

Toronto

Art Gallery of Ontario L-2022

Radiant Visions: The Mystical Landscape from Claude Monet to Emily Carr/Au-delà des étoiles. Le paysage mystique de Monet à Kandinsky
October 22, 2016 to June 25, 2017
Carr, Emily (1)
Denis, Maurice (1)
Harris, Lauren S. (1)
Innes, James Dickson (1) (venue 1 only)
Nash, Paul (2)
Touring: Art Gallery of Ontario, October 22, 2016 to February 12, 2017 (6 works)
Musée d'Orsay, March 13 to June 25, 2017 (5 works)

Art Museum at the University of Toronto L-2244

Figures of Sleep
January 17 to March 3, 2018
Alys, Francis (1)
Kawara, On (1)
Mueck, Ron (1)
Orozco, Gabriel (1)

Gardiner Museum L-2130

True Nordic: How Scandinavian Design Made Canada Modern/Nordique: L'influence du design scandinave au Canada
October 11, 2016 to February 4, 2018
Stacey, Harold Gordon (1)
Touring: Gardiner Museum, October 11, 2016 to January 8, 2017
New Brunswick Museum, March 3 to September 5, 2017
Vancouver Art Gallery, October 28, 2017 to February 4, 2018

Toronto International Film Festival L-2151

Canada on Screen
June 15 to August 13, 2017
Snow, Michael (1)

Whitby

Whitby Arts Inc., The Station Gallery L-2209

Finding Florence
October 14 to December 10, 2017
McGillivray, Florence H. (1)

QUEBEC

Joliette

Musée d'art de Joliette L-2153

Univers intime. Les natures mortes d'Ozias Leduc
June 3 to September 17, 2017
Leduc, Ozias (1)

Montreal

Montreal Museum of Fine Arts L-2162

Napoleon: Art and Court Life in the Imperial Palace
February 3, 2018 to March 3, 2019
Chinard, Joseph (1)
Touring: Montreal Museum of Fine Arts, February 3, 2018 to May 10, 2018

L-2168

Inauguration of the Michal and Renata Hornstein Pavilion for Peace
October 15, 2016 to February 1, 2019
Bierstadt, Albert (1)

L-2176

REVOLUTION
April 28 to October 27, 2017
Haring, Keith (2)

Musée d'art contemporain de Montréal L-2180

Reimagining Expo 67
June 22 to October 8, 2017
Ruwedel, Mark (10)

L-2183

Teresa Margolles: Mundos
February 21 to May 21, 2017
Margolles, Teresa (2)

Quebec City

Musée national des beaux-arts du Québec L-1950

Alfred Pellán
26 February 2014 to 31 March 2021
Pellán, Alfred (1)

ARGENTINA

Buenos Aires

Museo de Arte Latinoamericano de Buenos Aires L-2048

General Idea Retrospective
October 27, 2016 to June 25, 2017
General Idea (3)
Touring: Fundación Jumex Arte Contemporáneo, October 27, 2016 to February 11, 2017
Museo de Arte Latinoamericano de Buenos Aires, March 23 to June 25, 2017

AUSTRALIA

VICTORIA

Melbourne

National Gallery of Victoria L-2166

Van Gogh and the Seasons: Images of Nature and Humanity
April 28 to July 9, 2017
Van Gogh, Vincent (1)

AUSTRIA

Vienna

Kunsthistorisches Museum Wien L-2122

Peter Paul Rubens: The Power of Transformation
October 17, 2017 to June 3, 2018
Rubens, Peter Paul (1)
Touring: Kunsthistorisches Museum Wien, October 17, 2017 to January 21, 2018
Städtisches Kunstinstitut und Städtische Galerie, February 8 to June 3, 2018

FRANCE

Lille

Palais des Beaux-Arts de Lille L-2110

Jean-François Millet
October 12, 2017 to January 21, 2018
Millet, Jean-François (1)

Paris

Centre Pompidou L-2164

Walker Evans
April 26, 2017 to February 4, 2018
Evans, Walker (20)
Touring: Centre Pompidou, April 26 to August 14, 2017
San Francisco Museum of Modern Art, September 30, 2017 to February 4, 2018 (19 works only)

Musée d'Orsay L-2115

Cézanne Portraits
Jun 13, 2017 to July 1, 2018
Cézanne, Paul (1)
Touring: Musée d'Orsay, June 13 to September 24, 2017
National Gallery of Art, March 25 to July 1, 2018

Musée du Louvre L-2224

Eugène Delacroix (1798–1863)
March 28, 2018 to January 6, 2019
Delacroix, Eugène (2)
Touring: Musée du Louvre, March 28 to July 23, 2018

GERMANY

Frankfurt am Main

Städtisches Kunstinstitut und Städtische Galerie L-2123

Matisse – Bonnard: 'Long live painting!'
September 13, 2017 to January 14, 2018
Matisse, Henri (1)

Karlsruhe

Staatliche Kunsthalle Karlsruhe L-2096

Cézanne: Metamorphoses
October 28, 2017 to February 11, 2018
Cézanne, Paul (1)

Munich

Stiftung Haus der Kunst L-2143

Kiki Smith — Procession
February 2, 2018 to May 26, 2019
Smith, Kiki (1)
Touring: Stiftung Haus der Kunst, February 2 to June 3, 2018

IRELAND

Dublin

National Gallery of Ireland L-2199

Frederic William Burton: Ireland's Favourite Painter, London's Director
October 24, 2017 to January 14, 2018
Burton, Frederic William (1)

NETHERLANDS

Amsterdam

Van Gogh Museum L-2214

The Dutch in Paris 1789–1914. Van Spaendonck, Jongkind, Van Gogh, Van Dongen, Mondriaan/Les Hollandais à Paris, 1789–1914. Van Gogh, Van Dongen, Mondrian
October 13, 2017 to May 13, 2018
Van Dongen, Kees (1)
Touring: Van Gogh Museum, October 13, 2017 to January 7, 2018
Musée du Petit Palais, February 6 to May 13, 2018

SWITZERLAND

Basel

Fondation Beyeler L-2142

Monet — Reflections and Shadows
January 22 to May 28, 2017
Monet, Claude (2)

U.K. (ENGLAND)

London

Dulwich Picture Gallery L-2201

David Milne: Modern Painting
February 14, 2018 to January 13, 2019
Milne, David B. (31)
Touring: Dulwich Picture Gallery, February 14 to May 7, 2018

Royal Academy of Arts L-2219

Dali/Duchamp
October 3, 2017 to May 27, 2018
Duchamp, Marcel (1)
Touring: Royal Academy of Arts, October 3, 2017 to January 3, 2018
Salvador Dalí Museum, February 10 to May 27, 2018

U.S.A.

COLORADO

Denver

Denver Art Museum L-2160

Once There Was... The Western: Framing a New Frontier
May 21, 2017 to February 4, 2018
Monkman, Kent (1)
Touring: Denver Art Museum, May 21 to September 10, 2017
Montreal Museum of Fine Arts, October 9, 2017 to February 4, 2018

L-2208

Degas: A Passion for Perfection
February 11 to May 20, 2018
Degas, Edgar (1)

ILLINOIS

Chicago

Art Institute of Chicago

L-2038

Gauguin: Artist as Alchemist
June 25, 2017 to January 21, 2018
Gauguin, Paul (1)
Touring: Art Institute of Chicago, June 25 to September 10, 2017
Galeries nationales du Grand Palais, October 9, 2017 to January 21, 2018

MISSOURI

St. Louis

Saint Louis Art Museum

L-2091

Degas, Impressionism, and the Paris Millinery Trade
February 12 to September 25, 2017
Degas, Edgar (1)
Touring: Saint Louis Art Museum, February 12 to May 7, 2017
Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, June 24 to September 25, 2017

NEW YORK

Brooklyn

Brooklyn Museum

L-2141

Who Shot Sports: A Photographic History, 1843 to the Present
July 15, 2016 to April 30, 2017
Unknown (1)
Touring: Brooklyn Museum, July 15, 2016 to January 8, 2017
Tampa Museum of Art, February 5 to April 3, 2017

New York

Dia Art Foundation

L-1840

Carl Andre: Sculpture as Place, 1958–2010
May 5, 2014 to September 18, 2017
Andre, Carl (1)
Touring: Dia Art Foundation, May 3, 2014 to March 2, 2015
Museo Nacional Centro de Arte Reina Sofia, May 4 to October 12, 2015
Hamburger Bahnhof — Museum für Gegenwart, May 8 to September 25, 2016
Musée d'Art Moderne de la Ville de Paris, October 20, 2016 to February 12, 2017
Museum of Contemporary Art, Los Angeles, May 7 to September 18, 2017

Metropolitan Museum of Art

L-2205

Thomas Cole's Journey: Atlantic Crossings
January 30 to October 7, 2018
Cole, Thomas (1)
Touring: Metropolitan Museum of Art, January 30 to May 13, 2018

L-2241

Like Life: Sculpture, Color, and the Body
March 20 to July 22, 2018
Mueck, Ron (1)

TEXAS

Houston

Museum of Fine Arts, Houston

L-2198

Ron Mueck
February 26 to August 13, 2017
Mueck, Ron (1)

WASHINGTON, D.C.

Embassy of Canada, Washington, D.C.

L-2200

From Vimy to Juno
April 1, 2017 to April 30, 2020
Allward, Walter S. (3)
Laliberté, Alfred (1)

National Gallery of Art

L-2081

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry
October 22, 2017 to January 21, 2018
Maes, Nicolaes (1)

L-2131

East of the Mississippi: Nineteenth-Century American Landscape Photography
March 12, 2017 to January 7, 2018
Barnard, George N. (1)
O'Sullivan, Timothy H. (2)
Woodbury, David B. (1)
Touring: National Gallery of Art, March 12 to July 16, 2017
New Orleans Museum of Art, October 5, 2017 to January 7, 2018

SPECIAL EXHIBITIONS PRESENTED AT THE NATIONAL GALLERY OF CANADA IN OTTAWA

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

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

Photography in Canada: 1960–2000
Canadian Photography Institute
April 7 to September 17, 2017

PhotoLab 2: Women Speaking Art
Canadian Photography Institute
April 7 to October 22, 2017

Canadian Artists in Photographs
Library and Archives
May 2 to September 4, 2017

Related Works: Ron Moppett & Damian Moppet
Masterpiece in Focus (C218)
May 12 to September 10, 2017

Our Masterpieces, Our Stories (Canada 150)
Orientation Hub
Special Exhibitions Galleries
June 15 to September 4, 2017

RBC Canadian Painting Competition 2017
B204
September 1 to October 22, 2017

The Alcuin Society Awards for Excellence in Book Design 2017
Library and Archives
September 6 to October 2, 2017

The Thing Quarterly and a Few Other Things
Library and Archives
October 4 to December 31, 2017

James W. Morrice: The A.K. Prakash Collection in Trust to the Nation
Masterpiece in Focus (C218)
October 13, 2017 to March 18, 2018

2017 Canadian Biennial
Special Exhibition Galleries
October 20, 2017 to March 18, 2018

Gold and Silver: Images and Illusions of the Gold Rush
Canadian Photography Institute
November 3, 2017 to April 2, 2018

Frontera: Views of the U.S.-Mexico Border
Canadian Photography Institute
November 3, 2017 to April 2, 2018

PhotoLab 3: Between Friends
Canadian Photography Institute
November 3, 2017 to April 2, 2018

Governor General's Awards in Visual and Media Arts 2018
B101, B108, and B109
March 29 to August 5, 2018

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

Canadian and Indigenous Art Galleries

Our Masterpieces, Our Stories (Canada 150)
Canadian and Indigenous Art: From Time Immemorial to 1967
A100 to A113
June 15, 2017 — ongoing

Contemporary Art Galleries

Our Masterpieces, Our Stories (Canada 150)
Canadian and Indigenous Art: 1968 to Present
B101 to B109 and B201 to B205
May 3, 2017 to March 30, 2018

European and American Art Galleries

Joseph Beuys (1921–1986)
December 1, 2015 to November 26, 2017

Nancy Graves, *Camel VI, Camel VII & Camel VIII*
Since December 22, 2016

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

Inuit Art Galleries

Selections from the Permanent Collection
July 17, 2015 to September 23, 2017

TRAVELLING EXHIBITIONS ORGANIZED BY THE NATIONAL GALLERY OF CANADA

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

Governor General's Awards in Visual and Media Arts 2017
Winnipeg Art Gallery
Winnipeg, Manitoba
April 8 to September 4, 2017

Alex Janvier
Mackenzie Art Gallery
Regina, Saskatchewan
May 20 to September 10, 2017

Alex Janvier
McMichael Canadian Art Collection
Kleinburg, Ontario
October 7, 2017 to January 21, 2018

Photography in Canada: 1960–2000
The Rooms
St. John's, Newfoundland
January 27 to April 22, 2018

Alex Janvier
Beaverbrook Art Gallery
Fredericton, New Brunswick
February 15 to May 21, 2018

EXHIBITIONS ORGANIZED IN PARTNERSHIP

International Partnerships

Geoffrey Farmer: A way out of the mirror
57th International Arts Exhibition — La Biennale di Venezia
Canada Pavilion, Venice, Italy
May 13 to November 26, 2017

David Milne: Modern Painting
Dulwich Picture Gallery
London, United Kingdom
February 14 to May 7, 2018
Organized by Dulwich Picture Gallery and the McMichael Canadian Art Collection in collaboration with the Vancouver Art Gallery, with the exceptional support of the National Gallery of Canada.

Canadian Partnerships

Chris Lund. Canada in Kodachrome
Scotiabank CONTACT Photography Festival
Toronto, Ontario
April 29 to May 31, 2017
Organized by the Scotiabank CONTACT Photography Festival, in partnership with the Canadian Photography Institute and Library and Archives Canada.

Sobey Art Award 2017
Art Museum, University of Toronto
Toronto, Ontario
October 24 to December 9, 2017
Organized by the National Gallery of Canada and the Sobey Art Foundation, in collaboration with the Art Museum at the University of Toronto.

NGC@AGA Partnership — Art Gallery of Alberta, Edmonton

Organized by the National Gallery of Canada and the Art Gallery of Alberta as part of the NGC@AGA exhibition series.

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

Cutline: The Photography Archives of The Globe and Mail
July 1 to November 12, 2017

Turbulent Landings: The NGC 2017 Canadian Biennial
September 30, 2017 to January 7, 2018

NGC@WAG Partnership — Winnipeg Art Gallery, Manitoba

Organized by the National Gallery of Canada and the Winnipeg Art Gallery as part of the NGC@WAG exhibition series.

David Altmejd: *The Vessel*
November 24, 2017 to April 8, 2018

Picasso: Man and Beast. The Vollard Suite of Prints
May 13 to August 13, 2017

PUBLICATIONS

The National Gallery of Canada produces numerous publications that complement programming, enrich scholarship, and contribute to the world's art history. Most of the Gallery's collection-based books or exhibition catalogues are published in both official languages; some are published as separate French and English editions. Between April 1, 2017 and March 31, 2018, the Gallery produced the following scholarly publications:

Photography in Canada 1960–2000

Released April 2017, separate English and French editions, 176 pages. Distributed by Art Books Canada, Montreal.

Art in Canada

Released June 2017, separate English and French editions, 264 pages. Distributed by Art Books Canada, Montreal. Third Prize, Pictorial category, The Alcuin Society Awards for Excellence in Book Design in Canada 2017

A Way Out of the Mirror, Geoffrey Farmer

Released May 2017, bilingual edition, 268 pages. Co-published with Mousse Publishing, Milan. First Prize, Pictorial category, The Alcuin Society Awards for Excellence in Book Design in Canada 2017

2017 Canadian Biennial

Released October 2017, bilingual edition, 336 pages. Distributed by Art Books Canada, Montreal.

Morrice. The A.K. Prakash Collection in Trust to the Nation

Released October 2017, separate English and French editions, 240 pages. Copublished with Figure 1 Publishing, Vancouver.

Gold and Silver

Released October 2017, bilingual edition; 128 pages. Copublished with RVB Books, Paris.

The NGC also produces an online scholarly journal, *National Gallery of Canada Review*, in collaboration with the University of Toronto Press. One issue is produced per year; Volume 8 was released in June 2017.

COPYRIGHT

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

In 2017–18, 234 contracts with living Canadian artists were executed. This exceptionally high volume was due to the many Canadian contemporary works on view in the permanent galleries and during the Canadian Biennial, as part of sesquicentennial programming. This number represents a volume that was three times higher than the number of agreements executed in 2016–17. In addition, 921 images of works of art from the national collection were made available to third parties for reproduction purposes.

During the 2017–18 fiscal year, renewal of the Collective Agreement with CARFAC/RAAV was negotiated, and subsequently ratified by CARFAC/RAAV members. The four-year agreement takes effect on June 1, 2018.

STRATEGIC DIRECTION

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

The work of the National Gallery of Canada is made possible through financial support from the Government of Canada, self-generated revenue, sponsorships, and generous contributions from the National Gallery of Canada Foundation, as well as contributions and donations from other individuals, corporations and foundations. The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations. In 2017–18, the Gallery continued to focus on three strategic priorities:

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

The Gallery, with the support of its dedicated staff, has successfully met and effectively advanced the strategic priorities above through engagement of visitors and donors, delivery of a vibrant exhibition and outreach program, acceptance of meaningful gifts, and important acquisitions of works of art.

OPERATING ENVIRONMENT

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

Combined attendance at the Gallery totalled 1,845,978 visitors: an increase of 14% over results from the previous fiscal year. Combined attendance includes physical attendance at the main facility in Ottawa, and at all other venues where the Gallery was present, as well as virtual attendance, based on the number of individual visitors to the Gallery's website. In 2017–18, the Gallery registered 882,332 individual visitors to its website.

Throughout 2017–18, significant resources were directed to the Gallery's signature project marking the 150th anniversary of Confederation: presentation of *Canadian and Indigenous Art: From Time Immemorial to 1967*. The reconceived permanent collection opened on June 15, 2017 and features close to 800 Canadian and Indigenous works of art — including paintings, drawings, sculpture, decorative arts, photographs, and videos — offering visitors a new take on the cultural richness of this land. Visitors will rediscover iconic works from the national collection — many of which have been recently restored — along with more recent acquisitions. To complement the opening of the Canadian and Indigenous Galleries, an innovative, visitor-focused educational installation, *Our Stories*, was produced, later winning an International Design Communications (IDC) award for Best Scenography for a Temporary Exhibition.

In 2017–18, the Gallery organized twenty-two exhibitions that were presented in Ottawa. Owing to this remarkable programming, and to ongoing visitor-centric initiatives, in 2017–18 the Gallery welcomed 385,576 visitors to its Ottawa location. This figure is similar to attendance in 2016–17 of 383,135 visitors to the Ottawa site.

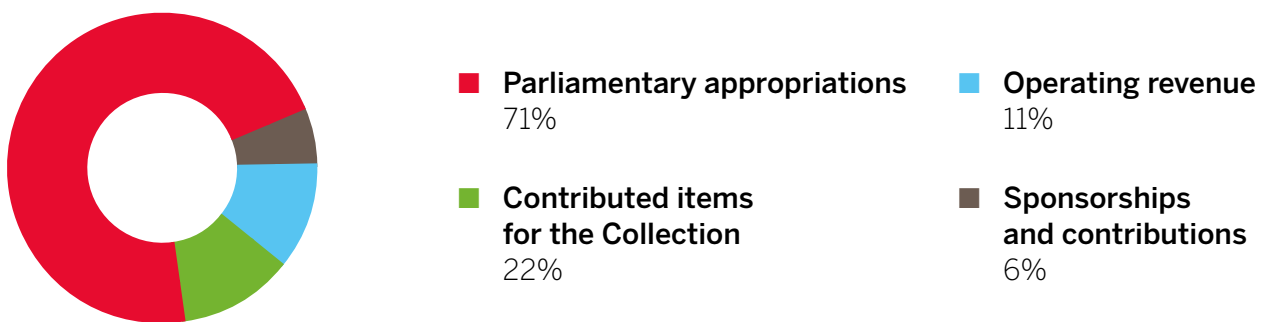
In addition to its programming in Ottawa, there were twelve outside exhibitions — organized solely by the Gallery, or in partnership with other museums. Travelling exhibitions or programs organized by the Gallery and its partners were visited by 175,546 people at venues throughout Canada and in the United Kingdom.

The Venice Biennale is the most prestigious contemporary art event in the world. For more than sixty years, Canada has sent official representation to the Biennale, each time showcasing the work of an accomplished Canadian artist. In 2017, Canada was represented by Geoffrey Farmer. The resulting installation was featured in the Canada Pavilion, a unique exhibition space located in the Giardini di Castello in Venice, Italy. Slightly more than 400,000 people visited the Canada Pavilion during the 2017 Venice Biennale.

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

Through Budget 2016, the Gallery benefitted from \$18.4 million over five years for capital projects. The most significant project — replacing windows and skylights in the Main Entrance Pavilion and Colonnade — was initiated in early January 2018, and is scheduled for completion in November 2018. This project also included refurbishment of the two passenger elevators at the Main Entrance, to be completed in April 2018. In addition, through Budget 2016 funding, the Gallery has initiated thirteen projects to address various lifecycle deficiencies in the mechanical, electrical and architectural building systems.

While it continues to receive the majority of its funding from the Government of Canada, the Gallery has been steadily diversifying its funding sources. Including items contributed to the Collection, total funding by source for the fiscal year is as follows:



FINANCIAL OVERVIEW

The Gallery recorded a deficit of \$2.7 million for the year. This deficit is the result of a strategic investment over two fiscal years (2016–17 and 2017–18) to transform the Canadian and Indigenous Galleries, timed to coincide with Canada's sesquicentennial commemorations. As a result of the deficit, the Gallery's accumulated unrestricted net assets decreased to \$1.5 million (2016–17, \$4.2 million; 2015–16, \$8.5 million) by the end of the year.

PARLIAMENTARY APPROPRIATIONS

The Gallery recognized Parliamentary appropriations of \$48.1 million, comprised of \$41.2 million for operating and capital expenditures, and \$6.9 million for the purchase of works for the Collection. This compares to \$46.5 million in 2016–17. The increase year over year is a result of amounts restricted for capital asset projects, and a reduced acquisition of works for the Collection.

During the year, the Gallery reallocated appropriations of \$5.7 million, for the purchase of capital assets, to a future year. This reallocation aligned funding for the Main Entrance and Colonnade project to the year of investment.

OPERATING REVENUES, SPONSORSHIPS AND CONTRIBUTIONS

The Gallery realized \$7.3 million in operating revenues, on par with the prior year. This was achieved within a shorter operating period, due to a temporary ten-day closure in January 2018 to allow installation of scaffolding and hoardings for the Main Entrance and Colonnade project.

Excluding contributed items for the Collection, the Gallery recognized sponsorships and contribution revenues of \$4.5 million. The Gallery received a contribution from the NGC Foundation — directed to several mission-critical projects, such as the 2017 Venice Biennale and the Canadian Photography Institute and other Outreach- and Collection-related activities — of \$3.2 million (2016–17, \$3.1 million). In addition, the NGC Foundation contributed nearly \$1.6 million (2016–17, \$0.6 million) for capital projects, principally renovation of the Canada Pavilion in Venice.

COLLECTING ACTIVITIES

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

During the year, the Gallery purchased works of art and received gifts, the combined value of which totalled \$14.2 million. This represents a decrease of 39% as compared to the prior fiscal year, when the value of all acquired works of art totalled \$23.2 million. This year-over-year variance is mainly due to higher donations the previous year.

The Gallery purchased 229 works of art during the fiscal year, totalling \$6.3 million. Acquired works included *The Triumph of Galatea* (c. 1640–44) by Simon Vouet, and *Conjured Parts (heart), Aleppo* (2016) by Julie Mehretu. The Gallery was pleased to receive donated works valued at \$7.9 million, including 635 gelatin silver prints by Paul Strand dating from 1915 to the 1970s, and *Bird Totem* (c. 1930) by Emily Carr.

At the end of the fiscal year, the Gallery reported \$2.1 million (2016–17, \$0.9 million) in deferred contributions available for the future purchase of items for the Collection.

OPERATING EXPENSES

Total operating expenses for the year were \$70.5 million (2016–17, \$76.8 million). This includes \$14.2 million for items for the Collection (2016–17, \$23.2 million). Operating expenses, excluding items for the Collection, totalled \$56.3 million, as compared to \$53.6 million the previous fiscal year. The Gallery spent \$23.8 million on salaries and benefits, as compared to \$22.9 million in the prior year. This increase is attributable to cost-of-living and merit increases, and the cost of additional staff hired to deliver an ambitious portfolio of critical projects such as the Canadian and Indigenous Galleries, the Canadian Photography Institute and preparations for the 2017 Venice Biennale. In 2017–18, the Gallery spent \$1.8 million on the development and delivery of programming and marketing for the Canadian and Indigenous Galleries (2016–17, \$0.8 million). Expenditures for special projects with funding from external sources — such as the Venice Biennale, Canadian Photography Institute, and Sobey Art Award — are recorded in the operating expenses, which can result in year-over-year variances.

During the fiscal year, the Gallery began to feel the impact of legislated changes to the Ontario minimum wage, seeing significant increases to service contracts for the protection and maintenance of the facility. Offsetting this increase was an unexpected reduction in payments in lieu of tax, due to a province-wide reassessment.

CAPITAL EXPENDITURES

The Gallery invested \$8.3 million in capital assets, as compared to \$8.7 million in the prior year. In addition to the capital expenditure of \$1.1 million for redesign of the Canadian and Indigenous Galleries (2016–17, \$4.2 million), the Gallery completed redevelopment of the corporate website (gallery.ca), revitalization of audiovisual equipment in the auditorium and lecture hall, an extensive wayfinding and signage project in gallery spaces — and in public spaces including the group and main entrances and the parkade, and parking access and control and payments systems, together with numerous upgrades to the facilities, security monitoring and control systems, and IM/IT infrastructure. A number of projects were still in progress at fiscal year-end, including the replacement of windows and skylights in the Main Entrance Pavilion and Colonnade. The major capital project to replace 1,427 windows and roofs in the Main Entrance and Colonnade commenced in January 2018, and remains on target for completion in mid-November 2018.

During the year, the Board of Trustees approved restrictions to capital for the Canadian and Indigenous Galleries and for storage fit-up, amounting to \$1.9 million. At March 31, 2018, the Gallery reported \$6.9 million (2016–17, \$5.9 million) in deferred contributions available for the purchase of capital assets.

OUTLOOK

The Gallery will continue to ensure that public money is managed prudently and, to this end, it has developed a balanced budget for the coming fiscal year. Parliamentary funding is expected to increase by 1.4%, which will assist the Gallery in funding negotiated economic and service pay increases. Inflationary pressures are anticipated in 2018–19, related to legislated Ontario minimum wage increases that will be reflected in the Gallery's contracts for non-discretionary costs associated with operating and maintaining the facilities and ensuring protection of the Collection. The Gallery is also expecting higher costs associated with the normal operations of Collections, Outreach, and Internal Services, which must be funded by internal reallocation, revenue growth, or contributions. The Gallery continues to explore and invest in targeted initiatives designed to increase self-generated revenues, and to collaborate with the NGC Foundation to align contributions with the Gallery's strategic initiatives.

For the 2018–19 to 2022–23 planning period, the Board of Trustees established the following three strategic priorities:

- Collections Management
- Audience Development
- Operational Excellence

As part of Collections Management, the Gallery will review all aspects of collection management, beginning with the art acquisition process, through preservation, storage and access to the National Collection. Two key areas have emerged for the 2018–19 fiscal year: art storage, and dissemination and digitization of the Collection.

In line with its mandate as a collecting institution — and with an ever-growing collection spurred by the outstanding achievements of Canadian artists, some of whom are producing large contemporary art installations — the Gallery is very near capacity for art storage in its existing facilities. The Gallery established a Storage Steering Committee in February 2018. The Committee is tasked with monitoring storage-capacity risk and contributing to all plans for storage, be it new construction, expansion of existing storage, or optimization of storage space for the Gallery. In 2018-19, the Committee will prioritize two projects in Phase 1 of the storage priority plan: audit and re-capitalization of the onsite storage racking systems, and planning for the fit-up of new offsite storage at the Collections Conservation Centre (C3) now under construction on the National Museum of Science and Technology campus.

Through Federal Budget 2016, the National Museum of Science and Technology received \$156.4 million to support construction of a new collection and conservation centre to preserve and protect priceless Canadian heritage artifacts, including works from the national collection. This new warehouse space is critical for the Gallery's ongoing art-storage operations, and will be used in addition to two long-term leased storage facilities currently nearing capacity. The C3 facility is scheduled to be completed in winter 2019, and the Gallery will have access to the space for fit-up in April 2019. The space, totalling 1,975 square metres, will accommodate crated and large 3D objects. The exact number of crated works to be moved will depend on the final configuration of storage system installed in the space.

The Gallery must fit up the new art storage warehouse space, in order to effectively use the allocated square footage. The Gallery has identified approximately \$734,000 from 2017–18 resources that have been earmarked for an initial capital investment in this project; however, the total cost for the fit-up will not be known until a tender process is completed in 2018-19.

Once the C3 facility becomes available, the Gallery will transfer objects from three temporarily rented offsite storage locations to bridge the current and emerging storage requirements of a collecting institution. The rental fees for these facilities are funded through internal reallocation of operating budgets.

In 2018–19, the Gallery will make modest investments in the digitization of its records. There are approximately 77,635 works of art in the Collection (or 98,545 when including constituent pieces in that figure). To date, approximately 53% of the Collection has been digitized (based on a total figure of 98,545), and close to 30% of works from the Collection are available online for public view.

While the Gallery has progressively digitized works in the Collection, efforts to accelerate the digitization and dissemination of objects, archives and publications have been hampered by insufficient resources, making it difficult to implement a coordinated, comprehensive digitization initiative with appropriate infrastructure and workflows. In March 2018, the Gallery struck a Digital Collections Committee to collectively devise, recommend and implement solutions to address data, digitization, database and workflow issues brought to light by the recent web redevelopment project. Areas of review include data integrity and quality assurance, managing copyright in a digital environment, auditing processes, benchmarking online collections, and prioritizing works of art and collections for digitization.

A fully funded digitization program at the Gallery would not only safeguard information assets, but also permit the Gallery to play a central role in the development and promotion of Canadian culture, at home and abroad, in a way that reflects Canada's diversity. The requirements for investments that would enable the Gallery to accelerate the digitization and dissemination of its world-class art collection, as well as its archives and publications, will be identified in 2018–19. The Gallery has forecast that the required investment in this initiative exceeds current funding levels; however, this investment would improve public accessibility to the Gallery's collections and knowledge, help facilitate innovative program delivery, and enable the Gallery to remain relevant and successful in the digital age.

The Gallery will use all available avenues to secure the necessary funding over the planning period for requirements related to art storage, and dissemination and digitization of the Collection.

Over the 2018–19 to 2022–23 planning period, the Gallery will seek to engage diverse audiences, both within and beyond the National Capital Region. Looking forward, 2018–19 will be another exciting year for the Gallery. Programming for the Ottawa facility this summer includes the exhibitions *PhotoLab 4: New Generation Photography Award Exhibition*; *The Extended Moment: Fifty Years of Collecting Photography at the National Gallery of Canada*; *Laurent Amiot: Canadian Master Silversmith*; *Impressionist Treasures: The Ordrupgaard Collection*; and *Master of Venetian Portraiture, Veronese, Tiepolo and Vittoria*.

The fall exhibition season promises to be equally engaging, with *PhotoLab 5: Althea Thauberger: L'arbre est dans ces feuilles*; *Anthropocene*; *Sobey Art Award*; *Halifax Harbour 1918: Harold Gilman (1876–1919) and Arthur Lismer (1885–1969)*; *Oscar G. Rejlander: Artist Photographer*; and *Paul Klee (1879–1940): The Berggruen Paul Klee Collection from the Metropolitan Museum of Art*.

In addition, the Gallery's international programming in 2018–19 kicks off with a special exhibition titled *Canada Builds/Rebuilds a Pavilion*, installed in the meticulously restored Canada Pavilion in the Venice Giardini. The exhibition and the Pavilion were scheduled to be unveiled on May 26, 2018, at the *16th International Architecture Biennale* on the occasion of the 60th anniversary of the Pavilion's inauguration. During 2018–19, with the NGC Foundation's support, the Gallery will continue to prepare for the *2019 Biennale di Venezia* with video artist collective, Isuma Productions, and will develop an international touring exhibition of Canadian art, called *Impressionism in Canada*.

Over the 2018–19 to 2022–23 planning period, work initiated in 2016 on improvements to the Gallery's capital infrastructure will continue. From replacing the windows in the Main Entrance Pavilion and Colonnade, to addressing health- and safety-related concerns in the ageing building, considerable attention will be focused on the physical plant. The overarching aim is to ensure that the Gallery's infrastructure supports the achievement of the Gallery's mandate and strategic objectives.

The Gallery continues to address life-cycle issues at its ageing Ottawa facility. With total funding of \$18.4 million over five years, starting in 2016–17, Parliamentary funding in Budget 2016 relieves significant pressure on the long-term capital plan; however, the institution continues to be challenged by limited base capital resources, which in turn limit the number of capital projects that can be initiated in any given year. The demand for investment in life-cycle maintenance and repairs to the architectural, electrical, and mechanical systems still exists, as do emerging demands associated with remaining relevant in the digital age. The Gallery will continue to review its Long-Term Capital Plan, and will prioritize available resources to ensure that the most pressing projects are completed.

STATEMENT OF MANAGEMENT RESPONSIBILITY

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

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

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

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

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



Marc Mayer
Director



Julie Peckham
Deputy Director,
Administration and Chief Financial Officer

Ottawa, Canada
June 12, 2018



INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Financial Statements

I have audited the accompanying financial statements of the National Gallery of Canada, which comprise the statement of financial position as at 31 March 2018, and the statement of operations, statement of changes in net assets and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Gallery of Canada as at 31 March 2018, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

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

Further, in my opinion, the transactions of the National Gallery of Canada that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with Part X of the *Financial Administration Act* and regulations, the *Museums Act* and regulations, the by-laws of the National Gallery of Canada, and the directive issued pursuant to section 89 of the *Financial Administration Act*.



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

12 June 2018
Ottawa, Canada

STATEMENT OF FINANCIAL POSITION

For the year ended March 31

(in thousands of dollars)

	2018	2017
Assets		
Current		
Cash and cash equivalents (Note 4)	\$ 5,570	\$ 4,548
Restricted cash and cash equivalents (Note 4)	1,309	—
Investments (Note 5)	—	5,666
Restricted investments (Note 5)	9,048	8,422
Accounts receivable (Note 6)	2,542	860
Inventory	710	719
Prepaid expenses	525	568
Total current assets	19,704	20,783
Collection (Note 7)	1	1
Capital assets (Note 8)	82,959	82,036
	\$ 102,664	\$ 102,820
Liabilities and Net Assets		
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities (Note 9)	\$ 5,115	\$ 5,179
Accrued salaries and benefits (Note 10)	1,812	2,041
Deferred contributions for the purchase of objects for the Collection (Note 11)	2,058	934
Deferred contributions for the purchase of capital assets (Note 11)	6,904	5,941
Other deferred contributions (Note 11)	1,279	1,431
Total current liabilities	17,168	15,526
Employee future benefits (Note 12)	873	943
Deferred contributions for the amortization of capital assets (Note 13)	82,337	81,414
Total liabilities	100,378	97,883
Net Assets		
Unrestricted	1,548	4,199
Investment in capital assets (Note 8)	622	622
Permanently endowed	116	116
Total net assets	2,286	4,937
	\$ 102,664	\$ 102,820

Contingencies and Contractual rights and obligations (notes 15 and 16)

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

Approved by the Board of Trustees:



Françoise E. Lyon
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	2018	2017
Net assets, beginning of the year	\$ 4,199	\$ 622	\$ 116	\$ 4,937	\$ 9,194
Net result of operations for the year	(2,651)	—	—	(2,651)	(4,257)
Net change in investment in capital assets (Note 8)	—	—	—	—	—
Net assets, end of the year	\$ 1,548	\$ 622	\$ 116	\$ 2,286	\$ 4,937

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)	2018	2017
Operating revenue	\$ 7,338	\$ 7,295
Sponsorships and contributions	4,502	4,307
Contributed items for the Collection	7,894	14,460
Total operating revenue, sponsorships, and contributions (Schedule 1)	19,734	26,062
Expenses		
Collection		
Operations	7,236	6,785
Purchase of items for the Collection (Note 7)	6,349	8,770
Contributed items for the Collection (Note 7)	7,894	14,460
Total - Collection	21,479	30,015
Outreach	19,168	18,282
Accommodation	20,523	19,935
Administration	9,309	8,594
Total expenses (Schedule 2)	70,479	76,826
Net results before Parliamentary Appropriations	(50,745)	(50,764)
Parliamentary appropriations (Note 14)	48,094	46,507
Net result of operations	\$ (2,651)	\$ (4,257)

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)

	2018	2017
Operating activities		
Cash received from clients	\$ 6,892	\$ 7,677
Parliamentary appropriations received	41,793	38,790
Cash paid to suppliers	(30,693)	(33,513)
Payments related to salary and benefits	(24,128)	(22,589)
Interest received	123	139
Total cash flow used for operating activities	(6,013)	(9,496)
Investing activities		
Acquisition of investments	(32,124)	(28,088)
Disposal of investments	37,178	14,000
Total cash flow from (used for) investing activities	5,054	(14,088)
Capital activities		
Payments related to capital acquisitions	(8,798)	(7,230)
Total cash flow used for capital activities	(8,798)	(7,230)
Financing activities		
Funding for the acquisition of capital assets	9,021	7,790
Restricted contributions and related investment income	3,067	4,257
Total cash flow from financing activities	12,088	12,047
Total cash inflows (outflows)	2,331	(18,767)
Cash and cash equivalents, beginning of the year		
Cash and cash equivalents	4,548	13,061
Restricted cash and cash equivalents	—	10,254
	4,548	23,315
Cash and cash equivalents, end of the year		
Cash and cash equivalents	5,570	4,548
Restricted cash and cash equivalents	1,309	—
	\$ 6,879	\$ 4,548

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

NOTES TO THE FINANCIAL STATEMENTS

March 31, 2018

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.

In July 2015, the Gallery was issued a directive (P.C. 2015-1105) pursuant to section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and event expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures in a manner that is consistent with the Gallery's legal obligations, and to report on the implementation of this directive in the Gallery's next corporate plan. The Gallery's objective is to implement the directive in a way that does not hinder its ability to deliver its mandate. The Treasury Board travel, hospitality, conference and event requirements apply to the Gallery's activities except those cultural activities exempt under section 27 of the *Museums Act*. Cultural activities exempted include the acquisition, disposal, conservation or use of any of the Gallery's material relevant to its activities, activities and programs for the public such as exhibitions, displays and publications and research activities. The Gallery has implemented its Directive and Standards on travel, hospitality, conferences and event expenditures effective April 1, 2018, which are aligned with Treasury Board authorities. Reporting on the implementation of this directive will be included in the 2018-2019 to 2022-2023 corporate plan.

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. This includes curatorial research, acquisitions and preservation.

Outreach

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

Accommodation

To provide secure and suitable facilities which are readily accessible to the public, for the preservation and exhibition of the national Collections. This includes the expenses relating to the operations and maintenance of our facilities, including security services. Payments in lieu of taxes and amortization of capital assets are also part of this category.

Administration

To provide direction, control and effective development and administration of resources. This includes support services such as human resources, finance, information technology and visitor services. Costs of goods sold of the Boutique are also part of this category.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for government not-for-profit organizations (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 government not-for-profit organizations.

Significant accounting policies are:

(a) Financial instruments

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

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

The Gallery does not hold any derivative instruments.

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

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

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

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

(c) Investments and Restricted Investments

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

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

Investments and Restricted Investments are measured at amortized cost.

(d) Accounts Receivable

Accounts receivable are stated amortized cost; a provision is made for receivables where recovery is considered uncertain and is established based on specific credit risk associated with individual clients and other relevant information.

(e) Inventory

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

(f) Prepaid expenses

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

(g) Capital Assets

Land and buildings owned by the Government of Canada and under 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 and, with the exception of land, are amortized over their estimated useful life.

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

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

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

(h) Collection

The Gallery holds a Collection of works of art and archival material for the benefit of Canadians, present and future. The Collection is shown as an asset at a nominal value of \$1,000 due to the practical difficulties of determining a meaningful value for these assets. Items purchased for the Collection are recorded in the Statement of Operations as an expense in the year of acquisition with an equivalent amount recorded as parliamentary appropriations for the purchase of objects for the Collection. Items contributed to the Collection are recorded in the Statement of Operations as a contribution and an offsetting expense when the following three criteria are met: i) the items donated have been approved as per the Gallery's Acquisition policy ii) legal transfer has taken place between the donor and the Gallery and iii) a fair market value has been assigned to the donated items by independent valuers.

(i) Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

(j) Employee Future Benefits

Pension Benefits

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

Severance Benefits and Sick Leave Benefits

Certain employees are entitled to severance and sick leave benefits, as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as the employees render the services necessary to earn them. Under current labor contracts, employees no longer accumulate severance benefits. Severance liability represents amounts owed to employees who, at the time of plan cessation, elected to defer payment until termination of employment. The accrued benefit obligation for severance benefits is remeasured on a yearly basis taking salary increases into account. The sick leave benefits accumulate but do not vest. The liability for sick leave benefits is calculated using an actuarial cost method, and it is recognized based on the probability of usage by employees established per historical data.

(k) Foreign currency translation

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

(l) Revenue Recognition***Parliamentary Appropriations***

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

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

Parliamentary appropriations received for the purchase of capital assets are initially recorded as deferred contributions for the purchase of capital assets. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred contributions for the amortization of capital assets and 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, when used in the normal course of the Gallery's operations and would otherwise have been purchased, are recorded at their estimated fair value at the date they are received by the Gallery. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

Operating Revenues

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

(m) Endowments

Endowments consist of restricted donations received by the Gallery. Upon receipt, the endowment is recorded as an increase to net assets as the principal is required to remain intact. Investment income generated from endowments is recorded as deferred contributions until it is used in accordance with the purpose established by the donor, at which point it is recognized as revenue in the Statement of Operations.

(n) National Gallery of Canada Foundation

The Gallery and the National Gallery of Canada Foundation (the "Foundation") are related by virtue of the Gallery's economic interest in the Foundation. The Foundation is a separate, significantly influenced, legal entity, with a mandate to seek and obtain major donations to support the Gallery's mandate and assist in achieving the Gallery's vision. The financial statements of the Foundation have been audited but have not been consolidated in the Gallery's financial statements. The Foundation's financial statements are summarized in note 18.

(o) Related Party Transactions

Inter-entity transactions

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

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

Other related party transactions

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

(p) Use of Estimates

The preparation of financial statements is in accordance with PSAS and requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of income and expenses for the year. Employee-related liabilities and accruals, estimated useful life of capital assets and contingent liabilities are the most significant items where estimates are used. Actual results could differ significantly from those estimated.

3. ADOPTION OF NEW ACCOUNTING STANDARDS

The Public Sector Accounting Board (PSAB) issued new accounting standards effective for fiscal years beginning on or after 1 April 2017.

As a result, the Gallery adopted an accounting policy for Inter-entity transactions (PS 3420). This new Section establishes standards on how to account for and report transactions between public sector entities that comprise a government's reporting entity from both a provider and recipient perspective. The adoption of this new standard did not result in any financial impact on the Gallery's financial statements. See Note 2(o) for the Corporation's inter-entity transactions accounting policy.

The Corporation also adopted the new accounting standards Related party disclosures (PS 2200), Contingent assets (PS 3320) and Contractual rights (PS 3380). These new accounting standards only impact note disclosures. The adoption of PS 2200 and PS 3320 did not result in a significant impact on the disclosures included in the Gallery's financial statements. The adoption of PS 3380 required additional information to be disclosed, see Note 16 for Contractual rights disclosure.

4. CASH AND CASH EQUIVALENTS

The Gallery makes short term, low risk investments in guaranteed investment certificates and money market funds. During the year ended March 31, 2018, cash and cash equivalents yielded an average return of 0.46% (year ended March 31, 2017 – 0.35%). Due to the short term and nature of these cash and cash equivalents, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2018	As at March 31, 2017
Cash	\$ 6,879	\$ 4,548
Less: amounts allocated for restricted purposes		
Deferred contributions for the purchase of capital assets	1,309	—
Unrestricted cash and cash equivalents	\$ 5,570	\$ 4,548

5. INVESTMENTS

During the year ended March 31, 2018, investments yielded an average return of 1.37% (year ended March 31, 2017 – 1.45%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2018	As at March 31, 2017
Guaranteed investment certificates	\$ 9,048	\$ 14,088
Less: amounts allocated for restricted purposes		
Deferred contributions for the purchase of objects for the Collection	2,058	934
Deferred contributions for the purchase of capital assets	5,595	5,941
Other deferred contributions	1,279	1,431
Endowments	116	116
	9,048	8,422
Unrestricted investments	\$ —	\$ 5,666

At March 31, 2018, the Gallery held the following investments:

- Guaranteed investment certificate with face value \$3,007,032, yield of 1.46% and maturing April 3, 2018
- Guaranteed investment certificate with face value \$4,014,499, yield of 1.63% and maturing May 1, 2018
- Guaranteed investment certificate with face value \$2,007,280, yield of 1.66% and maturing June 4, 2018

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

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

6. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts.

(in thousands of dollars)	As at March 31, 2018	As at March 31, 2017
Trades receivable	\$ 226	\$ 179
Receivable from the National Gallery of Canada Foundation	1,358	197
Appropriations receivable	126	49
Taxes receivable	782	433
Trades receivable - Government Departments and Crown Corporations	50	2
	\$ 2,542	\$ 860

7. COLLECTION

The Gallery has an extensive collection of visual arts, particularly Canadian art. The main collecting areas are:

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

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

(in thousands of dollars)	2018	2017
Purchase from Appropriations	\$ 6,076	\$ 8,470
Purchase from private donations	273	300
Total purchases	6,349	8,770
Gifts or bequests, at estimated fair value	7,894	14,460
Total acquisitions	\$ 14,243	\$ 23,230

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

(in thousands of dollars)	2018	2017
Canadian Art	\$ 290	\$ 2,894
Indigenous Art	471	588
International Art	2,698	2,721
Contemporary Art	3,752	16,057
Photographs	7,010	964
Library and Archives	22	6
Total acquisitions	\$ 14,243	\$ 23,230

8. CAPITAL ASSETS

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2018 Net carrying value	As at March 31, 2017 Net carrying value
Land	\$ 622	\$ —	\$ 622	\$ 622
Building	155,928	115,971	39,957	43,855
Building improvements	49,064	18,423	30,641	28,837
Leasehold improvements	4,517	1,157	3,360	2,050
Equipment and furniture	30,615	25,256	5,359	4,064
Permanent exhibitions	2,814	188	2,626	2,132
Vehicles	379	379	—	11
Intangible assets	1,751	1,357	394	465
	\$ 245,690	\$ 162,731	\$ 82,959	\$ 82,036

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

(in thousands of dollars)	As at March 31, 2018	As at March 31, 2017
Building improvements	\$ 3,429	\$ 219
Leasehold improvements	2,037	562
Equipment and furniture	—	2,583
Permanent exhibitions	—	2,132
Intangible assets	—	426
	\$ 5,466	\$ 5,922

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

(in thousands of dollars)	2018	2017
Capital asset additions	\$ 8,284	\$ 8,727
Less: capital assets financed through appropriations	(6,579)	(8,165)
Less: capital assets financed through other contributions	(1,705)	(562)
	—	—
Deferred appropriations used for the amortization of capital assets	7,347	6,528
Deferred contributions used for the amortization of capital assets	14	—
Amortization of capital assets	(7,361)	(6,528)
Net change in investment in capital assets	\$ —	\$ —

9. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	As at March 31, 2018	As at March 31, 2017
Trades payable	\$ 3,871	\$ 3,759
Due to Government Departments and Crown Corporations	958	1,054
Unearned revenue	286	366
	\$ 5,115	\$ 5,179

10. ACCRUED SALARIES AND BENEFITS

(in thousands of dollars)	As at March 31, 2018	As at March 31, 2017
Salary related liabilities	\$ 904	\$ 1,068
Accrued benefit liability, short term portion (note 12)	—	34
Vacation and compensatory time accruals	908	939
	\$ 1,812	\$ 2,041

11. DEFERRED CONTRIBUTIONS

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

(in thousands of dollars)	Deferred contributions for the purchase of objects for the Collection	Deferred contributions for the purchase of capital assets	Other deferred contributions	2018	2017
Beginning balance, as at April 1	\$ 934	\$ 5,941	\$ 1,431	\$ 8,306	\$ 10,138
Appropriations received in the year	8,000	7,542	—	15,542	15,417
Non-Government funding received in the year	273	1,705	4,044	6,022	4,436
	9,207	15,188	5,475	29,870	29,991
Amounts recognized as revenue in the year	(6,349)	—	(4,196)	(10,545)	(12,158)
Related acquisition costs	(800)	—	—	(800)	(800)
Purchase of capital assets in the year	—	(8,284)	—	(8,284)	(8,727)
Ending balance, as at March 31	\$ 2,058	\$ 6,904	\$ 1,279	\$ 10,241	\$ 8,306

12. EMPLOYEE FUTURE BENEFITS

Pension Benefits

Substantially all of the employees of the Gallery are covered by the public service pension plan (the "Plan"), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Gallery. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees' required contribution. The required employer contribution rate for 2017-18 was dependent on the employee's employment start date. For employment start dates before January 1, 2013, the Gallery's general contribution rate effective at year-end was 9.93% (9.56% as at March 31, 2017) and for employment start dates after December 31, 2012, the Gallery's general contribution rate effective at year-end was 8.77% (8.39% as at March 31, 2017). Total contributions of \$1,954,000 (\$1,948,000 as at March 31, 2017) were recognized as expense in the current year.

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of thirty-five years at an annual rate of two 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)	2018	2017
Employer's contributions	\$ 1,954	\$ 1,948
Employee's contributions	1,878	1,761

Severance Benefits and Sick Leave Benefits

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

These benefit plans are not pre-funded and thus have no assets, resulting in a plan deficit equal to the accrued benefit liability. Future years' increases to the liability will be funded from future appropriations. Sick leave related expense for the year is determined by actuarial valuation. Key assumptions include an amount for annual real wage increases, a discount rate of 1.70% and inflation of 2.00% (1.00% and 2.00%, respectively as at March 31, 2017). The last actuarial valuation for sick leave was made as at March 31, 2018.

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

(in thousands of dollars)	2018	2017
Accrued benefit obligation, beginning of year	\$ 913	\$ 1,027
Current service cost	25	25
Interest expense	8	13
Benefits paid during the year	(127)	(48)
Actuarial gains	(1)	(104)
Accrued benefit obligation, end of year	818	913
Unamortized actuarial gains	55	64
Accrued benefit liability, end of year	873	977
Accrued benefit liability, short term portion	\$ —	\$ 34
Accrued benefit liability, long term portion	873	943

During the year, \$22,942 was recognized as an expense in the Statement of Operations in relation to these benefits (\$44,895 in 2016-17).

13. DEFERRED CONTRIBUTIONS FOR THE AMORTIZATION OF CAPITAL ASSETS

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

(in thousands of dollars)	2018	2017
Balance, beginning of year	\$ 81,414	\$ 79,215
Acquisition of capital assets	8,284	8,727
Amortization of capital assets	(7,361)	(6,528)
Balance, end of year	\$ 82,337	\$ 81,414

For the year ended March 31, 2018, amounts used to purchase capital assets were funded by appropriations totaling \$6,579,629 (2017 - \$8,163,660) and donations totaling \$1,704,552 (2017 - \$562,381). Amortization of deferred contributions related to appropriations totaled \$7,346,718 (2017 - \$6,527,669) and amortization of deferred contribution related to donations totaled \$14,204 (2017 - nil).

14. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)

For operating and capital expenditures	2018	2017
Main estimates	\$ 46,203	\$ 35,888
Supplementary estimates	860	2,238
	47,063	38,126
Appropriations for the purchase of capital assets reprofiled to future years	(5,650)	—
Appropriations deferred for the purchase of capital assets	(5,665)	(3,190)
Appropriations restricted for the purchase of capital assets	(1,877)	(4,227)
Amortization of deferred contributions related to appropriations	7,347	6,528
	41,218	37,237
For the purchase of items for the Collection		
Main estimates	8,000	8,000
Appropriations recognized from prior years	934	2,204
Appropriations deferred to future years	(2,058)	(934)
	6,876	9,270
Total Parliamentary appropriations	\$ 48,094	\$ 46,507

15. CONTINGENCIES

In the normal course of its operations, various claims and legal proceedings can be asserted or instituted by or against the Gallery. These claims consist mainly of grievances and other legal claims. The Gallery has recorded contingent liabilities related to some claims and legal proceedings for which the event is likely to occur and a reasonable estimate of the loss can be made and is recorded under accrued salaries. The Gallery considers that providing the extent of the contingent liability would have an adverse effect on the outcome. All matters are classified as current as the Gallery expects them to be resolved within twelve months.

16. CONTRACTUAL RIGHTS AND OBLIGATIONS

The Gallery has entered into various revenue and payment contracts. Revenue contracts include rentals of public spaces, parking rental agreements, travelling exhibition fees, food services, sponsorships, and contribution contracts. Payment contracts are mainly for protection services, rental accommodation and other facility management. As at March 31, 2018, future minimum contractual receipts total \$1,871,290 (\$2,019,000 at March 31, 2017) and future minimum contractual payments total \$23,616,655 (\$18,964,662 at March 31, 2017).

(in thousands of dollars)	Contractual rights	Contractual obligations
2018-19	\$ 1,028	\$ 14,329
2019-20	703	5,066
2020-21	70	1,148
2021-22	70	852
2022-23	—	409
2023 and thereafter	—	1,812
	\$ 1,871	\$ 23,616

17. RELATED PARTY TRANSACTIONS

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

In addition to those related party transactions disclosed elsewhere in these financial statements, the Gallery had the following transactions. Revenue transactions primarily relate to negotiated parking agreements with government organizations and crown corporations. Expenses transactions primarily relate to payments in lieu of taxes, employee benefit payments, and payments for utilities.

(in thousands of dollars)

Revenues from related parties	2018	2017
Operating revenue	\$ 301	\$ 380
	\$ 301	\$ 380

(in thousands of dollars)

Expenses with related parties	2018	2017
Salaries and employee benefits	\$ 3,467	\$ 3,424
Payments in lieu of taxes	3,291	4,084
Professional and special services	40	2
Utilities, materials and supplies	432	432
Freight, cartage and postage	48	55
Hospitality	5	—
Advertising	170	129
Communications	39	43
Rentals of equipment	35	—
	\$ 7,527	\$ 8,169

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

(in thousands of dollars)

	2018	2017
Due from related parties	\$ 50	\$ 2
Due to related parties	958	1,054

Due to related parties includes an amount of \$860,550 (\$1,011,590 at March 31, 2017) due to Public Services and Procurement Canada for payments in lieu of taxes for the last three months of the Gallery's fiscal year.

18. 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)*. Effective January 9, 2014, the Foundation continued their articles of incorporation under the *Canada Not-for-profit Corporations Act*. The Foundation is a separate, significantly influenced, legal entity with a mandate to seek and obtain major donations to support the Gallery's mandate and assist in achieving the Gallery's vision. The financial statements of the Foundation have been prepared in accordance with Canadian accounting standards for not-for-profit organizations, have been audited by another firm, and have not been consolidated in the Gallery's financial statements.

The Foundation raises funds from patrons, corporations, associations and from the community. The Board of Directors of the Foundation is elected by the voting members of the Foundation. All of the direct expenses related to the operation of the Foundation to March 31, 2018, 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, unless distributed amounts are for the purchase of objects for the Collection or capital assets which are initially recorded as deferred contributions.

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

Statement of Financial Position

(in thousands of dollars)	2018	2017
Total assets	\$ 24,348	\$ 23,463
Total liabilities, 18a)	5,288	5,470
Unrestricted net assets	7	4
Endowed net assets, 18b)	19,053	17,989
Total liabilities and net assets	\$ 24,348	\$ 23,463

Statement of Operations

(in thousands of dollars)	2018	2017
Total revenues	\$ 6,597	\$ 5,117
Total expenses	1,939	1,638
Contributions from endowments	197	166
Contributions to the National Gallery of Canada, 18c)	4,852	3,704
(Deficiencies) of revenues over contributions and expenses	\$ 3	\$ (59)

Statement of Cash Flows

(in thousands of dollars)	2018	2017
Operating activities	\$ (216)	\$ 1,016
Investing and Financing activities	(111)	(1,339)
Decrease in cash for the year	\$ (327)	\$ (323)

These tables are based upon the audited financial statements for the National Gallery of Canada Foundation which have been audited by another firm. Certain comparative information has been reclassified to conform to financial statement presentation adopted in the current year.

(a) An amount of \$1,357,740 (\$196,516 at March 31, 2017) 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 \$22,915,547 (\$23,212,552 at March 31, 2017) of the Foundation's assets is subject to donor imposed restrictions, of which \$19,053,266 (\$17,988,894 at March 31, 2017) represents endowment funds that are to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.

(c) The contributions to the Gallery by the Foundation were made in accordance with the restrictions approved by the Foundation's Board of Directors and supported art acquisition activities, and other art and program activities at the Gallery. During the year, the Foundation contributed \$4,851,840 to the Gallery (\$3,703,669 during 2016-17). Of that, \$1,644,552 (\$562,381 in 2016-17) was deferred for the purchase of capital assets and the remainder was recognized as revenue.

19. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit risk:

Credit risk is the risk of financial loss to the Gallery associated with a counter-party's failure to fulfill its financial obligations and arises principally from the Gallery's accounts receivable and its investments in guaranteed investment certificates and money market funds. The Gallery is subject to credit risk on the value of its accounts receivable, excluding taxes receivable, in the amount of \$1,759,910 (\$427,000 at March 31, 2017), and on its restricted and unrestricted cash equivalents and short term investments of \$15,927,158 (\$18,636,000 at March 31, 2017). 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, \$126,329 (\$48,975 at March 31, 2017) 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, museums, and the National Gallery of Canada Foundation. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$99,834 (\$104,123 at March 31, 2017) 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, \$19,122 of accounts receivable were individually impaired as at March 31, 2018 (\$16,996 at March 31, 2017).

(b) Cash equivalents and Investments

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

Liquidity risk:

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

The following table presents a maturity analysis of the Gallery's estimated undiscounted future cash flows associated with contractual financial liabilities as at March 31, 2018 and March 31, 2017.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	\$ 3,871	\$ 3,871	\$ —	\$ —
Due to Government Departments and Crown Corporations	958	958	—	—
Accrued salaries and benefits	1,812	581	1,139	92
Total, March 31 2018	\$ 6,641	\$ 5,410	\$ 1,139	\$ 92
Total, March 31 2017	\$ 6,854	\$ 4,332	\$ 2,222	\$ 300

Market Risk

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

The Gallery's objectives, policies and processes for managing the risks and the methods used to measure the risks are consistent with those in place as at March 31, 2017. In addition, the exposure to the risks and how they arise also remained unchanged from the prior year.

20. COMPARATIVES FIGURES

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

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

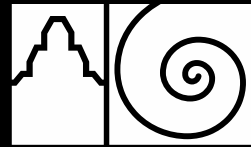
(in thousands of dollars)

	2018	2017
Operating Revenue:		
Boutique and publishing	\$ 2,521	\$ 2,322
Admissions	1,893	1,947
Parking	1,199	1,151
Memberships	650	600
Rental of public spaces	381	411
Education services	150	84
Art loans – recovery of expenses	190	312
Travelling exhibitions	137	151
Audio guides	41	104
Food services	2	42
Interest	132	139
Other	42	32
	7,338	7,295
Sponsorships and Contributions:		
Sponsorships	169	414
Sponsorships, contributed services	123	206
Contributions		
Contributed items for the Collection	7,894	14,460
From the National Gallery of Canada Foundation	3,221	3,141
From other individuals, corporations and foundations	989	546
	12,396	18,767
Operating revenue, sponsorships and contributions	\$ 19,734	\$ 26,062

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

(in thousands of dollars)

	2018	2017
Salaries and employee benefits	\$ 23,829	\$ 22,871
Purchased items for the Collection	6,349	8,770
Contributed items for the Collection	7,894	14,460
Amortization of capital assets	7,361	6,528
Payments in lieu of taxes	3,291	4,084
Professional and special services	4,475	3,640
Insurance	232	331
Repairs and maintenance of buildings and equipment	3,768	3,838
Protection services	2,915	2,523
Utilities, materials and supplies	3,144	2,856
Freight, cartage and postage	832	1,741
Travel for public servants	640	495
Travel for non-public servants	449	346
Hospitality	197	120
Conferences	168	104
Publications	1,165	776
Cost of goods sold – boutique	1,154	938
Advertising	1,383	1,200
Rent	467	456
Communications	272	300
Library purchases	209	228
Rentals of equipment	168	142
Fellowships	70	33
Miscellaneous	47	46
Total expenses	\$ 70,479	\$ 76,826



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

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

Thomas d'Aquino and Karen Colby-Stothart

The 2017–18 fiscal year was a busy one for the National Gallery of Canada Foundation, so it is with great pride that we report on some of our key achievements and activities.

The Gallery Naming program, now in its third year, recognizes exceptional Canadian philanthropists, foundations, and companies for their contributions in support of the National Gallery of Canada's core activities. This year, we were delighted to announce the new Fred & Elizabeth Fountain Garden Court, named in recognition of their generous \$2-million donation to in support of the Art for the Nation 2017 sesquicentennial program, the National Outreach program, and general endowments.

In May 2017, at the Venice Biennale, we celebrated the opening of a sensational exhibition by Vancouver-born artist Geoffrey Farmer, at the partially reconstructed Canada Pavilion. The exhibition was made possible with significant funds raised during the 2016–17 and 2017–18 fiscal years, including the generous support of Presenting Sponsor RBC and Major Sponsor Aimia. Other financial support was provided by the Canadian Artists in Venice Endowment, the Government of British Columbia, the Joy Thomson Fund, and the philanthropic support of more than fifty families and individuals through the National Gallery of Canada Foundation.

Restoration work on the Canada Pavilion resumed at the conclusion of the Geoffrey Farmer exhibition, towards a scheduled completion date of May 2018. This major historical restoration project, celebrating Canada's artistic excellence on the international stage for the country's 150th anniversary, was financially supported in full by Distinguished Patron Reesa Greenberg, to whom the Foundation, the Gallery and the Nation are deeply indebted.

To further mark the 150th anniversary of Canada's Confederation, the Foundation embarked upon a year-long campaign, raising \$1,160,000 to strengthen the Gallery's Canadian art programs and research, including support of the transformation and re-design of the Canadian and Indigenous Galleries. New recognition levels, including Canada 150 Visionaries and Canada 150 Benefactors, were created to acknowledge major gifts in 2017. We also developed a new Distinguished Business Leadership Circle to recognize corporate leaders who have pledged \$150,000 or more this year to the Gallery, or who have provided significant support in the past. Scotiabank, Imperial, RBC, BMO Financial, and Power Corporation of Canada are members of the Distinguished Business Leadership Circle.

On June 13, 2017, the Foundation led a historic event reflecting its ongoing leadership within the cultural philanthropic community. Organized for the Distinguished Patrons community as an opportunity for dialogue, the Art for the Nation Summit assembled 150 philanthropists, collectors, artists, museum specialists and leaders, from the government, business and volunteer communities. Together, they explored the importance of Canada's visual arts patrimony and heritage to our country and the wider world, along with ways to partner for the future.

We are pleased that our Distinguished Patrons family continues to grow, and that we were joined by two new families: David and Patsy Heffel, and Paul and Jan Sabourin. Part of building relationships with our patron community involves creating meaningful opportunities for them to engage deeply with the art world. This year, the Foundation hosted an unforgettable Distinguished Patrons Art Tour to Berlin in November 2017, featuring visits to important public and private collections. In Ottawa, in the presence of Canada's Governor General, a splendid Distinguished Patrons Soirée was organized in association with the re-opening of the transformed Canadian and Indigenous Galleries, and the Art for the Nation Summit 2017. This year's December Holiday Party opened the Gallery's doors to its Ottawa neighbours with special entertainment including a special Christmas-tree lighting.

During the 2017–18 fiscal year, the Foundation received \$5,384,989 in cash donations, \$906,454 of which was directed to endowments, and \$3,647,919 to expendable funds. Disbursements were made to the Gallery in the total amount of \$4,851,840. At the end of March, the Foundation had \$10,458,812 in pledges outstanding.

We would like to thank our dedicated Board of Directors, without whom we could not accomplish the work that we do. In particular, we would like to salute Harriet Walker, who served on our Board during her interim service to the Board of Trustees. We also welcomed a new Director, Don Pether, to join our group of highly engaged members.

Finally, we would like to acknowledge the leadership and inspiration of the Gallery's Director and Chief Executive Officer, Marc Mayer, and the ongoing creativity, hard work, and dedication of his staff, who have contributed significantly to the Foundation's accomplishments, and who make the National Gallery of Canada one of the world's truly fine art museums.

MAJOR AND SPECIAL GIFTS

Recognizes cash and pledges received in 2017–18

\$1,000,000 +

Fred and Elizabeth Fountain
Reesa Greenberg
Scotiabank

\$250,000–\$499,999

Canada Council for the Arts

\$100,000–\$249,999

Audain Foundation
BMO Financial Group
Thomas d'Aquino and Susan Peterson d'Aquino
David and Patsy Heffel
The Estate of Dr. Paul and Mrs. Elsje Mandl
Ronald and Diane Mannix
RBC
The Estate of Elizabeth Simonfay
David and Robin Young/The Michael Young Family Foundation

\$25,000–\$99,999

Robin and Malcolm Anthony
Don and Sheila Bayne
BGL 3D Inc.
Ann and Tim Bowman
Jim and Susan Hill/The Esker Foundation
Ryan Green/Masters Gallery Ltd.
Albert and Temmy Latner Family Foundation
Manulife
John Mierins
Don and Sheila Pether
Power Corporation of Canada
Bob Rennie and Carey Fouks/Rennie Foundation
Hartley and Heather Richardson
Paul and Jan Sabourin
Fred and Beverly Shaeffer
Francis and Eleanor Shen
Stoncroft Foundation for the Arts
Carol Weinbaum and Nigel Schuster/The Jack Weinbaum
Foundation
LangLeven Group
Anonymous

\$10,000–\$24,999

Robert and Mary Pat Armstrong
Linda and The Honourable Douglas Black
Brian and Megan Porter
Takao Tanabe
Welch LLP
Anonymous

\$1,000–\$9,999

The Bennett Family Foundation in memory of Founder Avie Bennett
Walter and Lisa Balfour Bowen
Karen Colby-Stothart
Hal Jackman Foundation
The Estate of Marion Jean James
Grant McDonald and Carol Devenny
Morton and Carol Rapp
Peter and Susan Restler
Robert and Tatiana Ritchie
Thomas and Jane Sabourin
St-Laurent Volvo
Anne Stanfield
Arni Thorsteinson and Susan Glass
Gladys Ellen Tyler and Ronald Anthony Tyler
Donations received via the United Way

Up to \$999

Patricia Bailey
Ellen and Dwayne Wright in honour of Mr. And Mrs. d'Aquino
Donations received via CanadaHelps.org
Donations received via the Benevity Community Impact Fund
Kyoko Marikawa
T. Joseph and Arley Molloy Fund
Donations received via the Community Foundation of Ottawa

CANADA 150 PATRONS

In honour of the sesquicentennial commemoration of Canadian Confederation, the National Gallery of Canada Foundation is proud to acknowledge donations received in support of the Art for the Nation 2017 initiative.

Distinguished Business Leadership Circle

BMO Financial Group
Imperial
Power Corporation of Canada
RBC
Scotiabank

Canada 150 Visionaries

Audain Foundation
Thomas P. d'Aquino and Susan Peterson d'Aquino
Fred and Elizabeth Fountain
Reesa Greenberg
Michael and Sonja Koerner Family
Ronald and Diane Mannix
A.K. Prakash Foundation
Rennie Foundation
Donald R. Sobey Family

Canada 150 Benefactors

Robin and Malcolm Anthony
Joan and Martin Goldfarb
Jim and Susan Hill
Hal Jackman Foundation
Killy Foundation
Albert and Temmy Latner Family
Masters Gallery Ltd.
Don and Sheila Pether
Poile Family
Hartley and Heather Richardson
Fred and Beverly Schaeffer
Eleanor and Francis Shen
Dasha Shenkman, O.B.E.
Stonecroft Foundation for the Arts
The Jack Weinbaum Family Foundation
Robin and David Young

VENICE BIENNALE 2017 PATRONS

Robin and Malcolm Anthony
Audain Foundation
Bruce C. Bailey
Diana Billes
Cecily and Robert Bradshaw
Nancy Campbell
Hélène Couture
Sandra and Leo DelZotto
Pamela Dinsmore
Drake Hotel Properties
Jackie Flanagan
James and Margaret Fleck
Nicola Flossbach
Freybe-Connell Family
Brigitte and Henning Freybe

Barr Gilmore
Glotman Simpson Consulting Engineers
Ira Gluskin and Maxine Granovsky Gluskin
Reesa Greenberg
Jane Halverson and Bruno Vendittelli
Dick and Lois Haskayne
Jim and Susan Hill
Jane Irwin and Ross Hill
Richard and Donna Ivey
Hal Jackman Foundation
Killy Foundation
Bill and Sue Kidd
Robert King
Vahan and Susie Kololian
Michael and Sonja Koerner Family
Albert and Temmy Latner Foundation
Phil Lind
Masters Gallery Ltd.
Liza Mauer and Andrew Sheiner
The Honourable Bill Morneau and Nancy McCain
Della and Stuart McLaughlin
Pamela and Jamie Meredith
Sarah and Tom Milroy
Nadir and Shabin Mohamed
Elisa Nuyten and David Dime
Michael O'Brian and Inna Vlashev O'Brian
Julia and Gilles Ouellette
Partners in Art
Poile Family
Carol and Morton Rapp
The Schulich Foundation
Eleanor and Francis Shen
The Jon and Mary Shirley Foundation
Donald R. Sobey Family
Arni Thorsteinson and Susan Glass
Terrence and Lisa Turner
Bruno J. Wall
The Jack Weinbaum Family Foundation
Robin Wright and Ian Reeves
Robin and David Young

FOUNDING PARTNERS' CIRCLE

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

**AMERICAN FRIENDS OF THE NATIONAL GALLERY
OF CANADA**

\$10,000–\$24,999

Peter and Susan Restler

DISTINGUISHED PATRONS

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

David Aisenstat
Malcolm and Robin Anthony
Michael Audain and Yoshiko Karasawa
Laurent and Claire Beaudoin
Frances and the late Sam Belzberg
Linda Black, Q.C. and The Honourable Douglas Black, Q.C.
Ann and Tim Bowman
David Broadhurst
Peter and Joanne Brown
Dominic and Pearl D'Alessandro
Thomas d'Aquino and Susan Peterson d'Aquino
André Desmarais and France Chrétien Desmarais
Paul Desmarais, Jr. and Hélène Desmarais
N. Murray Edwards
Sarah and Mark Evans
Margaret and Jim Fleck
Fred and Elizabeth Fountain
Joan and Martin Goldfarb
Blake and Belinda Goldring
Ryan Green
Reesa Greenberg
David and Patsy Heffel
Jim and Susan Hill
Paul and Carol Hill
The Honourable Henry N. R. Jackman
Stephen and Gail Jarislowsky
Judy and John C. Kerr
Hassan and Nezhat Khosrowshahi
George and Karen Killy
Michael and Sonja Koerner
Jacqueline Koerner and Robert Safrata
Michelle Koerner and Kevin Doyle
Steven and Lynda Latner
George and Leanne Lewis
Ronald and Diane Mannix
Dr. Kanta Marwah
Ronald Mathison
The Honourable Margaret N. McCain
and the late G. Wallace F. McCain
Mark McCain and Caro MacDonald
John and Keltie Mierins
Michael O'Brian and Inna Vlashev O'Brian

J. Robert and Myriam Ouimet
Don and Sheila Pether
Robert and Donna Poile
Ash Prakash
Morton and Carol Rapp
Bob Rennie and Carey Fouks
Peter and Susan Restler
Hartley and Heather Richardson
Nancy Richardson
John Risley
Sandra and the late Joseph Rotman
Paul and Jan Sabourin
Fred and Beverly Schaeffer
Richard and Nancy Self
Francis and Eleanor Shen
Dasha Shenkman, O.B.E.
Stonecroft Foundation for the Arts
Jay Smith and Laura Rapp
Donald R. Sobey Family
Rob and Monique Sobey
Anne Stanfield
Jean Teron
The late William Teron, O.C.
Arni Thorsteinson and Susan Glass
Michael and Renae Tims
The late William Turner
Sara Vered and the late Zeev Vered, C.M. P.Eng.
Carol Weinbaum and Nigel Schuster
Peeter and Mary Wesik
Robin and David Young
Anonymous donors (7)

BOARD OF DIRECTORS 2017–18

Thomas d'Aquino (Ottawa, Ontario), Chair
Ann Bowman (Toronto, Ontario), Vice-Chair
Hatty Reisman (Toronto, Ontario), Corporate Secretary
Micheal Burch (Ottawa, Ontario), Treasurer
Michael Adams (Ottawa, Ontario)
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Fred Fountain (Halifax, Nova Scotia)
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Michelle Koerner (Toronto, Ontario)
Françoise Lyon (Montreal, Quebec)
Murray MacDonald (Ottawa, Ontario)
John Mierins (Ottawa, Ontario)
Don Pether (Toronto, Ontario)
Ash Prakash (Toronto, Ontario)
Donald R. Sobey (Stellarton, Nova Scotia)



Geoffrey Farmer

A way out of the mirror, 2017

Installation view at the Canada Pavilion for the 57th International Art Exhibition – la Biennale di Venezia, 2017.

SUMMARY FINANCIAL STATEMENTS OF THE NGC FOUNDATION

Year ended March 31, 2018



KPMG LLP

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Ottawa ON K2P 2P8
Canada
Telephone 613-212-5764
Fax 613-212-2896

REPORT OF THE INDEPENDENT AUDITORS ON THE SUMMARY FINANCIAL STATEMENTS

To the Directors of the National Gallery of Canada Foundation

The accompanying summary financial statements of the National Gallery of Canada Foundation, which comprise the summary statement of financial position as at March 31, 2018, the summary statement of operations and changes in net assets for the year then ended, and related notes, are derived from the audited financial statements prepared in accordance with Canadian accounting standards for not-for-profit organizations, of the National Gallery of Canada Foundation as at and for the year ended March 31, 2018.

We expressed an unmodified audit opinion on those financial statements in our report dated May 17, 2018.

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

Management's Responsibility for the Summary Financial Statements

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

Auditors' Responsibility

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

Opinion

In our opinion, the summary financial statements derived from the audited financial statements of the National Gallery of Canada Foundation as at and for the year ended March 31, 2018 are a fair summary of those financial statements, in accordance with the basis described in note 1.

Chartered Professional Accountants, Licensed Public Accountants
Ottawa, Canada
May 17, 2018

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SUMMARY STATEMENTS OF FINANCIAL POSITION

March 31, 2018, with comparative information for 2017

	2018	2017
Assets		
Current assets:		
Cash	\$ 790,660	\$ 1,117,065
Interest and other receivables	168,298	145,413
Prepaid expenses	27,720	14,730
Amounts receivable from American Friends of the National Gallery of Canada Inc.	146,941	145,598
	1,133,619	1,422,806
Investments	23,214,815	22,040,181
Total assets	\$ 24,348,434	\$ 23,462,987
Liabilities and Net Assets		
Liabilities:		
Accounts payable and accrued liabilities	\$ 67,719	\$ 50,337
Amounts payable to National Gallery of Canada	1,357,740	196,516
Deferred contributions and investment income	3,862,981	5,223,658
	5,288,440	5,470,511
Net assets:		
Unrestricted	6,728	3,582
Endowment	19,053,266	17,988,894
	19,059,994	17,992,476
Total liabilities and net assets	\$ 24,348,434	\$ 23,462,987

See accompanying notes to summary financial statements.

SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

Year ended March 31, 2018, with comparative information for 2017

	2018	2017
Revenue:		
Unrestricted fundraising	\$ 1,398,866	\$ 1,217,493
Unrestricted investment income	93,736	79,264
Recognition of deferred contributions and investment income	5,103,903	3,820,322
	6,596,505	5,117,079
Expenses:		
Administration and fundraising	1,938,710	1,638,436
Contributions to National Gallery of Canada	4,851,840	3,703,669
	6,790,550	5,342,105
Deficiency of revenue over expenses before undernoted	(194,045)	(225,026)
Contributions from endowments:		
Management fees	117,191	115,834
General	80,000	50,000
	197,191	165,834
Excess (deficiency) of revenue over expenses	3,146	(59,192)
Net assets, beginning of year	17,992,476	16,652,183
Endowment contributions	903,454	539,600
Endowment reinvestment interest	1,429,114	149,889
Net adjustment for cumulative unrealized gains (loss) on investments	(1,071,005)	875,830
Contributions to operations for endowments	(197,191)	(165,834)
Net assets, end of year	\$ 19,059,994	\$ 17,992,476

See accompanying notes to summary financial statements.

NOTES TO SUMMARY FINANCIAL STATEMENTS

Year ended March 31, 2018

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

The Foundation was incorporated as a non-profit corporation without share capital on June 27, 1997 under the Canada Corporations Act. Effective January 9, 2014, the Foundation continued their articles of incorporation from the Canada Corporations Act to the Canada Not-for-profit Corporations Act.

The Foundation is a registered charity and as such is not subject to income tax under Paragraph 149(1)(f) of the Income Tax Act (Canada).

1. SUMMARY FINANCIAL STATEMENTS:

The summary financial statements are derived from the complete audited financial statements, prepared in accordance with Canadian accounting standards for not-for-profit organizations, as at and for the year ended March 31, 2018.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in the summary financial statements so that they are consistent, in all material respects, with or represent a fair summary of the audited financial statements.

These summarized financial statements have been prepared by management using the following criteria:

- (a) whether information in the summary financial statements is in agreement with the related information in the complete audited financial statements; and
- (b) whether, in all material respects, the summary financial statements contain the information necessary to avoid distorting or obscuring matters disclosed in the related complete audited financial statements, including the notes thereto.

Management determined that the statement of changes in net assets and the statement of cash flows do not provide additional useful information and as such has not included them as part of the summary financial statements.

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Two Goldfish and a Seafish, 1896

Back Cover
Simon Vouet
The Triumph of Galatea, c. 1640–1644

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