

34

40

15



wag by numbers

48%

.....
INCREASE IN REGULAR GALLERY ADMISSION

41%

.....
INCREASE IN OVERALL GALLERY ATTENDANCE

54%

.....
INCREASE IN MEMBERSHIP VISITS
TO THE GALLERY

85%

.....
INCREASE IN PHOTOGRAPHY CLASS REGISTRATIONS

Vision

The Winnipeg Art Gallery – an internationally renowned destination where people are excited by art.

Mission

The Winnipeg Art Gallery, Manitoba's premier visual arts museum:

- enriches culture through the collection and preservation of art
- inspires and engages through exhibition and education programs
- connects people who appreciate excellence in the visual arts
- encourages and supports the creation and presentation of art

Values

The Winnipeg Art Gallery believes that art is integral to life, and values:

- **Excellence** – by achieving the highest standards
- **Innovation** – by encouraging new ideas
- **Financial Sustainability** – by balancing artistic and economic goals
- **Inclusivity** – by welcoming individuals from all communities
- **Integrity** – by building trust and respectful relationships

COVER **Derby Porcelain, Plate**, c. 1813-1820.
Soft-paste porcelain. Collection of the Winnipeg Art Gallery, The Ruby Ashdown Collection of Decorative Art, 2009-218. (See page 35 for unaltered art work.)

Editor: Heather Mousseau
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MESSAGE FROM THE PRESIDENT

Under the direction of Dr. Stephen Borys, the WAG has been moving in new directions over the past year. We are aware that our generous donors are concerned that so much of our collection of 24,343 art objects sits, unseen, in our vaults. Dr. Borys has changed that and we now have several gallery spaces, from the main floor to the rooftop, committed to displaying works from our wonderful collection.

Dr. Borys has been working with other performing arts colleagues to help change the elitist and aloof visual arts perception by reaching out to the community at large, involving people and organizations not typically associated with the arts, and making sure our programming is accessible.



As President of the WAG Board, I meet regularly with the Chairs and Presidents of the other major arts organizations, working to generate partnerships and unity between all the arts in Manitoba. This is evidenced through the collaboration of arts groups in the Culture on Every Corner marketing initiative.

Over the next year, the WAG will begin its first capital campaign, focusing on the development of an Inuit Art Centre on the site of our current studio building. The WAG is known internationally for having the world's largest collection of Inuit art, and this new Centre will afford the opportunity not only for the collection to be seen but also for collaborations with our universities and the public to facilitate research.

In 2012 the WAG will celebrate its centenary. We are so grateful for the vision of the people who created the WAG and the WAG Foundation so many years ago. I can imagine their excitement as they conceived of a gallery that would shine light on the best art of Manitoba and the world. Our job, as the current Board, is to not let them, or you, or our staff down, but to help the WAG move forward as a place to celebrate the human instinct to create, record, and share.

A handwritten signature in black ink that reads "N. Levine". The signature is fluid and cursive.

Naomi Z. Levine
President, Board of Governors



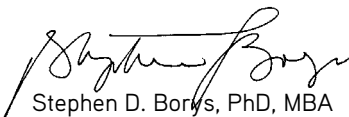
This past year was one of reaching out to new audiences with our collections and programs. In looking over the impressive stats that fill the pages of this annual report, highlighting a broad spectrum of our operations and mandate, I am particularly pleased to point to increased numbers with visitors and members. This is why we are here—to enable people to understand and embrace the power of art in our community and society at large.

It was a year of firsts for the Gallery—a new brand, new logo, new website and web address, new *Guide to the Collections*, newly installed permanent collection exhibitions, and a new rooftop sculpture garden. Six of our exhibition galleries are now devoted to the long-term display of the permanent collection. The *Guide* is the first WAG publication to provide an overview of all the collecting areas, presenting over 400 works from the WAG's collection featuring a range of pieces selected from our holdings in European, Canadian, and Inuit art; works on paper; photography; decorative arts; and contemporary studio. Supporting this collections outreach, our new website is at the forefront of museum website design and accessibility, offering our visitors literally thousands of works of art to discover and enjoy.

We also moved forward with establishing our Centennial Committee as we prepare for 2012, our 100th anniversary as Canada's oldest civic art museum. In the coming year we will be launching our capital and endowment campaign, which will have as its focus the building of an Inuit Art Centre.

We continue to explore and develop new partnerships with other arts and educational institutions across the country. In Winnipeg we are working on a variety of initiatives with Plug In Institute of Contemporary Art, Urban Shaman, Video Pool, the University of Winnipeg, and the University of Manitoba. Nationally we are joining forces with the National Gallery of Canada, the Art Gallery of Hamilton, and the Art Gallery of Greater Victoria, on important exhibition projects.

As Manitoba's premier art museum, the WAG's mission extends to over one million people, and many more through our virtual collections. We celebrate our role as the cultural flagship on the prairies through the empowering of art in people's lives.


Stephen D. Borys, PhD, MBA
Director

MESSAGE FROM THE DIRECTOR

CUBA AVANT-GARDE
CONTEMPORARY CUBAN ART FROM THE FARBER COLLECTION



EXECUTIVE COMMITTEE

President, Chair

Co-Chair, Development

Naomi Z. Levine

Past President

Chair, Governance and Nominating

Gordon R. Gage

Vice-Chair

Karen Busby (until September 2009)

Chair, Works of Art

Karen Busby (until September 2009)

Doneta A. Brotchie

Chair, Building

Michael Grimes

Chair, Finance & Audit

Linda C. Stewart

Chair, Human Resources

Jason Clarke

Co-Chair, Development

Deborah Thorlakson

President, Volunteer Associates

Faye Warren

Ex Officio

Stephen Borys (WAG Director)

Members at Large

Hans Andersen

Marian Deegan

Ab Freig (effective January 2010)

Shaun Mayberry (until January 2010)

James A. Ripley

Alex Robinson

Province of Manitoba Appointments

Colleen Cutschall

Zanna Joyce

City of Winnipeg Appointment

Jeff Browaty

Winnipeg Art Gallery Foundation Inc.

Appointed Representative

Tom Carson

BOARD OF GOVERNORS

STANDING COMMITTEES

Building

Michael Grimes (Chair)

Michael Nesbitt

Development

Naomi Levine (Co-Chair)

Deborah Thorlakson (Co-Chair)

Marian Deegan

Ab Freig

Gord Gage

Shaun Mayberry (effective January 2010)

Scott McCulloch

Alex Robinson (effective January 2010)

Finance & Audit

Linda Stewart (Chair)

Hans Andersen

Shauna Arnott

Beth Clarke

Governance & Nominating

Gordon R. Gage (Chair)

Naomi Z. Levine

Heather Richardson

James A. Ripley

Deborah Thorlakson

Human Resources

Jason Clarke (Chair)

Naomi Z. Levine

Works of Art

Doneta A. Brotchie (Chair)

Shawna Dempsey

Bill Eakin (until January 2010)

Lila Goodspeed

Serena Keshavjee

Volunteer Associates

Faye Warren (President)

BOARD OF GOVERNORS 2009/10

EXHIBITIONS

A renewed focus was placed on the strengths of the WAG's permanent collection with six gallery spaces being devoted to its long-term installation. ***The Collection on View*** highlights the richness and depth of the WAG's holdings. Juxtaposing the European and Canadian collections, the exhibitions drew points of connection and departure between artistic and aesthetic movements over the centuries. Earlier in the year, the strengths of the WAG's important Canadian collection were made evident in ***Canada on Canvas***, supplemented with works recently acquired on long-term loan from an important private collection.

The Gallery benefited from two major donations this year, both of which were celebrated through exhibitions. ***Delicate Beauty: The Ruby Ashdown Porcelain Collection*** highlighted the gift of over 200 pieces of British porcelain, collected over a 60-year period by Mrs. Ashdown. Featuring over 30 British potteries, the donation significantly strengthened the WAG's holdings of factories such as Bow, Chelsea, Derby and Worcester, among others, and added first-time representation of production from Swansea, Shorthose, Isleworth, and Brownlow Hill. ***Tony Scherman: A Major Acquisition*** showcased the generous donation by the artist of 11 works spanning his illustrious career. These were displayed alongside an additional piece by the artist which was gifted by a local private donor.

1500

ART WORKS INSTALLED IN 22 EXHIBITIONS

185

CANADIAN ARTISTS
REPRESENTED IN EXHIBITIONS

EUROfix and **Richard Harrington: Arctic Photographer** provided audiences with a cross-discipline approach to content and presentation, uniting the work of several curators. Early in the year, the WAG unveiled **EUROfix**, a major exhibition celebrating the WAG's European holdings beginning with ancient Roman glass and Greek sculpture and ending with early 20th century modernism. Combining painting, sculpture, works on paper, decorative arts and design, **EUROfix** encapsulated the strengths of the European collection in its varied media. **Richard Harrington: Arctic Photographer** coupled stunning black and white photographs by the documentary photographer—depicting the lives and struggles of the Inuit peoples in the late 1940s and 1950s—with early sculptures by artist Charlie Sivuarapik.

Sivuarapik and Harrington met in 1959 when the photographer returned to the north, and the artist is featured in several of the images. Due to the immense popularity of this exhibition, the WAG intends to tour it nationally in 2010/11.

Recognizing our audience's interest in experiencing major touring exhibitions from other centres, the WAG hosted **Marilyn Monroe: Life as a Legend** and **Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection**. Coupled with gala events like the Gallery Ball, lectures and tours, and even an acclaimed one-woman play, these two exhibitions engaged our visitors in political, social and religious issues as well as the mechanisms of Hollywood stardom and the ultimate price of fame.

7 km

APPROXIMATE DISTANCE WALKED BY PREPARATORS TO INSTALL JUST ONE EXHIBITION

100

GALLONS OF PAINT PER YEAR TO PREPARE GALLERY WALLS FOR EXHIBITIONS

EXHIBITIONS

APRIL 1, 2009–MARCH 31, 2010

All exhibitions organized by the Winnipeg Art Gallery unless otherwise indicated.

Marilyn Monroe: Life as a Legend

March 27–June 7, 2009

Organized by International Arts & Artists, Washington, DC, and curated by Artoma, Hamburg, Germany

Canada on Canvas: A Private Collection at the Winnipeg Art Gallery

May 2–September 6, 2009

The Sterling Quality: Four Centuries of Silver

May 29–August 23, 2009

Allyson Mitchell: Ladies Sasquatch

May 29–August 16, 2009

Organized by the McMaster Museum of Art, Hamilton

Inuit Dolls of the Kivalliq

June 6–September 13, 2009

Organized by the Burnaby Art Gallery, Burnaby

Inuit Graphics from the Collection

June 6–September 13, 2009

Joe Fafard

June 25–September 27, 2009

Organized by the MacKenzie Art Gallery, Regina, and the National Gallery of Canada, Ottawa

Inuit Sculpture:

Selections from the Collection

July 15–November 15, 2009

EUROfix I: The Art of the Old Masters

September 17, 2009–February 14, 2010

EUROfix II: Master Drawings

September 17, 2009–February 7, 2010

EUROfix III: The Road to Modernism

September 17, 2009–February 7, 2010

Yousuf Karsh: Regarding Heroes

September 26, 2009–January 3, 2010

Originated by the Art Institute of Chicago and toured by Curatorial Assistance, Pasadena, California

Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection

October 22, 2009–January 10, 2010

Originated by the Samuel P. Harn Museum at the University of Florida and toured by Curatorial Assistance, Pasadena, California

Richard Harrington: Arctic Photographer

November 18, 2009–March 14, 2010

Tony Scherman: A Major Acquisition

January 9–March 14, 2010

23

EXHIBITIONS PRESENTED



Installation view of *EUROfix I: The Art of the Old Masters*

**Delicate Beauty: The Ruby Ashdown
Porcelain Collection**
January 16–April 18, 2010

**The Collection on View:
Art on a Paper Ground**
February 19, 2010–ongoing

**The Collection on View:
The Modernist Tradition, 1900–1950**
February 19, 2010–ongoing

**The Collection on View: European
Renaissance and Baroque Art, 1500–1700**
February 27, 2010–ongoing

**The Collection on View: The Academic
Tradition in Europe and Canada, 1700–1900**
February 27, 2010–ongoing

The Art of Warner Bros. Cartoons
March 5–May 30, 2010
Organized by Aurora, Inc., France

**lone Thorkelsson:
Saidye Bronfman Award 2010**
March 9–April 11, 2010

Through the Eyes of a Child
March 27–May 2, 2010

The laser is just another tool.
I find great satisfaction in any format.

Le laser n'est qu'un autre outil. Je trouve une
grande satisfaction dans tous les procédés.

JOE FAFARD



exhibitions by numbers

60

.....
DISPLAY PEDESTALS BUILT BY THE
PREPARATION DEPARTMENT FOR THE EXHIBITONS

2410

.....
ART WORKS EXAMINED BY WAG CONSERVATORS FOR
EXHIBITION PURPOSES

100

.....
PLEXI STAND HOLDERS BUILT BY THE
PREPARATION DEPARTMENT TO SHOWCASE THE ART

Publications present the research and scholarship surrounding exhibitions and collections. The documentation of WAG exhibitions in catalogues is an important aspect of the Gallery's mandate, extending the work of artists and scholars to wider audiences.



Winnipeg Art Gallery: Guide to the Collections

Edited by Stephen Borys. Contributors: Stephen Borys, Helen Delacretaz, Andrew Kear, Mary Reid, Darlene Coward Wight, Rachel Baerg, and Roslyn Stanwick. ISBN 978-0-88915-003-4 (bound), ISBN 978-0-88915-004-1 (pbk.)

Since its founding in 1912, the Winnipeg Art Gallery has acquired more than 24,000 works of art spanning ten centuries, encompassing European and Canadian art, works on paper, photography, decorative arts, contemporary, studio, and Inuit art. In 272 stunning pages, the *Winnipeg Art Gallery: Guide to the Collections* presents over 400 works from the WAG's permanent collection. Each of the works, illustrated in colour, is accompanied by a brief description explaining its importance, which, taken together, offer an instructive overview of Western art history. Readers of the *Guide* will also be interested in the history of the Gallery, illustrated with memorable moments from the WAG's past.

"This is the first volume to provide an overview of all the collecting areas that have come to define Canada's oldest civic art museum," says WAG Director Stephen Borys. "From a 4th-century Roman head to paintings completed only last year, the highlights of our collections are informatively presented in a beautifully illustrated colour publication. The *Guide* represents a rewarding collaboration that drew on the expertise of many members of the Gallery staff over several months, and we are delighted to see this project come to fruition."



Focus 5: The Sterling Quality, British and Canadian Silver 18th–20th Century: Collection of the Winnipeg Art Gallery
Essays by Philippa Glanville and Donald Blake Webster. ISBN: 978-0-88915-221-2

1

MANITOBA BOOK AWARD WON FOR *THE HARRY WINROB COLLECTION OF INUIT SCULPTURE* AS BEST ILLUSTRATED BOOK OF THE YEAR

419

WORKS OF ART FEATURED IN THE *GUIDE TO THE COLLECTIONS*

1012

ART WORKS PHOTOGRAPHED FOR PUBLICATION AND MARKETING PURPOSES

ACQUISITIONS



Karl Schmidt-Rottluff (German, 1884-1976), *Paintbrushes (In Memoriam Walter Gramatté)*, 1963. Oil on canvas. Gift of The Eckhardt-Gramatté Foundation. 2009-617

This painting by Karl Schmidt-Rottluff is part of a major donation of 193 prints, drawings, paintings and correspondence from the Eckhardt-Gramatté Foundation (EGF). The work's title reflects the artist's sense of loss surrounding the death of close friend and fellow German Expressionist painter Walter Gramatté (1897-1929). EGF is a charitable organization established in 1982 by former WAG Director, the late Dr. Ferdinand Eckhardt (1902-1995), to honour his wife, composer and musician Sophie "Sonia" Carmen Eckhardt-Gramatté (1899-1974) and her first husband Walter Gramatté. These works are eagerly welcomed into the WAG's holdings, forming a

major area of specialization within the WAG's European collection. It provides us with a rich resource for students, art historians, and artists within the field of German Expressionism, as it holds representative works of 39 artists associated with this significant artistic movement. The fact that these works were retained as a collection speaks to the personal history between the original owner, Walter Gramatté, and his artist colleagues. The direct provenance link to his wife Sonia and her second husband Ferdinand, brings the collection full circle back to the WAG and it is extremely fitting that they find a final home here, at the gallery Dr. Eckhardt led for 20 years.

PAINTINGS, SCULPTURE, INSTALLATION, AND MIXED MEDIA

CAVEN ATKINS

Canadian, 1907–2000

Cloudy Day, 1937

Watercolour on paper

Acquired with funds from the H. Eric

Bergman Trust Fund

2009-121

CATHERINE COLLINS

Canadian, b. 1954

Chernobyla, 1991

Acrylic on canvas

2010-30

"Is she a he?", 1991

Acrylic on canvas

2010-29

Gifts of the artist, Winnipeg

LEAH DECTER

Canadian, b. 1960

Raze, 2006

Felted wool, thread

Acquired with funds from the Mr. and

Mrs. G.B. Wiswell Fund, with funds from

the Winnipeg Rh Foundation Inc., and with

funds from the Canada Council for the Arts

Acquisition Assistance program

2009-49

JOE FAFARD

Canadian, b. 1942

The Terrorized, 1988

Bronze, patina, 1/5

Gift of the artist, Lumsden, Saskatchewan

2010-27

RICHARD FINNEY

Canadian, b. 1955

Toy Series #4, 1996

Brass, silver solder

Gift of the artist, Winnipeg

2009-137

LIONEL LEMOINE FITZGERALD

Canadian, 1890–1956

Untitled, 1940–1949

Oak

Gift of Robert and Margaret Hucal, Winnipeg

2009-424

EMANUEL HAHN

Canadian, 1881–1957

Untitled (Head), n.d.

Plaster

Gift of Mrs. Janet Adaskin in memory of

Gordon Adaskin

2009-335

375

ART WORKS ACQUIRED FOR THE PERMANENT COLLECTION

ACQUISITIONS

Reva Stone (Canadian, b. 1944), *Carnevale 3.0*, 2000-2002. Computer-controlled video projections; life-size aluminum figure and robotic platform; four micro-controllers; multiple custom sensors; wireless transceivers; video camera; video projector. Gift of Harold Stone. 2009-36

Reva Stone is a new media artist based in Winnipeg who creates work that employs a variety of electronic technologies such as interactive installations, robotics, and responsive 3-D environments. A seminal work in Stone's oeuvre, *Carnevale 3.0* is a life-size double aluminum cut-out of a young girl who moves through the gallery space on a robotic platform that senses body heat and temperature change. By utilizing video capture, manipulating its storage and subsequent playback sequence, Stone's representation of memory and bodily experience through technology becomes more akin to the human body for both are altered and selective.



BRUCE HEAD

Canadian, 1931–2009

Calligraphic Nights, 1965

Oil on board

2009-4

Quartet, 1978

Acrylic on shaped canvas

2009-5.1 to 4

Stone Angel, 1978–2008

Concrete, metal

2009-8

Beer Ball, 1978–2008

Concrete

2009-9

Gifts of the artist, Winnipeg

MARION NELSON HOOKER

Canadian, 1866–1946

Untitled (Still Life), 1931

Oil on canvas

Gift of Mrs. Bea Montgomery and family,

Winnipeg. Originally presented to Reverend

Roy S. Montgomery, Selkirk, by the artist on

November 16, 1936

2010-22

WANDA KOOP

Canadian, b. 1951

Untitled, 2009–2010 (from *Hybrid Human*)

Acrylic on canvas

Gift of the BMO Financial Group, Toronto

2010-24

TOM LA PIERRE

Canadian, 1930–2010

Descent into Hell and Lamentation, 1983

Oil on canvas

2010-4

Ritual of the Sausage, 1985–1986

Oil on canvas

2010-3

Gifts of the artist, Mississauga

WILLIAM MALTMAN

Canadian, 1901–1971

Farm Yard, n.d.

Watercolour on paper

2009-415

Ravine, Neville Park, Toronto, 1951

Watercolour on paper

2009-416

Still Life, 1926

Watercolour on paper

2009-417

Untitled (Gas Plant in Winnipeg), n.d.

Watercolour on paper

2009-418

Untitled (Winnipeg Alley), n.d.

Watercolour on paper

2009-419

Gifts of Robert and Margaret Hucal, Winnipeg

654 BC

DATE OF THE OLDEST WORK IN THE COLLECTION
(GREEK HEAD FROM A GRAVE STELE)

ACQUISITIONS

LUANNE MARTINEAU

Canadian, b. 1970
Factory Form, 2001
Teak stool, hand knitting
Gift of the artist, Victoria
2010-28

JOHN McEWEN

Canadian, b. 1945
Paradise/Coyote, 2003
Corten steel
Gift of the artist, Hillsdale
2009-134

LEO MOL

Canadian, 1915-2009
Untitled (Duck Hunter and Dog), 1960
Porcelain
Gift of Robert and Ina Abra in memory of
John Earl and Marion Winona Abra
2009-337

ALEXANDER J. MUSGROVE

Canadian, 1882-1952
Boat at Dry Dock, n.d.
Watercolour on paper
2009-420

Pansies, n.d.

Watercolour on paper
2009-422

Gifts of Robert and Margaret Hucal, Winnipeg

RICHARD E. PRINCE

Canadian, b. 1949
Daedalus-Fragments, 1997
Plaster, wood, paint
2009-397

Venus and Mars, 1998

Plaster, wood, paint
2009-398
Gifts of the artist, Vancouver

JONATHON PYLYPCHUK

Canadian, b. 1972
*crush what is left baby boy/not enough hours
in the day fuckface*, 2007
Acrylic, fabric, sand, fake fur, leather, paper,
carpet underlay on plywood
Gift of the artist, Los Angeles
2009-135

LESLIE REID

Canadian, b. 1947
Calamut: Dive, 2003
Acrylic on canvas
Gift of the artist, Ottawa
2009-136

TONY SCHERMAN

Canadian, b. 1950
Bowl of Fruit, 1982
Encaustic on canvas
2009-123

55%

INCREASE IN DIGITIZED IMAGES NOW AVAILABLE TO THE PUBLIC THANKS TO A GRANT FROM THE MUSEUM ASSISTANCE PROGRAM, DEPARTMENT OF CANADIAN HERITAGE



Joe Fafard (Canadian, b. 1942), *The Terrorized*, 1988. Bronze, patina, edition 1/5. Gift of the artist. 2010-27

The Terrorized appeared in the exhibition *Joe Fafard*, displayed at the WAG during the summer of 2009. Fafard is well known for his humorous and sensitive sculptural treatment of fellow artists, farm animals, and characters from various regional histories. *The Terrorized* adds a prescient layer to the artist's oeuvre as it can be seen as a meditation on the timely and perplexingly overlapping notions of terrorism and political resistance. Is this masked figure a ruffian or a freedom fighter? Rocks in hand, is he aggressively advancing or in tactical retreat? He could be a terrorist, as the title suggests, or he is the one being oppressed.

2500 lbs

WEIGHT OF THE HEAVIEST WORK IN THE COLLECTION
(JOHN McEWEN'S *PARADISE/COYOTE*)

(TONY SCHERMAN continued)

Dog, 2004–2005
Encaustic on canvas
2009-128

English Cuts of Mutton, 1977
Encaustic on canvas
2009-124

Jacques at Versailles, 2000–2004
Encaustic on canvas
2009-132

Jim Morrison, 2002
Encaustic on canvas
2009-127

Margaret, 2002–2005
Encaustic on canvas
2009-130

Omlette, 1987
Encaustic on canvas
2009-133

The Junkies: Brando as Napoleon, 2003–2005
Encaustic on canvas
2009-131

The Junkies: Ronnie, 2004–2005
Encaustic on canvas
2009-129

Untitled, 1980
Encaustic on canvas
2009-125

Untitled (Still-life with fruit), 2004–2005
Encaustic on canvas
2009-126
Gifts of the artist, Toronto

The Servants Entrance: Versailles, 1989
Encaustic on canvas
Gift of Michael F.B. Nesbitt, Winnipeg
2010-5

TARAS YURI SNIHUROWYCZ

Canadian, b. 1918
Annunciation, 1994
Mixed media, gold leaf on fibreglas mesh-
covered cardboard
2009-425

Crucifixion (Naïve), 1978
Acrylic, gold leaf with copper inlay on board
2009-426

Gifts of the artist, Winnipeg, in honour of his
parents, Severyn and Helena Snihurowycz

ALAN SONFIST

American, b. 1946
Birch Meeting in Self, 1969 (from the *Tree
Tracing* series)
Natural resin, lamp black on linen
2010-6

Oak Mapping, 1969
Natural resin, lamp black on linen (from the
Tree Tracing series)
2010-7

Gifts of Dr. Lawrence Hoffman, Montréal



Elizabeth Wyn Wood (Canadian, 1903-1966), *Neck and Head*, 1926-1927. Marble. Gift of Mrs. Janet Adaskin in memory of Gordon Adaskin. 2009-336

Elizabeth Wyn Wood is best known for her monumental sculpture and small-scale three-dimensional interpretations of the rugged Canadian Shield landscape. Produced during a brief but enriching period in Wyn Wood's early career, *Neck and Head* is different from both of these. After graduating from the Ontario College of Art, the artist pursued further study in New York City, where she was introduced to wood and stone carving. *Neck and Head* is the only known sculpture in existence that dates from her American period. It reveals the access she had in New York to art by an international roster of modern sculptors like Constantin Brancusi and Raymond Duchamp-Villon.

ACQUISITIONS

REVA STONE

Canadian, b. 1944

Carnevale 3.0, 2000-2002

Computer-controlled video projections, life-size aluminum figure and robotic platform, four microcontrollers, multiple custom sensors, wireless transceivers, video camera, video projector

Gift of Dr. Harold Stone, Winnipeg

2009-36

TONY TASCONA

Canadian, 1926-2006

Night Watch, 1964

Lacquer on masonite

Gift of an anonymous donor

2009-3

ESTHER WARKOV

Canadian, b. 1941

Untitled, c. 1975-c. 1980

Oil on canvas

Gift of Judy and Phillip Adam, Vancouver

2010-23

WILLIAM ARTHUR WINTER

Canadian, 1909-1996

Train Yards 1, 1928

Watercolour on paper

2009-412

Train Yards 2, 1928

Watercolour on paper

2009-414

Untitled, 1939

Oil on card

2009-413

Gifts of Robert and Margaret Hucal, Winnipeg

ELIZABETH WYN WOOD

Canadian, 1903-1966

Neck and Head, 1926-1927

Marble

Gift of Mrs. Janet Adaskin in memory of

Gordon Adaskin

2009-336

PRINTS AND DRAWINGS

CAVEN ATKINS

Canadian, 1907-2000

Card Players, 1934

Ink on paper

Acquired with funds from the H. Eric

Bergman Trust Fund

2009-120

FRITZ BRANDTNER

Canadian, 1896-1969

Langside Street Lane, Winnipeg, 1930

Ink wash on paper

2009-400

Sherbrooke St., 1930

Ink wash on paper

2009-401

24,343

ART WORKS IN THE PERMANENT COLLECTION
AS OF MARCH 31, 2010

Winnipeg Lane, 1929

Graphite on paper
2009-402

707 Sherbrooke Street, 1930

Ink wash on paper
2009-403

B.C. Mountain, 1930

Woodcut on paper
2009-404

Near Lake Louise, c. 1930

Mixed media on paper
2009-405

Castle Mountain, c. 1930

Woodcut on paper
2009-406

Jasper National Park, 1930

Coloured ink wash on paper
2009-407

Rockies, c. 1930

Graphite, ink on paper
2009-408

Banff, 1930

Ink on paper
2009-409

Gifts of Robert and Margaret Hucal, Winnipeg

BROOKER, BERTRAM

Canadian, 1888–1955

Milk Cans, n.d.

Pencil on paper
Gift of Robert and Margaret Hucal, Winnipeg
2009-410

**THE DR. FERDINAND ECKHARDT
AND SONIA ECKHARDT-GRAMATTÉ
COLLECTION OF PRINTS AND DRAWINGS**

Collection of 193 Objects, 17th C.–1983

Various media on paper

A major donation of prints, drawings, and paintings, the core of which are works by 39 artists associated with German Expressionism, forming a major area of specialization within the WAG's European collection.

Artists: Stephen Andrews, Karl Angerer, Ernst Barlach, Heinrich Campendonk, Ellen Collins, Ronald P. du Bois, Ferdinand Eckhardt Sr., Lyonel Feininger, Conrad Felixmüller, Lionel LeMoine FitzGerald, Ernst Fuchs, Willi Geiger, Werner Gothein, Walter Gramatté, George Grosz, Sara Haid, Erich Heckel, Max Kaus, Max Klinger, Oskar Kokoschka, Käthe Kollwitz, Oskar Laske, Wilhelm Lehbruck, Wilhelm Maria Hubertus Liebl, Ludwig Meidner, Otto Müller, Ernst Wilhem Nay, Wilhelm Nelson, Rolf Nesch, Emil Nolde, Emil Orlik, Ernst Peche, Christian Rohlf, Aegidius Sadeler, Egon Schiele, Karl Schmidt-Rottluff, Gino Severini, Herbert Siebner, Max Slevogt, Jan Gerrit Wyers
Gift of the Eckhardt-Gramatté Foundation, Winnipeg

2009-429 to 2009-569; 2009-575 to 2009-597; 2009-600 to 2009-608; 2009-611 to 2009-613; 2009-616

BRUCE HEAD

Canadian, 1931–2009

33 1/3, 1977

Serigraph on paper, 40/40
2009-6

Window Box, 1976

Serigraph on paper, 12/25
2009-7

Gifts of the artist, Winnipeg

ACQUISITIONS



Fritz Brandtner (Canadian, 1896-1969). *Sherbrooke Street*, 1930. Ink wash on paper. Gift of Robert and Margaret Hucal, Winnipeg. 2009-401

Fritz Brandtner, a veteran of the First World War, emigrated from Germany to Manitoba in 1928. While working at the under-stimulating job of house painter, he nonetheless succeeded in obtaining, via early acquaintance with L.L. FitzGerald, a solo exhibition at the Winnipeg School of Art that same year. Brandtner left Winnipeg for Montreal in 1934, but not before imparting his invaluable first-hand knowledge of German Expressionism to the art scene here. While not everyone appreciated Brandtner's modernism, his example left an indelible mark on the work of an important generation of younger Winnipeg and Montreal artists. *Sherbrooke Street* is one of a series of drawings Brandtner executed in the 1930s depicting unpopulated nocturnal streets and back lanes in Winnipeg (and later Montreal). Using the modest means of pencil and ink wash, Brandtner sets a brooding mood, one that is all the more powerful in its resonance with the desperate socio-economic situation of the time.

WILLIAM KURELEK

Canadian, 1927–1977

Deformed Destitutes of India, 1969 (from the *Pacem in Terris* series)

Ink heightened with white on paper

Gift of Robert and Margaret Hucal, Winnipeg
2009-423

JOAN MIRÓ

Spanish, 1893–1983

Rupestres V, 1979

Aquatint on paper, 16/30

2009-56

Rupestres VI, 1979

Aquatint on paper, 15/30

2009-57

Gifts of Dr. Yvon Tardif, Quebec City

ALEXANDER J. MUSGROVE

Canadian, 1882–1952

Pansies, d. unknown

Wood block on paper, 3/50

Gift of Robert and Margaret Hucal, Winnipeg
2009-421

JEAN-PAUL RIOPELLE

Canadian, 1923–2002

Eleven etchings, one painting, and forty-six lithographs. Gifts of Dr. Antoine Desgagné, Quebec City; Dr. Patrick Saurel, Drummondville; Dr. Yvon Tardiff, Quebec City; and Dr. Mario Malenfant, Sillery.

PHILIP SURREY

Canadian, 1910–1990

Canadian Theatre, c. 1952

Ink wash on paper

Gift of Robert and Margaret Hucal, Winnipeg
2009-411

ANTONI TÀPIES

Spanish, b. 1923

Composition 76, 1967

Lithograph on paper, 39/50

2009-58

Nocturn Matinal 4, 1970

Lithograph, with hand-made additions, on paper, 80/100

2009-59

Nocturn Matinal 5, 1970

Lithograph, with hand-made additions, on paper, 80/100

2009-60

Nocturn Matinal 6, 1970

Lithograph, with hand-made additions, on paper, 80/100

2009-61

Composition 285, 1971

Lithograph on paper, 28/100

2009-62

Dentelle, 1977

Lithograph on paper, hors de commerce
2009-63

U no es ningú, 1979

Lithograph on paper, hors de commerce
2009-64

Macule, 1989

Etching with embossing, 48/75
2009-65

Aiguafors amb Collage, 1988

Lithograph on paper, 47/99
2009-66

At, 2006

Lithograph on paper, 6/50
2009-67

Gifts of Dr. Yvon Tardif, Québec City

Détritus, 1984

Etching, aquatint, carborundum with embossing on paper, 40/75
2009-332

Gift of Dr. Patrick Saurel, Drummondville, Quebec

ACQUISITIONS

PHOTOGRAPHS

KC ADAMS

Canadian, b. 1971

"Token Indian" Cyborg Hybrid Cathy (writer, curator), 2006 (from the *Winnipeg* series)

Digital print on paper, 2/10

2009-43

"I'm On Indian Time" Cyborg Hybrid Cathy

(videographer, new media artist), 2006

(from the *Winnipeg* series)

Digital print on paper, 2/10

2009-44

"Dirty Little Indian" Cyborg Hybrid Jenny

(curator, writer), 2006 (from the *Brandon* series)

Digital print on paper, 2/10

2009-45

"I Club Baby Seals" Cyborg Hybrid Heather

(art historian), 2008 (from the *Ottawa* series)

Digital print on paper, 2/10

2009-46

"Alcoholic" Cyborg Hybrid Renzo (visual artist), 2009 (from the *New York* series)

Digital print on paper, 2/10

2009-47

"City Indian" Cyborg Hybrid Alli (film maker),

2009 (from the *New York* series)

Digital print on paper, 2/10

2009-48

"Sniffer" Cyborg Hybrid Roger (visual artist),

2006 (from the *Winnipeg* series)

Digital print on paper, 2/10

2009-42

Acquired with funds from the Mr. and Mrs.

G.B. Wiswell Fund and with funds from the

Canada Council for the Arts Acquisition

Assistance program

"Indian Princess" Cyborg Hybrid KC (visual

artist), 2005 (from the *Banff* series)

Digital print on paper, 4/10

2009-37

"Ask Me About My Sweetgrass" Cyborg

Hybrid Jen (film maker), 2005 (from the

Banff series)

Digital print on paper, 4/10

2009-38

"Savage" Cyborg Hybrid David (actor), 2005

(from the *Banff* series)

Digital print on paper, 2/10

2009-39

"Gang Member" Cyborg Hybrid Niki (visual

artist, performance artist & videographer),

2006 (from the *Winnipeg* series)

Digital print on paper, 2/10

2009-40

\$1.9

MILLION WORTH OF ART DONATED/PURCHASED



Volker Seding (Canadian, 1944-2007), *Elephant, Tampa Bay, Florida*, (from the series *Captive*) 1992. Chromogenic print on paper, 2/50. Gift of the Estate of Volker Seding. 2009-343

Seding spent decades working on his *Captive* series, visiting zoos around the world documenting intimate and at times very troubling images of animals in cages. Many times he would wait for hours, even days, by a chosen cage in order capture a certain fleeting yet powerful moment. This work is part

of the complete portfolio of 58 images which was donated to the WAG in its entirety. The *Captive* series is a poignant critique on living collections. Tragic, moving, at times humorous, this body of work is a compelling commentary created by a highly skilled and acutely sensitive artist.

(KC ADAMS continued)

"Mohawk Gas" Cyborg Hybrid Steve (curator, videographer), 2006 (from the *Winnipeg* series)

Digital print on paper, 2/10
2009-41

Gifts of the artist, Winnipeg

WILLIAM EAKIN

Canadian, b. 1952

Collection of six untitled photographs, 2000
(from the *Have a Nice Day* series)

Duraflex print on paper
2009-8 to 2010-13

Gift of William H. and Shirley E. Loewen,
Winnipeg

Collection of eight untitled photographs, 2000
(from the *Have a Nice Day* series)

Duraflex print on paper
2009-14 to 2010-21

Gift of the artist, Winnipeg

RICHARD HARRINGTON

Canadian, 1911–2005

Two Girls Asleep Under Their Caribou Skins During the Famine at Padlei, NWT, 1950

Silver gelatin print on paper

Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation
2009-396

VOLKER SEDING

Canadian, 1943–2007

Collection of 56 photographs, 1985–1995
(from the *Captive* series)

Chromogenic prints on paper

Gift of the Estate of Volker Seding, Toronto
2009-338 to 365

INUIT ART

JOSEPHIE ACULIAK

Inukjuak, 1910–1968

Untitled (Walrus), 1960

Stone

2009-15

Untitled (Hunter with Harpoon and Line),
1962

Stone, ivory, sealskin

2009-14.1 to 3

Gifts from the Estate of James Barclay
Hartman, Winnipeg

AMIDLAK

Inukjuak, 1897–1961

Untitled (Hunter with Harpoon at Seal Breathing Hole), 1950–1959

Stone, ivory, sealskin

Gift from the Estate of James Barclay
Hartman, Winnipeg

2009-16.1 to 3

10,936

ART WORKS IN THE INUIT ART COLLECTION

MATHEWSIE AMIDLAK

Inukjuak, b. 1934

Untitled (Seated Hunter Holding Harpoon, Line and Knife), 1960–1969

Stone, antler, sealskin, ivory

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-18.1 to 4

SAMWILLIE AMIDLAK

Inukjuak, 1902–1984

Untitled (Standing Man), 1960–1969

Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-17

PETER NAUJA ANGIJU

Puvirnituq, 1932–2002

Untitled (Bear Eating Seal), 1960–1969

Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-19

GERMAINE ARNAKTAUYOK

Yellowknife/Igloodik, b. 1946

Mother Earth, 2007

Ink, coloured pencil on paper

Acquired with funds from the Estate of Mr.

and Mrs. Bernard Naylor, funds administered
by The Winnipeg Foundation

2009-399

SHUVINAI ASHOONA

Cape Dorset, b. 1961

Eggs and Tools, 2004–2005

Ink, coloured pencil on paper

2009-32

Shop Gifes [sic], 2008–2009

Ink, coloured pencil on paper

2009-33

Acquired with funds from Mr. and Mrs. G.B.

Wiswell Fund

JAMASIE KASUDLUAK

Inukjuak, b. 1935

Untitled (Walrus), 1960–1969

Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-20

PETER KASUDLUAK

Inukjuak, 1906–1982

Untitled (Walrus), 1960

Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-21

VERONICA KADJUAK MANILAK

Rankin Inlet, b. 1935

Untitled (Bird), 1960–1969

Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-22

MARKOOSIE

Puvirnituq, b. unknown

Untitled (Woman Chewing Kamik), 1950–1959

Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-23

SILASSIE NIVIAIXIE

Kuujjuaraapik, b. 1934

Untitled (Fish), 1960–1969

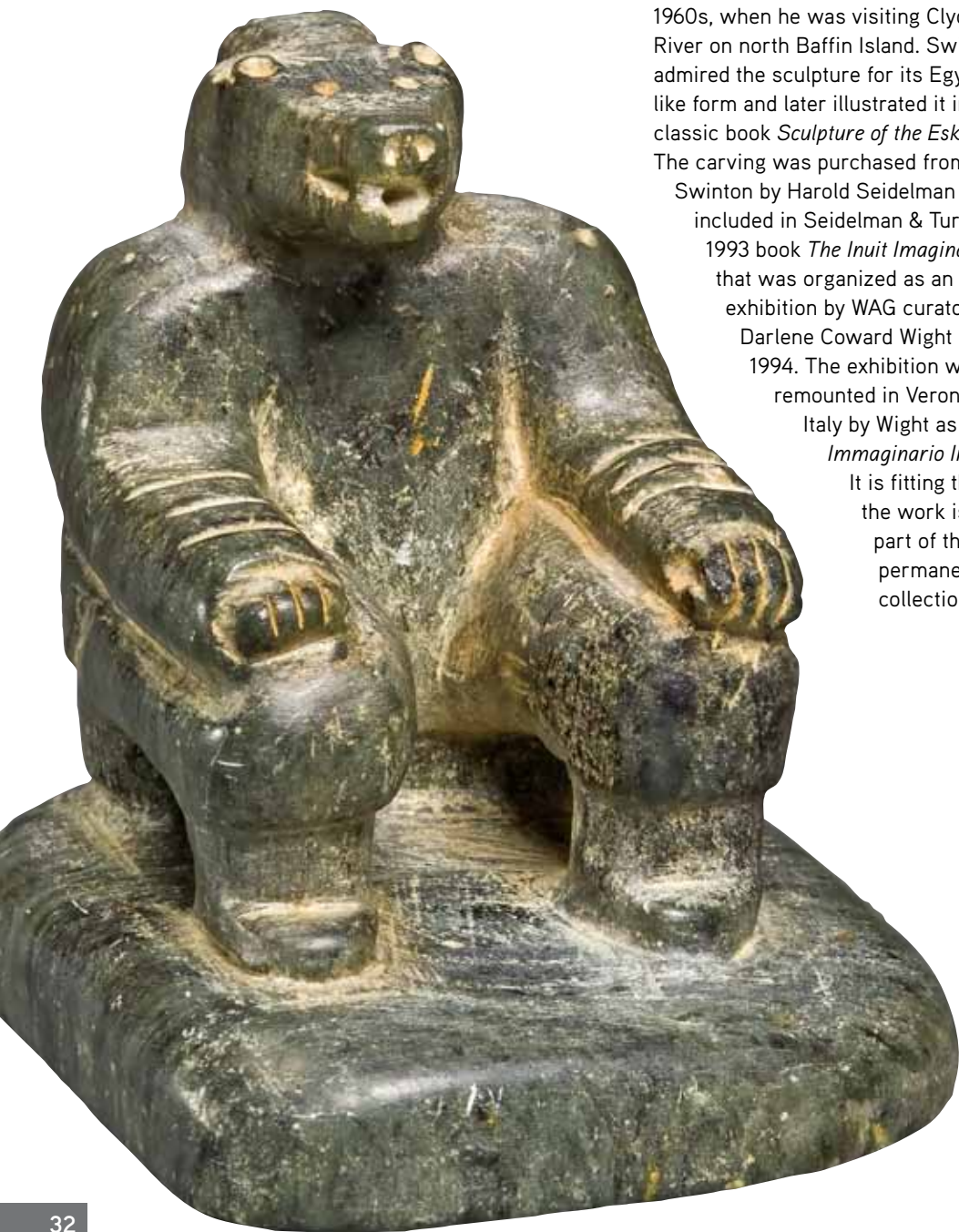
Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-24

Solomonie Tigullaraq (Clyde River, 1924–2000), *Untitled (Bear Shaman)*, c. 1966.
Stone. Gift of John and Sheena Cowan. 2009-13.



This sculpture was acquired by Inuit art expert George Swinton in the 1960s, when he was visiting Clyde River on north Baffin Island. Swinton admired the sculpture for its Egyptian-like form and later illustrated it in his classic book *Sculpture of the Eskimo*. The carving was purchased from Swinton by Harold Seidelman and included in Seidelman & Turner's 1993 book *The Inuit Imagination* that was organized as an exhibition by WAG curator Darlene Coward Wight in 1994. The exhibition was remounted in Verona, Italy by Wight as *Immaginario Inuit*. It is fitting that the work is now part of the WAG permanent collection.

MARY TUKILIAQ PADLAYAT

Salluit, b. 1906–unknown

Untitled (Kneeling Woman Making a Kamik),

n.d.

Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-25

JAMESIE PUDLOO PITSEOLAK

Cape Dorset, b. 1968

Horse Shoe, 2007

Stone

Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation

2009-122

KANANGINAK POOTOOGOOK

Cape Dorset, b. 1935

A one-stroke engine which used to be used in Peterhead boats, 2007

Ink, coloured pencil on paper

2009-34

Preparing to hunt caribou, making our lunch at Itilliajuq although there were people there, 2007

Ink, coloured pencil on paper

2009-35

Acquired with funds from Mr. and Mrs. G.B.

Wiswell Fund

LUKASI PASSAURALU QINUAJUA

Puvirnituq, b. 1946

Untitled (Polar Bear with Female in Mouth),

1980

Stone

Gift of Robert and Margaret Hucal, Winnipeg

2009-1

ELIJASSIE SALLUALU

Puvirnituq, b. 1943

Untitled (Hunter Pulling in Seal), 1960–1969

Stone, sinew

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-26

SOLOMONIE TIGULLARAQ

Clyde River, 1924–2000

Untitled (Bear Shaman), 1966

Stone

Gift of John and Sheena Cowan, Toronto

2009-13

PETER QAULLI TUKALA

Puvirnituq, 1909–unknown

Untitled (Woman Carrying Pack), 1960

Stone

Gift from the Estate of James Barclay

Hartman, Winnipeg

2009-27

17 x 14 ft

SIZE OF THE LARGEST WORK IN THE COLLECTION (17TH C. BRITISH MORTLAKE TAPESTRY, DEPICTING THE FLIGHT OF KING DARIUS)

NOAH TUKI

Inukjuak, 1925–1990
Untitled (Hunter Skinning Walrus), 1960–1969
 Stone, ivory
 Gift from the Estate of James Barclay
 Hartman, Winnipeg
 2009-28

ALASI AUDLA TULLAUGA

Puvirnituq, b. 1935
With Several Thoughts, 1965
 Stonecut on paper, 10/30
 Gift of Elaine and Neil Margolis, Winnipeg, in
 memory of Doris and Hymie Margolis
 2009-2

UNIDENTIFIED ARTISTS

*Untitled (Seated Hunter Pulling in Harpooned
 Seal)*, 1955
 Stone, soap inlay
 2009-29.1 and 2

Untitled (Oldsquaw Duck), 1960–1969
 Stone
 2009-30

Untitled (Standing Man), n.d.
 Stone
 2009-31

Gifts from the Estate of James Barclay
 Hartman, Winnipeg

DECORATIVE ARTS AND STUDIO PRODUCTION

THE RUBY ASHDOWN COLLECTION OF DECORATIVE ART

Various Makers
Collection of 194 Objects, c. 1735–late 19th C.
 Porcelain, bone china, stoneware,
 earthenware
 Gift of Ruby Ashdown, Winnipeg
 2009-138 to 2009-331.1 and 2

DANIEL COTTIER (attributed to)

Scottish, 1838–1891
Fire Screen, c. 1875
 Oak, leaded and stained glass
 Gift of an anonymous donor
 2009-428

LALIQUE

France, established 1885
Platter, 1933–1947
 Pattern: Algues, No. 10-390
 Press-moulded glass
 Gift of Robert and Deborah Thorlakson,
 Winnipeg, from the Estate of Charles and
 Adeline Bemben
 2009-10

MORRIS & CO.

English, 1875–1940
Draught Screen, 1890–1900
 Mahogany, silk damask, silk thread,
 embroidery
 Designers: May Morris and George Jack
 Gift of an anonymous donor
 2009-427

RUSSEL WRIGHT ASSOCIATES

American, established 1935
Pitcher, 1939–1957
 Pattern: American Modern
 earthenware
 Acquired with funds from the Estate of Mr.
 and Mrs. Bernard Naylor, funds administered
 by The Winnipeg Foundation
 2009-11

LÉOPOLD L. FOULEM

Canadian, b. 1945
Mille Fleurs Teapot in Gold Mounts,
 2005–2006
 Ceramic, found objects
 Gift of the artist, Montréal
 2010-2.1 to 3



Derby Porcelain (British, est. 1756), *Plate*, c. 1813-1820. Soft-paste porcelain.
The Ruby Ashdown Collection of Decorative Art, 2009-218

This work is part of a major collection of 18th and 19th century British porcelain donated by local collector Mrs. Ruby Ashdown. Its 194 pieces make it the largest and most significant donation to be gifted to the WAG's decorative arts collection in the past 15 years. William Pegg (1775–1851) entered the potteries at age 10, and by 21 was Derby's chief flower painter. He left five years later, finding it increasingly difficult to reconcile the luxurious, non-essential nature of his work with the simplicity and non-consumerism of his Quaker faith. Upon his return to Derby in 1813, one can note a distinct stylistic shift in his work. His florals, already large, become even more so, emboldened with an increasing freedom and expressiveness. Pegg's designs explode exuberantly off the vessels they decorate.

BERNARD HOWELL LEACH

English, 1887–1979

Jug, mid 20th century

Stoneware

Acquired with funds from the Winnipeg Rh

Foundation Inc.

2009-333

**THE CLAYTON SHIELDS COLLECTION OF
DECORATIVE ART**

Collection of 108 Objects, 17th C.–c. 1880

Porcelain, silver, glass, brass, earthenware

Gift of Clayton Shields, Stratford

2009-622 to 2009-729

IONE THORKELSSON

Canadian, b. 1947

Vase, 1976

Blown glass

Gift of Mrs. Zena Wolfson, Winnipeg

2009-12

1049

ART WORKS IN THE COLLECTION BY LIONEL LEMOINE
FITZGERALD (THE MOST BY A SINGLE ARTIST)



Léopold Foulem (Canadian, b. 1945), *Mille Fleurs Teapot in Gold Mounts*, 2005–2006. Ceramic and found objects. Gift of the artist. 2010-2.1 to 3

Approaching ceramics from a conceptual framework, Léopold Foulem’s work emphasizes ideas over process. By rendering his objects non-functional, often through solid construction, Foulem directs attention away from utilitarian concerns to challenging commentaries on decorative art/craft. *Mille Fleurs Teapot in Gold Mounts* is an extravagant, highly decorative teapot, its floral motif referencing historical Chinese precedent, its glorious armature citing traditional European tendencies to “mount” precious objects with silver or gold superstructures. However, the preciousness of the teapot’s appearance is countered by the mass-produced and benign materials used—cheap floral decals and flea market metal finds. This teapot is a brilliant example of the play between high art and kitsch, cultured taste and pop culture that has been an ongoing concern in Foulem’s work over the years.

Buhler Gallery, St. Boniface Hospital,
Winnipeg, Manitoba for the exhibition
Robert Houle & Tim Schouten: Perspectives:

ROBERT HOULE

Canadian, b. 1947

Premises for Self Rule: Treaty No. 1, 1994

Acrylic, photo emulsion and vinyl lettering on
canvas and Plexiglas

G-96-11 abc

Parfleche #1 to #13

from the series *Parfleches for the Last*

Supper, 1983

Acrylic and porcupine quill on paper

G-86-460 to G-86-472

Gallery Lambton, Sarnia, Ontario, for the
exhibition **Interplay: Art, Technology, Man:**

REVA STONE

Canadian, b. 1944

Carnevale 3.0, 2000–2002

Computer-controlled video projections, life-
size aluminum figure and robotic platform,
four microcontrollers, multiple custom
sensors, wireless transceivers, video camera
and video projector

2009-36

Glenbow Museum, Calgary, Alberta for the
exhibition **Vistas: Artists on the Canadian
Pacific Railway:**

GEORGE HORNE RUSSELL

Canadian, 1861–1933

Glacier House and Station, Selkirk Range, 1893

Oil on canvas

G-66-2

SIR WILLIAM VAN HORNE

Canadian, 1842–1915

Building the Stack, 1895

Oil on canvas

G-70-21

33

ART WORKS LOANED

Government House, Winnipeg, Manitoba:

H. ERIC BERGMAN

Canadian, 1893–1958

Dugald, Manitoba, 1931

Oil on canvas

G-83-159

South Window, 1942

Oil on canvas

G-42-146

ROBERT BROWN BLAIR

Canadian, active 1885–1901

Fort Garry, c. 1885

Oil on canvas

G-94-23

PAULINE BOUTAL

Canadian, 1894–1992

View of St. Boniface from Provencher Bridge, n.d.

Oil on canvas

2001-28

FREDERICK HENRY BRIGDEN

Canadian, 1871–1956

Untitled (In the Michipocoten Country), 1941

Oil on canvas

G-42-145

ERNEST SELLORS

Canadian, 1878–1957

Still Life, 1907

Oil on canvas

2003-123

MacLaren Art Centre, Barrie, Ontario for the exhibition **Ex Libris**:

JAMES JOYCE AND HENRI MATISSE

Irish, 1882-1941 and French, 1869-1954

Ulysses, 1935

Illustrated book

G-83-161 ab

McMaster Museum of Art, Hamilton, Ontario for the exhibition **FIERCE: Women's Hot-Blooded Film/Video**:

DANA CLAXTON

Canadian, b. 1959

Buffalo Bone China, 1997

DVD, bone china, stanchion, rope, ribbon
1999-601

Montreal Museum of Fine Arts (Musée des beaux-arts de Montréal), Montreal, Quebec for the exhibition **Expanding Horizons: American and Canadian Painting and Photography: 1860-1918**:

DAVID BROWN MILNE

Canadian, 1882-1953

The Boulder, 1916

Oil on canvas

G-62-12

Musée national des beaux-arts du Québec, Quebec City, Quebec for the exhibition **The Nude in Modern Canadian Art, 1920-1950**:

LIONEL LEMOINE FITZGERALD

Canadian, 1890-1956

Untitled (Nude), c. 1922

Oil on canvas

G-70-524

Untitled (Two Seated Nudes), n.d.

Chalk pastel on paper

G-63-77

Untitled (Two Nudes in Landscape), n.d.

Chalk pastel on paper

G-63-78

Untitled (Nude in Landscape with Trees), c. 1940

Chalk pastel on paper

G-63-79

Untitled (Self-Portrait (Bust)), n.d.

Watercolour on paper

G-63-22

PEGI NICOL MACLEOD

Canadian, 1904-1949

Self Portrait with Jane, c. 1939

Oil on canvas

G-86-136

Nickle Arts Museum, Calgary, Alberta for the exhibition **Ron (Gyo-Zo) Spickett: Spirit Matters**:

RON (GYO-ZO) SPICKETT

Canadian, b. 1926

Y-59, 1959

Enamel on masonite

G-92-257



Robert Houle,
*Parfleche #5, Philip
and Parfleche #7,
Bartholomew* from
the series *Parfleches
for the Last Supper*,
1983.

PROGRAMS AND EVENTS

NEW INITIATIVES

The WAG saw several firsts in 2009-10 with the creation of new programs that engage youth and artists and attract new partners. In September the WAG introduced **15 minutes**, a program inviting artists to share their art, their inspiration, and process in a salon-style discussion with artists and non-artists alike. A **Student Art Board** was created to engage teens in planning art events for their peers. The members of the Board gain valuable leadership and organizational skills and the hours count toward the high school volunteer service requirement. Both of these programs are seeing excellent feedback from the community and growing attendance.

Double Take was launched in the fall of 2009 in response to the requests from schools for an expanded program offering a significant art-making opportunity. Double Take features a 75-minute tour of current exhibitions in the morning, followed by lunch, and a further 75-minute directed hands-on art project in the afternoon. Offered several times a week, the program has been an outstanding success with teachers and students.

For the first time, the WAG also partnered with **Canadian Art Foundation's Art Talks: Canadian Art International Speakers** series to bring internationally renowned author Ross King to speak on the European influences on the Group of Seven artists.



Art Educator Anna Wiebe hosts the 15 Minutes artists' salon which offers artists the chance to discuss their work with the public.



The Student Art Board engages teens in planning events to introduce their peers to the world of art and the WAG.

900

PARTICIPANTS IN DOUBLE TAKE ART WORKSHOPS HELD FOR CORPORATIONS, TOUR GROUPS AND SCHOOLS



2800

ATTENDEES TO OUR FOUR FAMILY SUNDAY EVENTS

CONTINUING PROGRAMS

Close to 10,000 Manitoba school children from nursery to high school discovered the exciting world of art through **School Programs**. Twenty-nine assorted programs, tied in with the Manitoba School Curriculum, helped students explore every aspect of art—where artists get their ideas, interpreting what artists are trying to say, the language of colour, different artistic mediums, even creating stories around a particular work of art or imagining life in an Inuit community.

Overall, approximately 2,800 people attended our four **Family Sunday** events, each of which is based around a particular exhibition. Parents, grandparents, and children spend an exciting afternoon visiting the exhibitions, listening to music and storytelling, making art, and just having a wonderful, creative time.



1975

STUDENTS ATTENDED 186 STUDIO ART CLASSES

STUDIO PROGRAMS

There have been art classes connected with the WAG since 1913! Last year almost 2,000 children and adults took 186 **art classes and workshops** through Studio Programs. This includes scholarships funded by the Volunteer Associates of the Winnipeg Art Gallery and the Manitoba School for the Deaf Sign for Art Classes. Partnering with Art City, the Mennonite Heritage Centre Gallery, Ace Art, and the Graffiti Gallery, Studio Programs hosted Cuban artist Dalvis Tuya Valido. He led art workshops, visited local artists' studios, and conducted tours of the WAG exhibition *Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection*. The photography classes are particularly popular, with enrolment increasing 100% over the past two years.

Studio Programs also partners each year with the Royal Winnipeg Ballet and Prairie Theatre Exchange for the **Quantum** program which sees youngsters take art, dance, and acting classes. It culminates in a performance in the WAG's Muriel Richardson Auditorium. Another collaboration is the **Young Artists Program** in which aspiring young artists create their masterpieces in the WAG's studios, then display them at the Winnipeg Folk Festival.

MOVIE STARS AT THE WAG

Two of last year's most popular exhibitions, featuring major Hollywood stars, allowed us to draw in hundreds of new visitors. The year started out with **Marilyn Monroe: Life as a Legend** which attracted thousands of people fascinated by the myth and celebrity of this doomed star. The award-winning play *Marilyn: Forever Blonde* played to sold-out crowds; the first time we have shown a play in connection with an exhibition. The exhibition was also the theme of *Platinum: The Gallery Ball* which evoked all the luxury and elegance of old Hollywood, including previews of both the play and the exhibition.

We started out with Marilyn Monroe, we ended up with Bugs Bunny. **The Art of Warner Bros. Cartoons** was hugely popular with visitors of all ages. It kicked off with our very first Saturday morning **pancake breakfast**. Families came in their jammies and bunny ears and had a wonderful time eating pancakes and sausages, visiting the exhibition, watching Warner Bros. cartoons, and drawing their own pictures.

Both these exhibitions were enhanced by talks, tours, Family Sundays, and other programming designed to increase our visitors' understanding of the art.



The October 17, 2009 Gallery Ball was a gala evening of art and music and dance. Thanks to the hardworking committee who made our biggest fundraiser such a success, led by co-chairs Hazel Borys (right) and José Koes (left).

20%

INCREASE IN GALLERY BALL ATTENDANCE

PARTNERSHIPS

The Winnipeg Art Gallery is grateful to the generosity of individuals and organizations that make our exhibitions, programs and collections possible. The list below recognizes cumulative giving from April 1, 2009 to March 31, 2010.

CORPORATE AND FOUNDATION DONORS

Presidents' Circle (\$25,000+)

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The Winnipeg Art Gallery Foundation Inc.
The Winnipeg Foundation—the Dorothy Anna Naylor Fund
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ART & SOUL (March 20, 2010)

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Volunteer Associates of the Winnipeg Art Gallery

Another productive year! Our travel tours continue to attract dedicated travellers. A Baltic cruise and visits to South East Asia as well as southern Spain and Morocco were all popular. Even the Icelandic volcanic eruption did not interrupt the visit to Spain and Morocco. This year we also initiated a joint tour with Manitoba Opera to Santa Fe and lovers of both art forms deemed it a success.

Other annual fund-raising projects include the Stamp Sale and the Home Tour which attracts people who love the chance to visit some of Winnipeg's outstanding homes.

Funds from these events support Studio Programs by funding scholarships and the *Through the Eyes of a Child* exhibition. The Clara Lander Library (named for a past President of the Women's Committee, as the Volunteer Associates were formerly known) and the Winnipeg Art Gallery Foundation have our continuing support.

We were proud to sponsor the recently published *Guide to the Collections*. It is a wonderful publication that will serve the WAG well. All who worked on it deserve the highest praise.

We appreciate Dr. Stephen Borys's wholehearted support, the help of the WAG staff, and the encouragement offered by Naomi Levine, Chair of the Board of Governors.



Faye Warren
President, Volunteer Associates of the Winnipeg Art Gallery



The Volunteer Associates nominated Lila Goodspeed, their Past President, for the Lieutenant Governor's Make A Difference Community Award. Not only did she win it, she was also the recipient of the Vice-Regal Volunteer Award.

volunteer associates by numbers

15

.....
SCHOLARSHIPS FUNDED TO DESERVING YOUNG
ARTISTS THROUGH STUDIO PROGRAMS

650

.....
TICKETS SOLD FOR THE ANNUAL HOME TOUR

1293

.....
HOURS VOLUNTEERED

\$39,320

.....
DONATED TO THE WAG FOR VARIOUS PROGRAMS

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April 1, 2009–March 31, 2010

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Claire Whelan, Deputy Director
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Curatorial

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NUMBER OF STAFF MEMBERS WHO HAVE BEEN
EMPLOYED BY THE WAG FOR 20 YEARS OR MORE



LEFT Yves Dagenais, Canadian Museums Association Fellows Secretary (left) presented WAG photographer Ernest Mayer with the CMA Award of Distinguished Service in recognition of his "...significant contribution to the museum field...and commitment and dedication throughout the years." Since 1971 Ernie has been the prime photographer on almost 190 WAG art publications.

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 Alisa Raizman, Development Associate
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 Doren Roberts, Special Events Coordinator
 Brian Wolfe, Rental and Programs
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 Jeannine Chesaitis, Secretary/Rental
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 Randy Harder, A/V Technician*
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 Tanya Reid, Sales Assistant*

Volunteer Associates

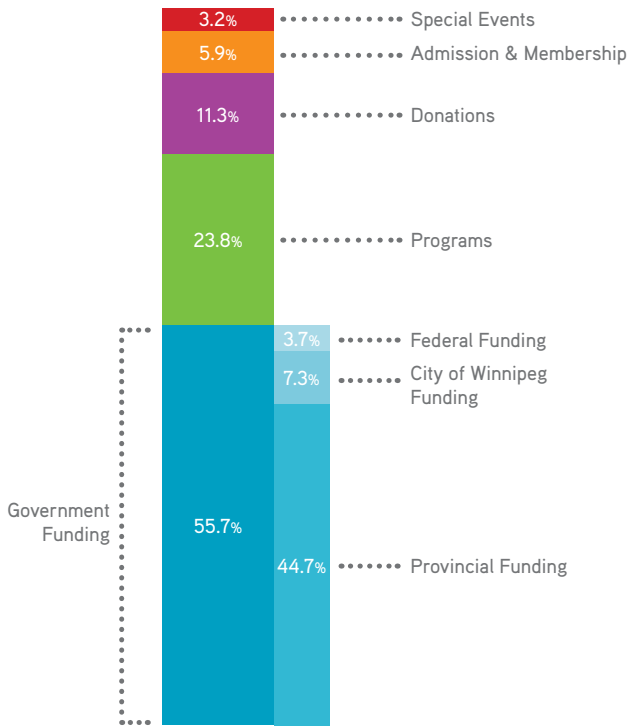
Kathy Kushpel, Volunteer Associates
 Secretary*

RIGHT Congratulations to Lisa Friesen, WAG Head Designer and Frank Reimer of Frank Reimer Design, who received the Advertising Association of Winnipeg Signature Award 2010 in the Redesign/Rebrand category for their distinctive design of the new WAG brand. Velocity Design (formerly Spacecadet Design) received the award in the category of Website Design, for the WAG's new website which was also the recipient of the People's Choice—Electronic Award.

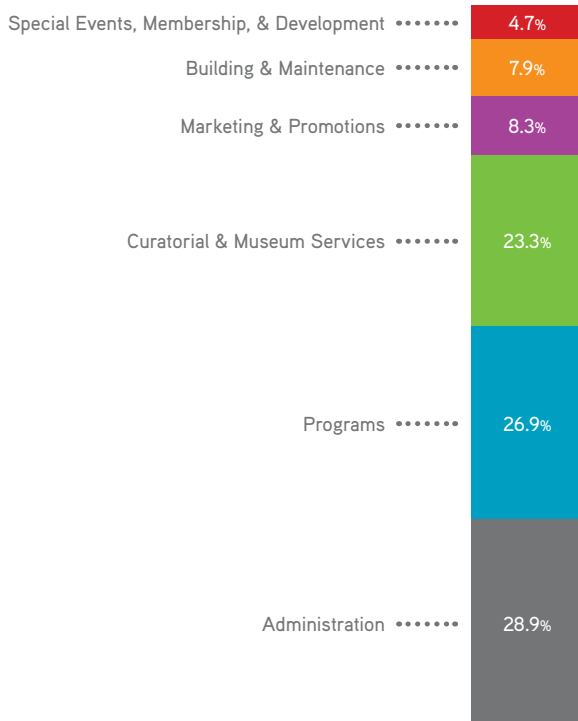
* Indicates part-time

FINANCIAL HIGHLIGHTS

Operations % of Revenue



Operations % of Expenditure



financials by numbers

3

.....
NUMBER OF YEARS THE WAG HAS QUALIFIED
FOR ARTS STABILIZATION

\$76,978

.....
FUNDS PAID DIRECTLY TO ARTISTS THROUGH THE WAG

\$441

.....
OPERATING SURPLUS IN 2009-10

Winnipeg Art Gallery Foundation Inc.

**2009–2010
Trustees**

President
Richard L. Yaffe

Past President
John C. MacAulay

**Vice-President/
Treasurer
Chair, Finance
Committee**
Tom Carson

Secretary
José Koes

**Chair, Audit
Committee**
A.S. (Gus) Leach

Chair, Nominating
Carol Stockwell

**Chair, Investment
Committee**
Michael F.B. Nesbitt

**Volunteer Associates
Representatives**
Lila Goodspeed
Benna Knight
Faye Warren

Members-at-Large
Robert Darling
Marvin Tiller
Ken Cooper

On behalf of the Trustees of the Winnipeg Art Gallery Foundation we extend our sincere thanks and gratitude to the Foundation’s past president John MacAulay. Since 1978 the Foundation has been working to grow our endowed funds and to secure the future of the Gallery through the substantial support of the Volunteer Associates of the Winnipeg Art Gallery, as well as through contributions made by individuals and corporations.

In the 2009-10 fiscal year the WAG Foundation transferred \$160,000 to the Gallery (\$150K operating fund and \$10K to works of art fund) supporting exhibitions, programs, building improvements, and acquisitions and helping to ensure the Gallery ended the year in a surplus position, thus securing continuation in the Arts Stabilization Manitoba program.

The Volunteer Associates have contributed a significant portion of the funds transferred to the WAG Foundation totalling \$885,411 to date.



Richard L. Yaffe
President

Statement of Financial Position

The following is an excerpt from the 2009/10 financial statements.
March 31, 2010, with comparative figures for 2009

| | 2010 | 2009 |
|-----------------------------------------------------------|--------------|--------------|
| Assets | | |
| Cash | \$ 196 | \$ 6,193 |
| Due from broker | 136,036 | 147,514 |
| Interest receivable | 5,897 | 7,552 |
| | 142,129 | 161,259 |
| Investments | 1,836,169 | 1,577,817 |
| | \$ 1,978,298 | \$ 1,739,076 |
| Liabilities, Deferred Contributions and Net Assets | | |
| Accounts payable - The Winnipeg Art Gallery | \$ 114,107 | \$ 18,927 |
| Sir Peter Ustinov Fund - The Winnipeg Art Gallery | 62,915 | 63,560 |
| | 177,022 | 82,487 |
| Deferred contributions: | | |
| Externally restricted | 458,764 | 385,498 |
| Internally restricted | 93,324 | 103,824 |
| | 552,088 | 489,322 |
| Unrestricted net assets | 1,249,188 | 1,167,267 |
| | \$ 1,978,298 | \$ 1,739,076 |

Statement of Operations and Changes in Net Assets

Year ended March 31, 2010, with comparative figures for 2009

| | 2010 | 2009 |
|------------------------------------------------------------------------------------------|--------------|--------------|
| Revenue: | | |
| Investment income | \$ 58,799 | \$ 72,037 |
| Amortization of deferred contributions | 25,500 | 20,000 |
| Amortization of bond discount | 1,803 | 2,744 |
| | 86,102 | 94,781 |
| Less: | | |
| Amortization of bond premium | 329 | 128 |
| Interest capitalized | 28,736 | 32,182 |
| Loss on sale of investments | 25,801 | 1,234 |
| | 31,236 | 61,237 |
| Expenditures: | | |
| Grants - The Winnipeg Art Gallery | 160,000 | 55,000 |
| Audit | 3,896 | 8,567 |
| Administrative | 5,677 | 3,312 |
| | 169,573 | 66,879 |
| Deficiency of revenue over expenditures | (138,337) | (5,642) |
| Unrestricted net assets, beginning of year | 1,167,267 | 1,432,414 |
| Unrealized gains (losses) on available-for-sale financial assets arising during the year | 220,258 | (259,505) |
| Unrestricted net assets, end of year | \$ 1,249,188 | \$ 1,167,267 |

Financial Statements of The Winnipeg Art Gallery

Year ended March 31, 2010

Auditors' Report

To the Members of The Winnipeg Art Gallery

We have audited the statement of financial position of The Winnipeg Art Gallery as at March 31, 2010 and the statements of operations and changes in net assets and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of The Winnipeg Art Gallery as at March 31, 2010 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Signed "KPMG LLP"

Chartered Accountants

Winnipeg, Canada

June 2, 2010

Statement of Financial Position

March 31, 2010, with comparative figures for 2009

| | Operating Fund | Capital Fund | Works of Art Fund | Sir Peter Ustinov Fund | 2010 Total | 2009 Total |
|-----------------------------------------------------------|----------------|--------------|-------------------|------------------------|---------------|---------------|
| Assets | | | | | | |
| Current assets: | | | | | | |
| Cash | \$ 217,370 | \$ 13,215 | \$ - | \$ - | \$ 230,585 | \$ 306,561 |
| Restricted cash (note 10) | 200,000 | - | - | - | 200,000 | 100,000 |
| Marketable securities | 250,915 | - | - | - | 250,915 | 145,595 |
| Accounts receivable | 282,233 | 6,962 | - | 4,423 | 293,618 | 321,211 |
| Grants receivable | 5,127 | 168,050 | 12,217 | - | 185,394 | 1,933,003 |
| Inventory | 208,379 | - | - | - | 208,379 | 209,794 |
| Prepaid expenses | 281,480 | 28,769 | - | - | 310,249 | 225,679 |
| Investment (note 9) | - | - | - | 72,122 | 72,122 | 61,975 |
| | 1,445,504 | 216,996 | 12,217 | 76,545 | 1,751,262 | 3,303,818 |
| Inter-fund balances | (17,739) | (123,909) | 141,648 | - | - | - |
| Capital assets, net of amortization (note 4) | - | 5,171,548 | - | - | 5,171,548 | 5,538,777 |
| Collection (note 5) | - | - | 25,542,935 | - | 25,542,935 | 23,616,068 |
| | \$ 1,427,765 | \$ 5,264,635 | \$25,696,800 | \$ 76,545 | \$ 32,465,745 | \$ 32,458,663 |
| Liabilities, Deferred Contributions and Net Assets | | | | | | |
| Current liabilities: | | | | | | |
| Accounts payable and accrued liabilities | \$ 514,245 | \$ - | \$ - | \$ - | \$ 514,245 | \$ 1,287,376 |
| Vacation pay accrual | 233,852 | - | - | - | 233,852 | 216,101 |
| Deposits | 72,852 | - | - | - | 72,852 | 98,275 |
| Term loan (note 6) | - | 1,741,323 | - | - | 1,741,323 | 1,755,000 |
| | 820,949 | 1,741,323 | - | - | 2,562,272 | 3,356,752 |
| Deferred contributions: | | | | | | |
| Expenses of future periods (note 7) | 305,402 | 110,293 | - | - | 415,695 | 1,289,581 |
| Capital assets (note 7) | - | 3,410,256 | - | - | 3,410,256 | 3,672,851 |
| Working capital reserve (note 10) | 200,000 | - | - | - | 200,000 | 100,000 |
| | 505,402 | 3,520,549 | - | - | 4,025,951 | 5,062,432 |
| Net assets: | | | | | | |
| Operating Fund | 101,414 | - | - | - | 101,414 | 95,905 |
| Investment in capital assets | - | 2,763 | - | - | 2,763 | 109,821 |
| Works of Art Fund | - | - | 25,696,800 | - | 25,696,800 | 23,766,710 |
| Sir Peter Ustinov Fund | - | - | - | 76,545 | 76,545 | 67,043 |
| | 101,414 | 2,763 | 25,696,800 | 76,545 | 25,877,522 | 24,039,479 |
| Commitments (note 8) | | | | | | |
| | \$ 1,427,765 | \$ 5,264,635 | \$25,696,800 | \$ 76,545 | \$ 32,465,745 | \$ 32,458,663 |

See accompanying notes to financial statements.

On behalf of the Board:

 Governor

 Governor

Statement of Operations and Changes in Net Assets

Year ended March 31, 2010, with comparative figures for 2009

| | Operating Fund | Capital Fund | Works of Art Fund | Sir Peter Ustinov Fund | 2010 Total | 2009 Total |
|-------------------------------------------------------|----------------|--------------|-------------------|------------------------|---------------|---------------|
| Revenue: | | | | | | |
| Grants: | | | | | | |
| Province of Manitoba: | | | | | | |
| Culture, Heritage and Tourism | \$ 2,300,600 | \$ 1,018,080 | \$ - | \$ - | \$ 3,318,680 | \$ 3,198,059 |
| Manitoba Arts Council | - | - | - | - | - | 25,000 |
| Other | 21,053 | - | - | - | 21,053 | 18,000 |
| | 2,321,653 | 1,018,080 | - | - | 3,339,733 | 3,241,059 |
| Government of Canada: | | | | | | |
| Department of Canadian Heritage | 34,834 | - | - | - | 34,834 | 6,818 |
| Canada Council | 147,000 | - | - | - | 147,000 | 234,500 |
| Other | 12,284 | - | - | - | 12,284 | 14,143 |
| | 194,118 | - | - | - | 194,118 | 255,461 |
| City of Winnipeg | 380,000 | - | - | - | 380,000 | 389,500 |
| Total grants | 2,895,771 | 1,018,080 | - | - | 3,913,851 | 3,886,020 |
| Earned: | | | | | | |
| Admissions | 217,244 | - | - | - | 217,244 | 107,840 |
| Memberships | 87,224 | - | - | - | 87,224 | 70,179 |
| Donations | 588,751 | - | 50,556 | - | 639,307 | 574,529 |
| Donations of works of art at appraised value (note 5) | - | - | 1,879,534 | - | 1,879,534 | 523,875 |
| Special fund drives | 168,332 | - | - | - | 168,332 | 186,889 |
| Other earned revenue | 761,866 | - | - | 4,423 | 766,289 | 678,231 |
| Retail | 440,524 | - | - | - | 440,524 | 480,100 |
| Volunteer Associates (note 11) | 32,605 | - | - | - | 32,605 | 43,097 |
| Amortization of deferred contributions | - | 262,595 | - | - | 262,595 | 294,464 |
| | 2,296,546 | 262,595 | 1,930,090 | 4,423 | 4,493,654 | 2,959,204 |
| Total revenue | 5,192,317 | 1,280,675 | 1,930,090 | 4,423 | 8,407,505 | 6,845,224 |
| Expenditures: | | | | | | |
| Administration, maintenance, security | 1,911,884 | 1,015,359 | - | - | 2,927,243 | 2,808,000 |
| Curatorial and museum services | 1,156,464 | - | - | - | 1,156,464 | 1,116,440 |
| Education, rentals and programs | 915,100 | - | - | - | 915,100 | 821,057 |
| Memberships and development | 152,358 | - | - | - | 152,358 | 147,238 |
| Marketing and promotion | 362,131 | - | - | - | 362,131 | 292,820 |
| Design, photograph, audio visual | 149,650 | - | - | - | 149,650 | 137,920 |
| Special fund drives | 94,152 | - | - | - | 94,152 | 105,121 |
| Retail | 430,149 | - | - | - | 430,149 | 448,470 |
| Volunteer Associates (note 11) | 19,988 | - | - | - | 19,988 | 18,623 |
| Amortization of capital assets | - | 372,374 | - | - | 372,374 | 441,695 |
| | 5,191,876 | 1,387,733 | - | - | 6,579,609 | 6,337,384 |
| Excess (deficiency) of revenue over expenditures | 441 | (107,058) | 1,930,090 | 4,423 | 1,827,896 | 507,840 |
| Net assets, beginning of year | 95,905 | 109,821 | 23,766,710 | 67,043 | 24,039,479 | 23,549,459 |
| Inter-fund transfers (note 9) | 5,068 | - | - | (5,068) | - | - |
| Change in unrealized value of investment | - | - | - | 10,147 | 10,147 | (17,820) |
| Net assets, end of year | \$ 101,414 | \$ 2,763 | \$ 25,696,800 | \$ 76,545 | \$ 25,877,522 | \$ 24,039,479 |

See accompanying notes to financial statements.

Statement of Cash Flows

Year ended March 31, 2010, with comparative figures for 2009

| | 2010 | 2009 |
|-------------------------------------------------------------------|--------------|------------|
| Cash provided by (used in): | | |
| Operating activities: | | |
| Excess of revenue over expenditures | \$ 1,827,896 | \$ 507,840 |
| Items not involving cash: | | |
| Amortization of capital assets | 372,374 | 441,695 |
| Amortization of deferred contributions related to capital assets | (262,595) | (294,464) |
| Works of art donations | (1,879,534) | (523,875) |
| Change in non-cash items related to operations: | | |
| Accounts receivable | 27,593 | (71,643) |
| Grants receivable | 1,747,609 | (470,091) |
| Inventory | 1,415 | (20,469) |
| Prepaid expenses | (84,570) | (92,903) |
| Accounts payable and accrued liabilities | (773,131) | 838,597 |
| Vacation pay accrual | 17,751 | 29,589 |
| Deposits | (25,423) | 50,574 |
| Deferred contributions related to expenses of future periods, net | (873,886) | (335,659) |
| | 95,499 | 59,191 |
| Financing activities: | | |
| Deferred contributions related to working capital reserve | 100,000 | 100,000 |
| Principal repayments on term loan | (13,677) | - |
| | 86,323 | 31,640 |
| Investing activities: | | |
| Additions to capital assets | (5,146) | (25,561) |
| Acquisition of works of art | (47,332) | (42,799) |
| | (52,478) | (68,360) |
| Increase in cash and cash equivalents | 129,344 | 90,831 |
| Cash and cash equivalents, beginning of year | 552,156 | 461,325 |
| Cash and cash equivalents, end of year | \$ 681,500 | \$ 552,156 |
| Cash and cash equivalents is comprised of the following: | | |
| Cash | \$ 230,585 | \$ 306,561 |
| Restricted cash | 200,000 | 100,000 |
| Marketable securities | 250,915 | 145,595 |
| | \$ 681,500 | \$ 552,156 |
| Supplementary cash flow information: | | |
| Interest paid | \$ 41,581 | \$ 82,487 |
| Interest received | 7,161 | 25,274 |

See accompanying notes to financial statements.

Notes to Financial Statements

Year ended March 31, 2010

1. General:

Founded in 1912, The Winnipeg Art Gallery (the Gallery) is a public art gallery with a mandate to encourage and promote the visual art heritage of Manitoba. The Gallery collects, preserves, exhibits and makes accessible works of art by Manitoba, Canadian and international artists. In addition, the Gallery provides educational programs in the creation and interpretation of visual art. The Gallery was incorporated by the Legislature of Manitoba under "An Act to incorporate The Winnipeg Art Gallery" on May 6, 1963. The Gallery is a registered charity under the *Income Tax Act*.

2. Significant accounting policies:

(a) Revenue recognition:

The Gallery follows the deferral method of accounting for contributions.

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

Externally restricted contributions other than endowment contributions are recognized as revenue of the appropriate fund in the year in which the related expenses are incurred. Contributions restricted for the purchase of capital assets are deferred and amortized into revenue at a rate corresponding with the amortization rate for the related capital assets.

Endowment contributions are recognized as direct increases in endowment net assets.

Non-cash contributions are recorded at fair market value on the date of contribution.

(b) Fund accounting:

The Gallery records its financial transactions on the fund accounting basis as follows:

(i) Operating Fund:

Operations include transactions related to the maintenance of facilities and the general operations of the Gallery. The operations of The Volunteer Associates to The Winnipeg Art Gallery are included in the Operating Fund.

(ii) Capital Fund:

The Capital Fund includes transactions related to the capital assets of the Gallery.

(iii) Works of Art Fund:

The Works of Art Fund includes transactions related to the funding and acquisition of the Gallery's collection which is comprised of international, Canadian and Manitoba contemporary art and photography, Inuit art, international, Canadian and Manitoba historical art, and Canadian and European decorative art.

(iv) Sir Peter Ustinov Fund:

The Sir Peter Ustinov Fund reflects monies on deposit with The Winnipeg Art Gallery Foundation Inc. (the Foundation) for the purpose of earning investment income.

(c) Contributed services:

Volunteers are an integral part of the activities of the Gallery. Contributed services are not recognized in the financial statements because of the difficulty in determining their fair market value.

(d) Financial instruments:

Financial instruments are classified as one of: (a) held-for-trading (b) loans and receivables; (c) held-to-maturity (d) available-for-sale or (e) other liabilities. Financial assets and liabilities classified as held-for-trading are measured at fair value with gains and losses recognized in the statement of operations. Financial instruments classified as held-to-maturity, loans and receivables, and other liabilities are measured at amortized cost. Available-for-sale financial instruments are measured at fair value, with unrealized gains and losses recognized directly in net assets. For held-for-trading financial assets, transaction costs are recorded in the statement of operations as incurred.

The Gallery has designated cash and marketable securities as held-for-trading; accounts receivable and grants receivable as loans and receivables; accounts payable and accrued liabilities, vacation pay accrual, deposits and term loan as other liabilities and the investment as available-for-sale. The Gallery has no held-to-maturity instruments.

The Gallery has adopted the Canadian Institute of Chartered Accountants (CICA) Handbook Section 3861, *Financial Instruments - Disclosure and Presentation*. In accordance with the Accounting Standards Board's decision to exempt not-for-profit organizations from the disclosure requirements with respect to financial instruments contained within Section 3862, *Financial Instruments - Disclosures*, and Section 3863, *Financial Instruments - Presentation*, the Gallery has elected not to adopt these standards in the financial statements.

(e) Marketable securities:

Marketable securities are invested in accordance with the Gallery's investment policy and are recorded at fair value.

(f) Inventory:

Inventory consists of various items held for resale at the Gallery Shoppes and along with framing and conservation supplies is valued at the lower of cost and net realizable value.

(g) Capital assets:

Capital assets are recorded at cost. Contributed capital assets are recorded at their fair value at the date of contribution. Amortization is provided on a declining balance basis at rates estimated to amortize assets over their useful lives. The amortization rates applicable to the various classes of assets are as follows.

| Assets | Rate |
|-----------------------------------|------|
| Buildings | 5% |
| Furniture, fixtures and equipment | 20% |

(h) Collection:

The collection is capitalized in the statement of financial position and is not amortized. Purchases of collection items are recorded at cost. Donations of collection items are recorded at their appraised fair market value at the time of donation.

(i) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Actual results could differ from those estimates.

3. Change in accounting policies:

Effective April 1, 2009, the Gallery adopted the CICA's amendments to the 4400 Sections of the CICA Handbook. These amendments affect the financial statement presentation and disclosure requirements for not-for-profit organizations. Adoption of these recommendations had no significant impact on the financial statements of the Gallery for the year ending March 31, 2010.

Effective April 1, 2009 the Gallery adopted the CICA's amendments to Section 1000 of the CICA Handbook. These amendments clarified the definitions and recognition criteria of assets, liabilities and expenses. Adoption of these recommendations had no effect on the financial statements of the Gallery for the year ending March 31, 2010.

4. Capital assets:

Capital assets are comprised of:

| 2010 | Cost | Accumulated amortization | Net book value |
|-----------------------------------|----------------------|--------------------------|---------------------|
| Land | \$ 1,097,831 | \$ - | \$ 1,097,831 |
| Buildings | 8,322,005 | 5,060,448 | 3,261,557 |
| Furniture, fixtures and equipment | 5,124,324 | 4,312,164 | 812,160 |
| | \$ 14,544,160 | \$ 9,372,612 | \$ 5,171,548 |

| 2009 | Cost | Accumulated amortization | Net book value |
|-----------------------------------|----------------------|--------------------------|---------------------|
| Land | \$ 1,097,831 | \$ - | \$ 1,097,831 |
| Buildings | 8,322,005 | 4,888,788 | 3,433,217 |
| Furniture, fixtures and equipment | 5,117,682 | 4,109,953 | 1,007,729 |
| | \$ 14,537,518 | \$ 8,998,741 | \$ 5,538,777 |

5. Collection:

The collection consists of approximately 24,555 (2009 - 23,801) works of art held in the public trust. During the year, the Gallery purchased works of art at a total cost of \$47,322 (2009 - \$42,799). Donations to the collection during the year included works of art with an appraised fair market value of \$1,879,534 (2009 - \$523,875).

6. Term loan:

As at March 31, 2010, the Gallery had a term loan of \$1,741,323 outstanding with the Royal Bank of Canada (2009 - \$1,755,000). Interest is charged at an annual rate of 3.25 percent and is payable monthly. The loan is repayable in full on October 1, 2010 and is secured by a collateral mortgage in the amount of \$2,250,000 constituting a first fixed charge on the lands and improvements located at 300 Memorial Boulevard. In February 2010, the Gallery began making monthly payments of \$9,954 comprising principal and interest on the loan. The Gallery is currently in negotiations with the bank regarding the refinancing of this loan.

7. Deferred contributions:

(a) Expenses of future periods:

Deferred contributions are externally restricted contributions that have been received and relate to expenses to be incurred in subsequent years. Changes in the deferred contributions balance are as follows:

| | Operating Fund | Capital Fund | 2010 Total | 2009 Total |
|---------------------------------------------------------------|-------------------|-------------------|-------------------|---------------------|
| Balance, beginning of year | \$ 211,172 | \$ 1,078,409 | \$ 1,289,581 | \$ 1,651,028 |
| Contributions received | 252,285 | 49,964 | 302,249 | 837,259 |
| Amount recognized as revenue | (158,055) | (1,018,080) | (1,176,135) | (1,172,918) |
| Amount transferred to deferred contributions - capital assets | - | - | - | (25,788) |
| Balance, end of year | \$ 305,402 | \$ 110,293 | \$ 415,695 | \$ 1,289,581 |

(b) Capital assets:

Deferred contributions represent the unamortized amount and unspent amount of externally restricted contributions that have been received for the purchase of capital assets. The amortization of capital contributions is recorded as revenue in the statement of operations and changes in net assets. Changes in the deferred contributions balance are as follows:

| | 2010 | 2009 |
|-----------------------------------------------------------------------------|---------------------|---------------------|
| Balance, beginning of year | \$ 3,672,851 | \$ 3,941,527 |
| Amount transferred from deferred contributions - expenses of future periods | - | 25,788 |
| Amount amortized to revenue | (262,595) | (294,464) |
| Balance, end of year | \$ 3,410,256 | \$ 3,672,851 |

8. Commitments:

The Gallery has equipment leases with the following annual lease payments to expiry:

| | | |
|------|----|--------|
| 2011 | \$ | 19,197 |
| 2012 | | 13,070 |
| 2013 | | 6,943 |
| 2014 | | 4,628 |

The Gallery has also committed to payments under various exhibition contracts in the aggregate amount of approximately \$99,000 due in the next fiscal year, and \$120,000 in fiscal 2012.

9. The Winnipeg Art Gallery Foundation Inc.:

The Gallery receives significant benefit from The Winnipeg Art Gallery Foundation Inc. by virtue of its economic interest in the Foundation. The Foundation was established to receive donations, bequests or other properties for the cultivation and advancement of fine and applied arts at The Winnipeg Art Gallery. Capital contributions are not available for distribution for a minimum of ten years from the date of receipt. The Foundation is incorporated under the laws of Manitoba and is a registered charity under the *Income Tax Act*.

The following is a summary of funds receivable from the Foundation:

| | 2010 | 2009 |
|-----------------------------------------------------|-----------|-----------|
| Investment in Sir Peter Ustinov Fund, at fair value | \$ 72,122 | \$ 61,975 |

The Sir Peter Ustinov Fund was established in 1997 with a contribution of \$58,493 and is managed by the Foundation on the Gallery's behalf. The principal and related investment income earned will be transferred to the Gallery as and when requested by the Gallery. During the year, \$5,068 of the investment income was transferred to the Gallery (2009 - \$6,933).

Included in Gallery expenditures is a contribution to the Foundation of \$5,000 (2009 - \$6,000) from the Volunteer Associates.

During the year, the Foundation contributed \$160,000 (2009 - \$55,000) for the acquisition of works of art and to fund operating expenses, which has been recorded in donations earned.

Included in accounts receivable is \$114,107 (2009 - \$18,927) due from the Foundation.

10. Working Capital Reserve:

During fiscal 2009, the Gallery entered into a four year funding agreement with Arts Stabilization Manitoba, Inc. (ASM). Under this funding agreement, ASM will provide a total of \$500,000 to establish a Working Capital Reserve over a five year period providing certain performance conditions are met by the Gallery on an annual basis. During 2010, the Gallery received a second instalment of \$100,000 from ASM upon signing the funding agreement. The restricted cash of the Working Capital Reserve may be accessed for cash flow purposes over the course of a given year, but must be replenished prior to the Gallery's fiscal year end, except as otherwise approved by ASM in accordance with the funding agreement. At March 31, 2010, the Gallery had \$200,000 (2009 - \$100,000) held as restricted cash.

On termination of the funding agreement, the Gallery must continue to maintain the \$500,000 of restricted cash in the Working Capital Reserve at the end of each fiscal year, in perpetuity.

11. Volunteer Associates:

The operating results of the Volunteer Associates are as follows:

| | 2010 | 2009 |
|--------------------------------------------|------------------|------------------|
| Revenue: | | |
| Art development and fund raising | \$ 32,605 | \$ 43,097 |
| Expenditures: | | |
| Administration | 14,988 | 12,623 |
| The Winnipeg Art Gallery Foundation Inc. | 5,000 | 6,000 |
| | 19,988 | 18,623 |
| Excess of revenue over expenditures | \$ 12,617 | \$ 24,474 |

The purpose of the Volunteer Associates of the Gallery is to advance the interests of the Gallery and assist the Board of Governors in all activities which further this purpose. Effective September 1, 2007, the retail operations of the Gallery Shoppes and Art Rental and Sales were transferred to the management of the Gallery. The operations of the Volunteer Associates are included in the Operating Fund. Membership in the committee is open to all members of the Gallery. As well, the Volunteer Associates contribute to the success of the Gallery by directly supporting the following regular projects and exhibitions:

| | 2010 | 2009 |
|---------------------------------------|-----------------|-----------------|
| Through the Eyes of a Child | \$ 2,000 | \$ 2,000 |
| Scholarship and Studio Programs | 1,320 | 2,497 |
| Acquisitions for Clara Lander Library | 2,000 | 2,000 |
| Exhibitions | 4,000 | - |
| Holiday Tree | - | 200 |
| | \$ 9,320 | \$ 6,697 |

12. Fair value:

The fair value of accounts receivable, grants receivable, accounts payable and accrued liabilities, vacation pay accrual and deposits approximates their carrying value due to the short-term nature of these instruments.

The fair value of the investment is as disclosed in note 9.

The fair value of the term loan approximates its carrying value as the terms are comparable to similar debt instruments. The fair value of the inter-fund balances is not determinable due to the underlying terms of these amounts.

13. Comparative figures:

Certain comparative figures have been reclassified to conform with the financial statement presentation adopted in the current year.

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