ANNUAL REPORT 2008–09

wag
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
Over the past year, the WAG has started to move into an expansive mode under the directorship of Stephen Borys who is forging ahead, developing partnerships with our two major universities and meeting regularly with the directors of the other major arts organizations.

Deputy Director Claire Whelan continues her role as steward of the WAG’s budget and finances with caution and wisdom and we have successfully completed the second year of our relationship with the Arts Stabilization Manitoba program. Our curatorial staff, under the leadership of Chief Curator Helen Delacretaz, are mounting exhibitions that are bringing in new visitors and keeping the WAG a place where we are excited about art.

The Board is grateful to the WAG staff, whose efforts make the Gallery a place where visitors of all ages and artistic tastes can find something to enjoy. We thank them for the gift they give us: to be able to come into a gallery that offers treasures old and new, whether we want to quietly reflect on our own, attend lectures, be guided by curators, or find gifts in the Gallery Shop.

I have been meeting regularly with the chairs of the other major arts organizations who feel it is important to work together to present a united voice in support of all the arts in Manitoba. We are developing synergies so we can share artists, spaces, and events to please you, our supporters. And we invite you to give us your ideas.

Like all arts organizations, we depend on the kindness of our friends, both those who help us financially and those who volunteer their time and efforts. We owe a debt of gratitude to the Volunteer Associates of the Winnipeg Art Gallery who are always ready to help and do so with grace and efficiency. We also thank the WAG Foundation, and its Chair, John MacAulay, for their support.

Although the arts return an extremely significant amount of economic activity back into our community, we always have to struggle to make our case for financial support. Thankfully, we have you, our friends, who know the value of what we offer; we appreciate your support. We will soon be starting our capital campaign and hope that we may come to you to help us move the WAG into the future, particularly in light of our centenary in 2012.

Naomi Z. Levine
Chair, Board of Governors
This past year we brought a new focus to key parts of the WAG’s mission—to enrich, inspire, and connect people with the visual arts—to ensure that we were succeeding at these objectives, and to plan for the future. For any arts organization this is a high order, and I’m pleased to say that the WAG was up for the challenge as our staff and volunteers completed the equation by creating the forum for exchanges between people and art.

At the heart of our mission of heightened engagement was the creation of a visitor experience committee which looked at every angle of a WAG visit. Several short- and long-term initiatives emerged from our study. We redesigned and standardized all exhibition and gallery didactics. We began the development of a new brand and graphic standards and a new website. While we want everyone to experience art in their own way, we want the message that goes out from our doors to represent boldly and clearly who we are and what we do as Canada’s oldest civic art museum, and one of the country’s largest.

Enhancing the visitor experience continued with major improvements to our landmark late modernist building, which remains one of the finest examples of its kind in Canada. Thanks to a generous capital grant of $2 million from the Government of Manitoba’s Department of Culture, Heritage, Tourism and Sport, the rooftop sculpture garden underwent a complete restoration to its original design as envisioned by the architect, Gustavo da Roza. The WAG also completed its second year in the Arts Stabilization Manitoba program after finishing another year with a surplus.

We continue to develop innovative programming such as Double Take which combines exhibition tours and an art-making workshop. The final weekend of each month is now designated Young Weekends with special programming for children. We drew new audiences with exhibitions ranging from the beautiful *Illuminating the Word: The Saint John’s Bible* to provocative and cutting-edge shows such as *Kent Monkman: The Triumph of Mischief*.

2008 was my first year as director and I am thrilled with how much we accomplished. With an outstanding staff, hardworking volunteers, a dedicated board, and a loyal and growing membership, we are laying the groundwork for greater success in the critical years leading up to our centenary in 2012.

Stephen D. Borys, Ph. D.
Director
The Harry Winrob Collection of Inuit Sculpture showcased the most significant donation of Inuit sculpture made to the Gallery in the last 30 years. Dr. Harry Winrob, a Vancouver doctor born and educated in Winnipeg, spent 35 years building a collection of 330 Inuit sculptures, outstanding in its focus on imaginative and original works. Shortly before his death, he offered the collection to the WAG and 264 pieces were chosen. Many of the works were created from whalebone and antler which is particularly important in light of the declining use of these materials by Inuit artists. An exhibition displaying 130 of the pieces from the Winrob Collection was on view from March 22 to June 29, 2008.
Head Space: Five Decades of Bruce Head, on view from September 12 to November 23, 2008, was a major retrospective of a senior Winnipeg artist who was integral to the development of abstraction in Winnipeg. Along with Frank Mikuska and Tony Tascona, Head was an innovator of the “ink graphic” in the late 1950s, gradually moving towards a painterly and lyrical approach to organic abstraction. His understanding of shape, colour, and pattern creates the illusion of dematerialization. Head applies paint with brushes, carved blocks, fingers, hand-crafted rollers, and sponges, while experimenting with concrete and relief and wood sculpture. Perhaps the best known of Head’s public art sculptures are the concrete relief wall in the Portage and Main Concourse and the orange and yellow shaped canvases in the Woodsworth Building.
All exhibitions organized by the Winnipeg Art Gallery unless otherwise indicated.

**The Harry Winrob Collection of Inuit Sculpture**
March 20–June 29, 2008

**Gu Xiong: Red River**
March 20–June 29, 2008

**Collection Highlights:**
**Daumier Prints and French Glass**
April 4–October 12, 2008

**Illuminating the Word: The Saint John’s Bible**
April 11–June 8, 2008
Organized by the Minneapolis Institute for the Arts

**Futurism and After:**
**David Burliuk 1882–1967**
April 25–July 20, 2008

**Into the Collection: New Acquisitions**
May 10–September 14, 2008

**The Land: Inuit Perspectives**
May 10–September 14, 2008

**Kent Monkman: The Triumph of Mischief**
June 6–August 17, 2008
Organized collaboratively between the Art Gallery of Hamilton, the Museum of Contemporary Canadian Art, and the Art Gallery of Greater Victoria

**Into Our Collection: Staff Picks**
June 28, 2008–October 4, 2008

**Caroline Dukes: Concealed Memories**
July 18–October 19, 2008

**Aba Bayefsky:**
**Paintings, Drawings and Graphics**
August 6–November 2, 2008
Organized by Evelyn Bayefsky

**Head Space: Five Decades of Bruce Head**
September 11–November 23, 2008

**Music and Dance in Inuit Art**
September 27, 2008–January 4, 2009

**Installation Transformation: Objects into Art**
October 11, 2008–January 25, 2009

**Losang Samten: Tibetan Sand Mandala**
October 21–26, 2008
2 Chairs
October 22, 2008–January 18, 2009
Organized by the Agnes Jamieson Gallery

Sheila Spence: Pictures of Me
November 8, 2008–February 15, 2009

Saga: The Journey of Arno Rafael Minkkinen, Photographs 1970-2005
November 13, 2008–February 8, 2009
Organized by the Foundation for the Exhibition of Photography

Bisham Abbey Tapestries
November 26, 2008–March 1, 2009

The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada
December 11, 2008–March 8, 2009
Organized by the National Gallery of Canada

The Prints of Albrecht Dürer: Selections from the National Gallery of Canada
December 11, 2008–February 27, 2009
Organized by the National Gallery of Canada

Cabinet and Ornamental Wares: Painted Porcelain of the 19th and 20th Centuries
January 24–April 12, 2009

She Works Hard...
January 27–July 15, 2009

Angakkuq: Inuit Shaman
February 5–May 3, 2009

FitzGerald in Context
March 7–May 17, 2009

Through the Eyes of a Child
March 21–April 19, 2009
Publications present the research and scholarship surrounding an exhibition. 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.

- **The Harry Winrob Collection of Inuit Sculpture**
  Essays by Zebedee Nungak, Lorne Balshine, Harry Winrob, and Darlene Coward Wight

- **Futurism and After: David Burliuk 1882–1967**
  Essays by Myroslav Shkandrij, Myroslava M. Mudrak, and Ihor Holubizky

- **Gu Xiong: Red River (brochure)**
  Essays by Petra Watson and Gu Xiong

- **Caroline Dukes: Concealed Memories**
  Essays by Elizabeth Legge and Mary Reid

- **Head Space: Five Decades of Bruce Head**
  Essays by Amy Karlinsky and Patricia E. Bovey

- **Sheila Spence: Pictures of Me**
  Essays by Mary Reid, interview by Robert McKaskell
Art Gallery of Alberta, Edmonton, Alberta for the exhibition *Leaving Olympia: Unveiling the Idealized Nude*:

**DIANA THORNYCROFT**
Canadian, b. 1956

*Untitled (Centaur in the Garden)*, 1992
Silver print on paper, 1/10
60.8 x 50.4 cm, Image: 55.9 x 43.2 cm
Collection of the Winnipeg Art Gallery
Gift of Michael Boss
2006-62

*Untitled (& if she wakes)*, 1994
Silver print on paper, 13/20
77.5 x 92.1 cm, Image: 61.0 x 71.1 cm
Collection of the Winnipeg Art Gallery
Gift of Michael Boss
2006-64

Art Gallery of Greater Victoria, Victoria, British Columbia for the exhibition *Assume Nothing: New Social Practice*:

**ANNIE POOTOOGOOK**
Canadian (Cape Dorset), b. 1969

*Turning Your Nose Up*, 2001-2002
Coloured pencil on paper
41.5 x 71.0 cm
Collection of the Winnipeg Art Gallery
Acquired with funds from the Mr. and Mrs. G.B. Wiswell Fund
2007-108

*Man Hitting Woman*, 2000-2001
Coloured pencil on paper
50.8 x 66.2 cm
Collection of the Winnipeg Art Gallery
Acquired with funds from the Mr. and Mrs. G.B. Wiswell Fund
2007-109

*Tea Drinkers*, 2001-2002
Coloured pencil on paper
51.0 x 66.0 cm
Collection of the Winnipeg Art Gallery
Acquired with funds from the Mr. and Mrs. G.B. Wiswell Fund
2007-110


**DAVID RUBEN PIQTOUKUN**
Canadian (Paulatuk), b. 1950

*Airplane*, 1995
Brazilian soapstone, African wonderstone
26.0 x 36.5 x 27.5 cm
Collection of the Winnipeg Art Gallery
Gift of Rosalie Seidelman
G-97-17 abc

Art Gallery of Southwestern Manitoba, Brandon, Manitoba for the exhibition *Mother’s Mother: The Legacy of Rebellion of Aboriginal Women’s Art*:

**ROSALIE FAVELL**
Canadian, b. 1958

*Untitled (My Big Sister and Me Had the Same Skin)*, from the series *from an early age*, 1994
Colour print on paper
80.0 x 67.5 cm
Collection of the Winnipeg Art Gallery
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor
G-96-24
**Untitled (Family),** from the series *from an early age,* 1994  
Colour print on paper  
80.0 x 67.5 cm  
Collection of the Winnipeg Art Gallery  
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor  
G-96-20

**Untitled (Descendants of Indians, Fur Traders and Settlers),** from the series *from an early age,* 1994  
Colour print on paper  
80.0 x 67.5 cm  
Collection of the Winnipeg Art Gallery  
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor  
G-96-21

**Untitled (My First Day of Assimilation),** from the series *from an early age,* 1994  
Colour print on paper  
80.0 x 67.5 cm  
Collection of the Winnipeg Art Gallery  
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor  
G-96-22

**SHELLEY NIRO**  
Canadian, b. 1954  
*500 Year Itch,* 1992  
Silver print on paper, 2/5  
58.0 x 96.0 cm  
Collection of the Winnipeg Art Gallery  
Acquired with funds from the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada  
2002-46

**Art Gallery of Windsor,** Windsor, Ontario for the exhibition *It’s Alive! Bertram Brooker and Vitalism:*

**BERTRAM BROOKER**  
Canadian, 1888-1955  
*Shore Roots,* 1936  
Graphite on paper  
25.4 x 35.5 cm  
Collection of the Winnipeg Art Gallery  
Acquired with funds from The Winnipeg Foundation  
G-74-4

**Canadian War Museum,** Ottawa, Ontario for the touring exhibition *A Brush with War: Military Art from Korea to Afghanistan:*

**PEGI NICOL MACLEOD**  
Canadian, 1904-1949  
*Untitled (At the UN),* n.d.  
Oil on canvas  
73.7 x 83.9 cm  
Collection of the Winnipeg Art Gallery  
Gift of Mr. Peter Dobush  
G-65-137

**Centre culturel franco-manitobain,** Saint-Boniface, Manitoba for the exhibition *Hommage à Pauline Boutal:*

**PAULINE BOUTAL**  
Canadian, 1894-1992  
*Houses on the Old Bridge, Brittany,* 1971  
Oil on canvas board  
40.3 x 50.5 cm  
Collection of the Winnipeg Art Gallery  
Gift from the Collection of Robert and Meridel Archambeau  
G-93-24

**Self-Portrait,** 1949  
Oil on canvas  
39.7 x 32.0 cm  
Collection of the Winnipeg Art Gallery  
Gift of Suzanne Tremblay  
2007-117
CAVEN ATKINS
Canadian, 1907-2000
*Untitled (Bowl of Fruit)*, 1938
Oil on masonite
30.6 x 37.8 cm
Collection of the Winnipeg Art Gallery
Gift of Mrs. Hugh Morrison from the estate of Felicia FitzGerald
G-64-28

JOSÉ BEDIA
Cuban, b. 1959
*Ciclón vs Rayo*, 1994
Chine collé on paper
38.0 x 76.0 cm
Collection of the Winnipeg Art Gallery
Gift of Aaron Milrad in memory of Bella and Joseph Milrad
2001-68

H. ERIC BERGMAN
Canadian, 1893-1958
*South Window*, 1942
Oil on canvas
69.3 x 81.8 cm
Collection of the Winnipeg Art Gallery
G-42-146

RITA BRIANSKY
Canadian, b. 1925
*Untitled (The Window)*, 1957
Oil on panel
80.9 x 50.7 cm
Collection of the Winnipeg Art Gallery
Gift of Mr. Peter Dobush
G-65-52

FREDERICK HENRY BRIGDEN
Canadian, 1871-1956
*Untitled (In the Michipocoten Country)*, n.d.
Oil on canvas
86.8 x 107.4 cm
Collection of the Winnipeg Art Gallery
Gift of Brigdens of Winnipeg, Ltd.
G-42-145

ROBERT BRUCE
Canadian, 1911-1980
*Untitled (Red River with St. Andrew’s Church)*, 1958
Oil on canvas
76.5 x 127.3 cm
Collection of the Winnipeg Art Gallery
Gift of Robert and Margaret Hucal
G-92-24

IVAN EYRE
Canadian, b. 1935
*Underpass*, 1972
Oil on canvas
149.9 x 182.7 cm
Collection of the Winnipeg Art Gallery
Acquired with the Woods-Harris Trust Fund No. 1
G-73-64

MARION NELSON HOOKER
Canadian, 1866-1946
*Untitled (William Berens, Chief of the Saulteaux)*, 1932
Oil on masonite
67.8 x 56.0 cm
Collection of the Winnipeg Art Gallery
Gift of the artist
G-36-129

WILLIAM LOBCHUK
Canadian, b. 1942
*Sunflower Sunset*, 1973
Serigraph on paper, 7/30
57.4 x 72.5 cm
Collection of the Winnipeg Art Gallery
Acquired with the assistance of the Hudson’s Bay Company and the Women’s Committee
G-73-212

ALMIR MAVIGNIER
Brazilian, b. 1925
*Untitled*, 1968
Serigraph on plastic, 5/25
176.1 x 89.9 cm
Collection of the Winnipeg Art Gallery
Gift of Mr. Samuel B. Nitikman
G-79-131
ALEXANDER J. MUSGROVE
Canadian, 1882-1952
_Untitled (Coming Dusk, Prairie Village), 1935-c. 1940_
Oil on canvas
79.2 x 92.0 cm
Collection of the Winnipeg Art Gallery
Gift of John P. Crabb
G-85-730

_JAN FRANÇOIS VERHAZ_
Belgian, 1834-1896
_Untitled (The Broken Flower Pot), 19th century_
Oil on panel
79.2 x 51.3 cm
Collection of the Winnipeg Art Gallery
Gift of The Winnipeg Foundation
L-59-6

_RUDOLFO PEREZ_
Filipino, b. 1934
_Revelry, 1964_
woodcut on paper, 70/210
76.7 x 63.4 cm
Collection of the Winnipeg Art Gallery
Gift from the collection of Samuel B. Nitikman, by his family
G-94-104

_ESTHER WARKOV_
Canadian, b. 1941
_Untitled (The Doll’s Room), 1980-1981_
Oil on canvas
183.3 x 198.5 cm
Collection of the Winnipeg Art Gallery
Gift of an anonymous donor
G-84-42

_EPRAIM ‘FIMA’ ROYETENBERG_
Israeli, 1916-2005
_Untitled (Village in the Mountains), 1962_
Oil on canvas
66.2 x 85.5 cm
Collection of the Winnipeg Art Gallery
Gift of the Hadassah Wizo Council of Winnipeg
G-67-27

_GEORGI WILCOX_
Canadian, 1889-1970
_Western Industries (Steel Pour, Vulcan Iron Works, Winnipeg), c. 1939_
Oil on masonite
58.6 x 71.5 cm
Collection of the Winnipeg Art Gallery
Gift of John P. Crabb
G-95-109

_YEHUDA YORDAN_
Turkish, b. 1941
_Stormy Moment, 1967_
collograph on paper, 54/110
44.1 x 66.0 cm
Collection of the Winnipeg Art Gallery
Gift from the collection of Samuel B. Nitikman, by his family
G-94-131

_TONY TASCONA_
Canadian, 1926-2006
_Blue Stratas, 1973_
acrylic lacquer on aluminum
91.2 x 182.6 cm
Collection of the Winnipeg Art Gallery
Gift of Mr. S. Drache, Q.C. and Mrs. Drache
G-74-9
Kitchener-Waterloo Art Gallery, Kitchener, Ontario for the exhibition *Nowhere If Not Here:*

**WILL GORLITZ**
Canadian, b. 1952
Oil pastel, text on book paper
25.4 x 33.0 cm
Collection of the Winnipeg Art Gallery
Acquired with funds from Margaret Marshall and with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered through The Winnipeg Foundation
2007-2.1 to 21

**Bob Boyer: His Life's Work:**

**BOB BOYER**
Canadian, 1948-2004
*To the End of Time*, 1986
Acrylic, pastel, charcoal on blanket
190.5 x 227.0 cm
Collection of the Winnipeg Art Gallery
G-87-295

Moose Jaw Museum and Art Gallery, Moose Jaw, Saskatchewan for the exhibition *Land Marks: The Art of Dorothy Knowles:*

**DOROTHY KNOWLES**
Canadian, b. 1927
*Rapid River*, 1968
Charcoal, oil, turpentine on Liquitex gesso on canvas
147.6 x 183.3 cm
Collection of the Winnipeg Art Gallery
Acquired with the assistance of the Canada Council for the Arts
G-69-28

**Bob Boyer: His Life's Work:**

**CARL FELLMAN SCHAEFER**
Canadian, 1903-1995
*Barley in Stooks, John Voelzing Farm, Hanover*, 1936
Watercolour on paper
39.8 x 57.7 cm
Collection of the Winnipeg Art Gallery
Acquired with the assistance of the Canada Council for the Arts
G-78-2

**Land Marks: The Art of Dorothy Knowles:**

**Moose Jaw Museum and Art Gallery, Moose Jaw, Saskatchewan for the exhibition Land Marks: The Art of Dorothy Knowles:**

**DOROTHY KNOWLES**
Canadian, b. 1927
*Rapid River*, 1968
Charcoal, oil, turpentine on Liquitex gesso on canvas
147.6 x 183.3 cm
Collection of the Winnipeg Art Gallery
Acquired with the assistance of the Canada Council for the Arts
G-69-28

**Museum London, London, Ontario for the exhibition Carl Schaefer: Storm on the Horizon:**

**MASTER OF THE VIEW OF ST. GUDULE**
Belgian
*Untitled (The Flagellation of Christ)*, c. 1480-1500
Oil on panel
71.3 x 39.5 cm
Collection of the Winnipeg Art Gallery
Gift of Lord and Lady Gort
G-63-290

**The National Gallery of Canada for display in their permanent galleries:**

**Witte de With Center for Contemporary Art, Rotterdam, Netherlands for the exhibition Ian Wallace: A Literature of Images:**

**IAN WALLACE**
Canadian, b. 1943
*Summer Script I*, 1974
Silver print, oil, Plexiglas on paper
120.1 x 1054.5 cm
Collection of the Winnipeg Art Gallery
Gift of Ian Wallace
G-92-19 a-f

**Summer Script II, 1974**
Silver print, oil, Plexiglas on paper
119.8 x 1053.0 cm
Collection of the Winnipeg Art Gallery
G-87-106 a-f

*Jeff Thomas. The Delegate, Portage and Main, Winnipeg, Manitoba (from the series Indians on Tour)* 2005. C-print on paper, 1/15, 55.8 x 40.8 cm. Collection of the Winnipeg Art Gallery, Gift of the artist. 2008-116
Cape Dorset artist Napachie Pootoogook created over 5,000 drawings in 40 years—from the beginning of the Cape Dorset print project in the late 1950s until her death in December 2002. For the last five years of her life she worked on an autobiographical series of 300 drawings which document her life on South Baffin Island. A selection of 69 of these drawings was featured in a 2004 solo exhibition, catalogue, and tour organized by WAG Curator Darlene Coward Wight and Leslie Boyd Ryan, Director of Dorset Fine Arts. The drawings were borrowed for the exhibition from West Baffin Co-operative Ltd. and donated to the Gallery in 2008.

The subject matter of the drawings is described through Inuktitut descriptions written on each work by the artist. The donation was welcome as the drawings are rich in detail about Inuit culture, local history, traditional folklore, and shamanic beliefs and customs. They give an unromanticized personal perspective that is unique, but the narratives told by Napachie are far more than social documents. Her artistic skills have been used to shape the stories into expressive works of art, with minutely described details organized into sophisticated compositions that powerfully convey ideas and emotions beyond the written words.

Watercolour on handmade paper, 47.8 x 61.0 cm. Collection of the Winnipeg Art Gallery; Gift of Robert McKaskell. 2008-314

William Paterson Ewen was born, raised, and educated in Montreal. Ewen’s early work paralleled the stylistic innovations of Montreal abstract painting. In 1968 he moved to London, Ontario, and became immersed in a close-knit community of artists who were producing playful, sometimes politically charged, and irreverent art with very different concerns from Montreal modernism. By 1971 Ewen’s imagery had shifted significantly; he turned his attention to coastal landscapes and elemental phenomena; he also began introducing unorthodox materials into his painting practice, notably metal sheeting, chain link fence, and gouged plywood.

In *Rain on Coastline, Stopping*, the handmade paper suggests a cold and expansive sky, while a screen of paint blotches introduces pictorial recession and visual complexity. The painting does not simply rehash the landscape tradition. In this work conceptual questions are purposely pre-emptive to the painting’s subject matter. This is clearly understood after learning that Ewen’s reference for many of his coastline paintings from the 1970s are photographs reproduced in an old Japanese nautical handbook, not coastlines directly observed.
William Kurelek (Canadian, 1927–1977)  
*Hell (The Worm That Dies Not)*, 1962.  
Mixed media on masonite, 152.4 x 45.7 cm. Collection of the Winnipeg Art Gallery; Gift of Robert and Margaret Hucal, 2008-315  

Born into a Ukrainian immigrant family, William Kurelek spent his formative years in Stonewall, Manitoba. In the early 1950s he lived in England where he experienced a nervous breakdown, sought medical attention, and began painting seriously. Returning to Toronto in 1956, Kurelek converted to Roman Catholicism. While he would go on to paint popular scenes of Ukrainian heritage, the immigrant experience of his family, childhood memories, and landscape, he always regarded his most important work as having the distinctly didactic purpose of spreading the Christian message.

*Hell (The Worm that Dies Not)* was painted for Kurelek’s third exhibition, *Experiments in Didactic Art*, at the seminal Toronto Isaacs Gallery in 1963. This series contains some of the most graphic and disturbing projections of the artist’s eschatological vision. The worm, a recurring image in many of Kurelek’s theological paintings, is both a signifier of human depravity and a literal character of torment. At the top of the painting Heaven is pictured, spatially separated and veiled from the damned.

Continuing to collect work from all facets of William Kurelek’s career has heightened significance in light of the forthcoming major exhibition that the Gallery is working toward, opening in the fall of 2011.
Maurice Savoie (Canadian, 1930–) *T’ao T’ieh*, 1994. Earthenware and pigments, 40.3 x 42.5 x 29.8 cm. Collection of the Winnipeg Art Gallery; Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation and with funds from the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada. 2008-111.

Maurice Savoie, referred to as “the éminence grise of Québec,” will celebrate 50 years of producing art in 2009. Trained at the École du meuble (Montreal, 1948), the École des beaux-arts in Montreal, at ceramic studios in Faenza and Rome, and the École nationale d’art décoratif de Limoges, Savoie has worked in studio production as well as with industry. He is a member of the Royal Academy of Arts and has been awarded the Order of Canada, the Prix Paul-Émile-Borduas, and the Saidye Bronfman Award for Excellence in Fine Crafts (2004).

*T’ao T’ieh* is characteristic of Savoie’s studio practice in that it juxtaposes mythological beasts with everyday situations. The *T’ao T’ieh* is a motif commonly featured on ancient Chinese bronze vessels, often wrapping the body of the vessel. Not clearly defined as to symbolism, Savoie uses the association of gluttony. He defines the *T’ao T’ieh* as a dog with two heads, a body, and six legs and approaches it from the popular use of the pattern by the Chinese to teach frugality.

Given the scope and stature of the WAG’s studio ceramic collection in Canada, Savoie’s work is a natural fit and quite simply a “must have.” *T’ao T’ieh* continues to build the sculptural component of the collection which has been a focused area of growth over the last decade.
Early Canadian silver was heavily influenced by French and English production. This particular piece, an écuelle, is modeled after a French vessel-type. Used for soup, its two handles negated the need for a spoon, as one would merely have picked it up and raised it to the lips. The écuelle is typical of the type of fashionable item made by silversmiths in New France to suit the demands of the wealthy officers stationed there.

The engraved crest and motto identifies the prominent Quebec family of Le Moyne. Jean Le Moyne (1634-1706) of Normandy, France arrived in New France in 1655, registering as a colonist in Trois-Rivières. Through land grants held under feudal tenure, Jean Le Moyne received the Seigneuries de Louvraie, et de l’îles des Pins et des fiefs Ste. Marie, et de Gatineau. The seigneurial manor was built at des Pins Isle. He died December 25, 1706, the patriarch of the largest of 23 families residing in the Trois-Rivières area. Direct descendancy has been traced nine generations to Winnipeg, hence the discovery of the écuelle in the city.

The écuelle is a major addition to our collection of Canadian silver, being one of only a handful of objects dating from the mid-18th century. It is an impressive piece of substantive weight and quality.

Winnipeg artist Caroline Dukes left a remarkable body of work that dealt with memory, loss, tragedy, and the human spirit’s amazing capacity to overcome. The painting Landscape #1 holds the alternate title Self Portrait, and unquestionably these two titles evoke different meanings. What is presented is a highly stylized image of Caroline Dukes, as she interpreted herself, walking in the landscape. A probing aspect of this work is that Dukes presents her back to us. The most captivating element of this work is the bird trapped in the figure’s caged chest. In Dukes’ own words, “the bird represents the rare moments of clear flashes of insight, of creativity, of spirit, that wants to unify with nature, but is earthbound.” The Winnipeg Art Gallery currently holds several works in its collection by Caroline Dukes. This work represents paintings from her early modernist period, a stage in her career which is underrepresented in the Gallery’s collection. As well, this donation marks a reference to the WAG retrospective exhibition Caroline Dukes: Concealed Memories which ran from July 25 to October 19, 2008.
CAVEN ATKINS
Canadian, 1907-2000
Untitled (Self-Portrait), 1929
Oil on board
2008-238

Mellor’s Farm, Manitoba, date unknown
Oil on canvas mounted on board
2008-239

Sketch for Large Self-Portrait (Window View), 1933
Watercolour on cardboard
2008-240

Untitled (‘Manitoba’ Jacket Cover), c. 1923
Watercolour on cardboard
2008-246

Gifts of Christie Hewlett, Birmingham, Michigan

CAROLINE DUKES
Canadian, 1929–2003
Interior #4, 1974
Acrylic on canvas
Gift of Charles Shore, Winnipeg
2008-137

Landscape #1 (Self Portrait), 1974
Acrylic on canvas
Gift of the Caroline Dukes Artwork Trust
2008-139

EWEN, PATERSON
Canadian, 1925-2002
Rain on Coastline, Stopping, 1975
Watercolour on paper
Gift of Robert McKaskell, Windsor, Ontario
2008-314

CLIFF EYLAND
Canadian, b. 1954
Collection of 96 Paintings, c. mid 1980s–2007
Various media
Gift of the artist, Winnipeg
2008-140 to 2008-235

PNINA C. GAGNON
Canadian, b. 1940
Northern Lights, 1986
Oil on canvas
2008-336

Northern Lights, 1985
Oil on canvas
2008-337

Gifts of the artist, Montréal

STEVE GOUTHRO
Canadian, b. 1951
Distance Breeds Enchantment, 2004
(from the Through the Mill series)
Oil on canvas
Gift of the artist, Brandon
2008-236

WILLIAM KURELEK
Canadian, 1927–1977
Hell (The Worm That Dies Not), 1962
Mixed media on board
Gift of Robert and Margaret Hucal, Winnipeg
2008-315

PATRICK MAHON
Canadian, b. 1957
Good Boy, 2001
Silkscreen on wallpaper
Gift of the artist, London, Ontario
2008-134.1 to 6

LESLIE REID
Canadian, b. 1947
Étang Neville, 1976 (from the early Calumet series)
Acrylic on canvas
Gift of the artist, Ottawa
2008-135
CAVEN ATKINS  
Canadian, 1907-2000  
*Collection of 37 prints and drawings*, 1925–1934  
Gift of Christie Hewlett, Birmingham, Michigan  
2008-241 to 2008-245; 2008-247 to 2008-278

FRANCISCO BORÉS  
Spanish, 1898-1972  
*Earth*, 1937 (from *La quatres éléments*, as published in *Verve*, vol. 1, No. 1 December 1937)  
Colour lithograph on paper  
Gift of Robert and Ina Abra, Winnipeg  
2008-128

BRUCE HEAD  
Canadian, b. 1931  
*Untitled*, c. 1959–c. 1963  
Monotype on paper  
Gift of Kathleen Leathers, Winnipeg  
2008-237

KRISJANIS KAKTINS-GORSLINE  
Canadian, b. 1980  
*Rupertsland Handicrafts*, 2006  
Printmaker: Andrew Lodwick  
Screenprint on frosted mylar, 8/15  
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation, and with funds from the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada 2008-17.1 to 5

WASSILY KANDINSKY  
Russian, 1866-1944  
*Comets*, 1938 (as published in *Verve*, vol. 1, No. 2 Spring 1938)  
Colour lithograph on paper  
2008-129

*Stars*, 1938 (as published in *Verve*, vol. 1, No. 2 Spring 1938)  
Colour lithograph on paper  
2008-130  
Gifts of Robert and Ina Abra, Winnipeg

FERNAND LÉGER  
French, 1880-1955  
*Water*, 1937 (from *La quatres éléments*, as published in *Verve*, vol. 1, No. 1 December 1937)  
Colour lithograph on paper  
Gift of Robert and Ina Abra, Winnipeg  
2008-125

PATRICK MAHON  
Canadian, b. 1957  
*In Between*, 1992  
Woodcut on canvas, 2/2  
Gift of the artist, London, Ontario  
2008-133.1 and 2

ANDRÉ MASSON  
French, 1896-1987  
*The Sun*, 1938 (as published in *Verve*, vol. 1, No. 2 Spring 1938)  
Colour lithograph on paper  
2008-131

*The Moon*, 1938 (as published in *Verve*, vol. 1, No. 2 Spring 1938)  
Colour lithograph on paper  
2008-132  
Gifts of Robert and Ina Abra, Winnipeg

JOAN MIRÓ  
Spanish, 1893-1983  
*Air*, 1937 (from *La quatres éléments*, as published in *Verve*, vol. 1, No. 1 December 1937)  
Colour lithograph on paper  
Gift of Robert and Ina Abra, Winnipeg  
2008-126
ABRAHAM RATTNER
American, 1893–1978
*Fire*, 1937 (from *La quatres éléments*, as published in *Verve*, vol. 1, No. 1 December 1937)
Colour lithograph on paper
2008-127
Gift of Robert and Ina Abra, Winnipeg

PHOTOGRAPHS

GEORGE HUNTER
Canadian, b. 1921
*Collection of 27 photographs*, 1945–1974
Silver prints on paper
Gift of the artist, Toronto
2008-338 to 2008-364

ED PITTNER
Canadian, dates unknown
Silver print on paper
2008-112

*Untitled (Winnipeg—Winter Road at Night)*, c. 1962–c. 1972
Silver print on paper
2008-113

Gifts of Robert and Margaret Hucal, Winnipeg

S.G. ERIC STRONG
Canadian, 1903–2003
*Custom Tailor*, c. 1958
Silver print on paper
Gift of Robert and Margaret Hucal, Winnipeg
2008-115

JEFF THOMAS
Canadian; Iroquois, b. 1956
*The Delegate, Portage and Main, Winnipeg, Manitoba*, 2005 (from the *Indians on Tour* series)
C-print on paper, 1/15
2008-116

*TD Bank, Notre Dame*, 1989
Silver print on paper, 1/15
2008-120

*TD Bank, Indian Head*, 1989
Silver print on paper, 2/15
2008-121 (from the *Winnipeg* series)

*Founder of the New World, Higgins Ave.*, 1989
Silver prints on paper, 2/15
2008-122

*Indian Treaty No. 1, right*, 1989
Silver prints on paper, 2/15
2008-123

*Indian Treaty No. 1, left*, 1989
Silver prints on paper, 2/15
2008-124 (from the *Bear Portraits* series)

Gifts of the artist, Toronto

*Northern Plains Chief at Winnipeg Railroad Yard*, 2005
C-print on paper, 1/15
2008-117

Folded Arms at Winnipeg Railroad Yard, 2005
2008-118
C-print on paper, 1/15

The Delegate at Brandon, Manitoba, “Canada Day,” Railroad Yard, 2005 (from the Indians on Tour series)
C-print on paper, 3/15
2008-119

Acquired with funds from the Winnipeg Art Gallery Foundation Kathleen M. Richardson Fund and with funds from the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada

INUIT ART

SANDY AKAVAK
Kimmirut, b. 1941
Untitled (Walrus), 1960
Stone, ivory, black colouring
Gift of Ralph and Frederica Knight, Winnipeg 2008-333

EVA TALOOKI ALIKTLUK
Arviat, 1927-1995
Untitled (Doll), c. 1960
Antler, beads
Gift of Mark London, Montréal 2008-107.1 and 2

LUCASSIE AOUDLAYOUK
Puvirnituq, c. 1965
Primus Stove, 1952
Grass, wire
Gift of Ralph and Frederica Knight, Winnipeg 2008-334

GERMAINE ARNAKTAUYOK
Yellowknife/Igloolik, b. 1946
Throat Singing, 2006
Pen, ink on paper
Acquired with funds from the Mr. and Mrs. G. B. Wiswell Fund 2008-335

SIMIUNI TAQULIALU ARNAMISSA
Puvirnituq, 1931-1987
Untitled (Man Pulling in Seal), 1957–1960
Stone, sealskin
Gift of Ralph and Frederica Knight, Winnipeg 2008-328

JOHNIEBO ASHEVAK
Cape Dorset, 1923–1972
Printmakers: Kananginak Pootoogook and Joanasie Solomonie, Cape Dorset
Animals out of Darkness, 1961
Stonecut on paper, 24/50
Gift of Ralph and Frederica Knight, Winnipeg 2008-327

KIUGAK ASHOONA
Cape Dorset, b. 1933
Untitled (Bird Spirit), c. 1960
Stone
Gift of Mark London, Montréal 2008-108

DAVIDEE ITULU
Kimmirut, 1929–2006
Untitled (Caribou Antler on Walrus Base), c. 1965
Antler, stone, black ink
Gift of Mark London, Montréal 2008-105.1 to 4

DAVID RUBEN PIQTOKUKN
Paulatuk/Sutton, b. 1950
The Ever-Present Nuns, 1995
Brazilian soapstone, Italian crystal alabaster, African wonderstone, Arizona pipestone
Gift of John and Sheena Cowan, Toronto 2008-324.1 and 2

NAPACHIE POOTOOGOOK
Cape Dorset, 1938–2002
Collection of 63 drawings, 1996–2000
Black felt-tip pen, coloured pencil on paper
Gift of West Baffin Eskimo Co-operative, Cape Dorset 2008-42 to 2008-104
ANDREW QAPPIK
Pangirtung, b. 1964
Iglooliituu, 2008
Etching on paper, 25/50
2008-325

Whales Ahead, 2008
Etching on paper, 34/50
2008-326

Gifts of H. G. Jones, Pittsboro, North Carolina

HARRY SURUSILA
Puvirnituq, b. 1934
Untitled (Man and Seal), 1957–1960
Stone
Gift of Ralph and Frederica Knight, Winnipeg
2008-330

MARK TUNGILIK
Repulse Bay, 1913–1986
Untitled (Weasel), c. 1984
Stone
Gift of Mark London, Montréal
2008-106

UNIDENTIFIED ARTIST
Puvirnituq
Untitled (Hunter Holding Seal), 1957–1960
Stone
2008-329

Untitled (Man Holding Harpoon), 1957
Stone
2008-331

Gifts of Ralph and Frederica Knight, Winnipeg

UNIDENTIFIED ARTIST
Salluit
Untitled (Knife with Fish Handle), c. 1946
Ivory, black colouring
Gift of Ralph and Frederica Knight, Winnipeg
2008-332

DECORATIVE ARTS AND STUDIO PRODUCTION

DANIEL J. ANDERSON
American, b. 1945
Chicago Water Tower Teapot, 1997
Soda-fired and decal-fired stoneware
Gift from the Collection of Robert and Meridel Archambeau, Winnipeg
2008-316.1 to 4

CARL HELFRIED BARBÉ
St. Petersburg, Russia
Snuff Box, c. 1818–c. 1864
Gold, grey agate
Gift of Dr. Stephen Brown, Toronto
2008-309

THE NORMAN BELL COLLECTION OF ANGLO IRISH GLASS
Various Makers
Collection of 25 Objects, c. 1750–c. 1830
Glass
Gift of Norman B. Bell, Toronto
2008-284.1 to 4 to 2008-308.1 and 2

KEITH CAMPBELL
Canadian, b. 1947
Rebellion 1885, 2007 (from the Riel series)
Thrown and carved porcelain with airbrushing, spraying, photo-stencil and drawing
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2008-109

JOHN EMES
London, UK
active 1786–1808
Egg Cup, 1804
Silver
Gift of an anonymous donor
2008-136
THEO AND SUSAN HARLANDER
Canadian, active 1952-1987
Earthenware
Gift of Robert and Ina Abra, Winnipeg, in memory of Richard and Elsie McIntosh
2008-320 to 2008-322

ANN MORTIMER
Canadian, b. 1934
*Fiddlehead Teacup and Saucer*, 2007
Low-fire ceramic
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MAURICE SAVOIE
Canadian, b. 1930
*T’ao T’ieh*, 1994
Hand-built earthenware with pigment
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SANDY SIMON
American, date unknown
*Vase*, 2002
Porcelain
2008-318

TOSHIKO TAKAEZU
American, b. 1922
*Vase*, 2002
Porcelain
2008-317

KURT WEBB
American, date unknown
*Mary’s Trickery: The Collapse of Dr. John Howard*, 2002
Wood-fired stoneware
Gift from the Collection of Robert and Meridel Archambeau, Winnipeg
2008-319

UNIDENTIFIED MAKER (U.R.)
Canada
*Écuelle*, c. 1740
Silver
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation
2008-323

UNIDENTIFIED MAKERS
Dehua, China
*Libation Cup*, c. 1690–c. 1710
Blanc de Chine porcelain
2008-310

*Rhinoceros Horn Libation Cup*, c. 1690–c. 1710
Blanc de Chine porcelain
2008-312

*Joss Stick Holder*, c. 1790–c. 1800
Blanc de Chine porcelain
2008-313

Gifts of Clayton Shields, Stratford, Ontario

UNIDENTIFIED MAKER
European
*Libation Cup*, 19th century
Blanc de Chine porcelain
Gift of Clayton Shields, Stratford, Ontario
2008-311

Programs and Events

Artist Talks
Salon with Bruce Head
October 5, 2008

The Venerable Losang Samten
Art for Lunch, October 22, 2008
Evening talk, October 23, 2008
Mandala Dismantling, October 26, 2008

Arno Rafael Minkkinen
Art for Lunch, January 14, 2009
Evening talk, January 15, 2009

Sheila Spence
Art for Lunch, November 19, 2008
Evening talk, February 5, 2009

Guest Lectures
Dr. Jim Bugslag
The Gort Casket, January 21, 2009

Dr. John Collins
*The Painter as Printmaker: Impressionist Prints from the National Gallery of Canada*, January 29, 2009

Dr. Claudine Majzels
*The Prints of Albrecht Dürer: Selections from the National Gallery of Canada*, February 26, 2009

Family Sunday
2008: April 20, June 22, October 5
2009: January 25, March 22

Panel Discussion
Eva Stubbs, Bev Pike, and Dr. Claudine Majzels
*Caroline Dukes: Concealed Memories*, September 25, 2008

Public Openings


*Caroline Dukes: Concealed Memories*, July 24, 2008

*Head Space: Five Decades of Bruce Head*, September 11, 2008


StoryTime, PictureTime
2009: January 25, February 22

Art After Dark
2008: November 21
2009: January 16, March 8

Art & Soul—Eco-Chic
October 17, 2008

Cannes Lions Premiere
December 1–13, 2008

Cannes Lions Reruns
March 16–24, 2009

Director’s Gala
November 8, 2008

Gallery Ball: Platinum
March 21, 2009

Jazz on the Rooftop
2008: June 5, July 3, July 17, July 31, August 14, 28

Jazz under the Rooftop
2008: October 25, November 14
2009: January 17, February 7

TOP LEFT Photo by Curtis Moore  TOP RIGHT Photo by Fred Ford  BOTTOM FOUR Photos by Robert Barrow
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Beth Lloyd
Richard Lobdell
Charles N. Loewen
Howard Loewen
Tracey Loewen
Shanleigh Lount
Carol Lunney
Mr. and Mrs. E.R. MacDonald
A. G. and Pauline Macrodimitris
Susan and Douglas Magnusson
Suenita Maharaj-Sandhu and Sudhir Sandhu
Ora Maitland
Mario Mantaci
Neil and Elaine Margolis
C. Grant and Marnie Marshall
Linda and W.E. Martin
Manuel Matas and Family
Maureen Matthews and
Charles Feaver
Barbara McCandless
J.C. and Mona McCawley
Marilyn McDonald
J. McGregor
Doreen McKay
Molly McLennan
David McMillan
Theresa and Erhard Meier
Mel and Pippy Michener
Thorlein Mitchell
Prashant Modha
Albina Moran
Vera Moroz
Fern Morris
Lisa Muirhead
Barbara and Arnold Naimark
Michael and Nadia Negrich
Gail Nep
Emily M. Nett
Ross and Madeleine Nugent
Patrick O’Reilly
Carole E. and Cam Osler
William L. and Eileen Palk
Jean-Pierre Parenty and
Linda Parenty
Kathleen V. Parums
Mike Patel
Allan Patterson
Murray and Erin Pearson
Suzanne Pelletier
Karen Peters and
Desmond Burke
Jose and Elaine Pinto
Marina Plett-Lyle
Danuta Podkomorska
Laurie Potovsky-Beachell
Evan Pritchard
Gordon and Esther Pullan
William Pura
Austin and Juta Rathke
Martin Reed and Joy Cooper
Iris Reimer
Allan Reiss
Michael and Candess Remo
David Rice and
Marie Christofferson
Joan Richardson
Laura and Harold Richman
Henriette Ricou and
Jure Manfreda
Martin Ringer
Yvonne and G.A. Robertson
Dieter and Gisela Roger
Lois Rose
Renée Roseman
Robyn Rypp and
Arnold Usiskin
Shirley and Morley Rypp
Joan and J.D. Sandham
Isabel Sandison
Terry Sargeant and
Margaret Haney
Heather Sarna
Lucille Schmidt
Ray and Charlene Scouten
Betty Ann and Sam Searle
Sylvia and Albert Segal
Irene Seredycz
Robert and Eleanor Siddall
Robert Sim and
Catherine Lee
Frederick and Edith Simpson
Michael Sinclair
Robert G. Sly
Gina Small
Mary Speer
Deborah Stacey
Geoffrey Stacey
Jason and
Heather Stefanson
David and Marsha Stern
Frits C. and Joan Stevens
Bill and Arroll Stewart
Nancy Stewart
Margaret Stewart
Hartley and
Margaret Stinson
Georgia Taillieu
Bette Jayne Taylor
Ruby and Andy Tekauz
John Tennant
Phyllis A.C. Thomson
Dr. and Mrs.
T. Kenneth Thorlakson
Marvin and Barbara Tiller
Catherine Tolton
Lynda Troup
Adriana Turchyn
Sandra Udell
G. Les E. Ullyot
Carly Unger
Walter Urbina
Hugo and Anny Veldhuis
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Nancy Vincent
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John G. and Marilyn Wade
Ben Wasylshen
Mr. and Mrs.
Douglas I. Watson
Marianne Wawrykow and
Chris Kowal
Roberta Weiss
Barbara Whittaker
Beverley Whittaker
Anna Wiebe
Darlene Coward Wight and
Roger W. Wight
Myra Wolch and
Saul Cherniack
Sharon and Sid Wolchock
Jennie Wong
John and
Gertrude Woodbury
Sonya C. Wright
Jens and Dorit Wroge
Peter Young
John and Elizabeth Zandstra
Nicole Zoubek
Thirty-three Anonymous
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Marilyn Stothers
Alja Aleksandra Svenne
Ione Thorkelsson
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Robert Wilson

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Ben Moss Jewellers
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Civilta
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Jason Clarke
Cornelia Bean
Crave Designs Inc.
Danali Men’s & Women’s Wear
David Rice Jewellery & Objects
Delta Winnipeg
Edward Carriere Salon
European Shoe Shop
Eye Studios
The Fairmont Winnipeg
Festival du Voyageur
Fleet Galleries
For Space Sake
The Fort Garry Hotel
FUDE
The Fyxx
The Garden Room
Giselle’s Day Spa
Great Finds
Haberdashery
Harry Rosen Gentlemen’s Apparel
Heartland International Travel & Tours
Hecla Island Oasis Resort
Henry’s
Hilary Druxman Inc.
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Manitoba Theatre for Young People
Marie France Fine Linens
McNally Robinson

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Woodhaven Toyota

Barkman Concrete
Ben Moss Jewellers
Bra Bar & Panterie
Doneta Brocthie
CTV
Cassiopeia
Celia’s Jewellery Ltd.
Civilta
Clarion Hotel & Oasis
Mineral Spa
Jason Clarke
Cornelia Bean
Crave Designs Inc.
Danali Men’s & Women’s Wear
David Rice Jewellery & Objects
Delta Winnipeg
Edward Carriere Salon
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Fleet Galleries
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Lilyfield Cakes
Lindsey Steek & Company
Lionetti Clothier
Manitoba Children’s Museum
Manitoba Theatre for Young People
Marie France Fine Linens
McNally Robinson
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Holman: Forty Years of Graphic Art
Canadian Heritage
Information Network, Department of Canadian Heritage

Panoramas: The North American Landscape in Art
Canadian Heritage
Information Network, Department of Canadian Heritage

WAG PARTNERS
Volunteer Associates of the Winnipeg Art Gallery
The Winnipeg Art Gallery Foundation Inc.

RIGHT Installation view of Gu Xiong: Red River.
Volunteer Associates of the Winnipeg Art Gallery

“What’s in a name?” Women’s Committee, Volunteer Committee, Volunteer Associates. Our 60th anniversary year was marked with a name change that better reflects our association with the Gallery. However, our purpose and commitment remain constant: to promote and advance interest in the WAG.

Our travel tours are becoming increasingly popular—the enthusiastic response to the Egyptian tour was so large we had to break it up into three groups! The tour of Baltic cities also filled up quickly. Other fund-raising events included our bridge party, the annual stamp sale, and a sold-out home tour.

Monies raised through these activities support Studio Programs by funding scholarships for youth (18 last year) and Through the Eyes of a Child, the exhibition of work by young artists taking WAG art classes. We continue to support the Clara Lander Library and the Winnipeg Art Gallery Foundation.

Last year Volunteer Associates enjoyed private tours of exhibitions and visits to the Gallery’s vaults. Members wishing to further their art education participate in study groups featuring topics related to historical or contemporary art.

We thank Dr. Stephen Borys for his enthusiastic support, the WAG staff for all their help, and Naomi Levine, Chair of the Board of Governors, for her encouragement.

Faye Warren
President, Volunteer Associates of the Winnipeg Art Gallery

WAG Director Stephen Borys presents Faye Warren, President, Volunteer Associates of the Winnipeg Art Gallery, with a plaque recognizing the Associates’ 60 years of dedicated service to the Gallery.
EXECUTIVE COMMITTEE

President, Chair
Naomi Z. Levine

Past President
Chair, Governance and Nominating
Gordon R. Gage

Vice-Chair
Chair, Works of Art
Karen Busby

Chair, Building
Mike Patel

Chair, Finance & Audit
Linda C. Stewart

Chair, Human Resources
Jason Clarke

President, Volunteer Associates
Faye Warren

Director
Stephen D. Borys

Deputy Director
Claire Whelan

Members at Large
Hans Andersen
Doneta A.P. Brotchie
Brian Friesen
James A. Ripley

Province of Manitoba Appointment
Asha Creft

City of Winnipeg Appointment
Jeff Browaty

Winnipeg Art Gallery Foundation Inc.
Appointment
John C. MacAulay

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Oliver Beck
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Michael Nesbitt
Mary Shariff

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Hans Andersen
Shauna Arnott
Beth Clarke

Governance & Nominating
Gordon R. Gage (Chair)
Naomi Z. Levine
Jim Ripley
Deborah Thorlakson

Human Resources
Jason Clarke (Chair)
Naomi Z. Levine

Works of Art
Karen Busby (Chair)
Shawna Dempsey
William Eakin
Brian Friesen
Lila Goodspeed
Serena Keshavjee

Volunteer Associates
President, Faye Warren
APRIL 1, 2008–MARCH 31, 2009
*Indicates part-time

**Directorate**
Stephen D. Borys, Ph.D, Director
Sandra Udell, Executive Assistant
Claire Whelan, Deputy Director

Curatorial
Helen Delacretaz, Chief Curator and Curator, Decorative Arts
Mary Reid, Curator, Contemporary Art and Photography
Darlene Wight, Curator, Inuit Art
Andrew Kear, Associate Curator, Historical Canadian Art
Elaine Jasson, Curatorial Secretary

Education
Anna Wiebe, Associate Art Educator, Adult Programs
Aline Frechette, Youth Programs Coordinator (français)
Kerri Twigg, Youth Programs Coordinator
Michael Boss, Art Educator, Studio Programs
Anne Hanley, Studio Programs Assistant*

School Programs Facilitators*
Deborah Riley
Laurie Taniguchi
Hélène Vouillon (to Dec 08)

Studio Programs Technicians*
Nova Cassan
Milly Giesbrecht
Crystal Nykoluk

Studio Programs Receptionists*
Valerie Dewson
Craig Love

Clara Lander Library and Archives
Kenlyn Collins, Librarian

Museum Services
Jasmina Jovanovic-Vlauvic, Head of Museum Services
Karen Kisiow, Registrar
Lisa Quirion, Collections Manager
Dan Donaldson, Gallery Technician, Vaults

Joy Stewart, Matting and Framing*
Susannah Kendall, Conservator *
Radovan Radulovic, Conservator
Carey Archibald, Exhibition Designer/
Head Installations
Steve Colley, Lead Technician
Daniel Dell’Agnese, Gallery Technician
Ernest Mayer, Photographer

Marketing and Communications
Crystal Hiebert, Manager, Marketing and Communications
Heather Mousseau, Communications Coordinator
Lisa Friesen, Head Designer

Development and Membership
Norman Bradshaw, Head of Development
(to Jan 09)
Alisa Raizman, Development Associate
Catherine Collins, Grants Officer
Ellen Plouffe, Membership Coordinator/
Development Assistant
Doren Roberts, Special Events Coordinator

Rental Facilities and Audio Visual
Brian Wolfe, Rental and Programs Coordinator
Jeannine Chesaitis, Secretary/Rental Assistant
James Gordon, Lead A/V Technician*

Casual A/V Technicians
Derek Elaschuk
Randy Harder
Eric Larock
James Gordon, Network Administrator*

Gallery Shop and Art Rental and Sales
Nancy Mayer, Gallery Shop and Art Rental and Sales Manager

Gallery Shop Sales*
Pamela Brooker
Richelle Cerrer
Mandy Hyatt
Lindsay Ladobruk
Gloria Lord
Matthew Meisner
Tanya Reid
Aiden Quiring, Art Rental and Sales Assistant/Secretary*
Long-Service Staff
Congratulations to the WAG staff who last year celebrated long-service anniversaries with the Gallery. Back row: Jasmina Jovanovic-Vlaovic (15 years), Deborah Riley (5 years). Middle row: Heather Mousseau (20 years), Darlene Coward Wight (20 years), Elaine Jasson (10 years), Anne Hanley (10 years), Gloria Lord (5 years), Pamela Brooker (10 years), Michael Boss (10 years), Radovan Radulovic (5 years), Jake Gordon (25 years). Front row: Karen Kisiow (20 years), Karan Rattan (5 years), Helen Delacretaz (10 years), Nancy Mayer (10 years), Kenlyn Collins (10 years), Jeannine Chesaitis (30 years), Sandra Udell (10 years). Not present: Brian Wolfe (20 years), Elizabeth Wiens (15 years), Joy Stewart (10 years), Milly Giesbrecht (10 years), Hugh Hansen (5 years), Val Dewson (5 years), Tanya Reid (5 years).

* Indicates part-time

RIGHT

Installation view of *Installation Transformation: Objects into Art*. 
Financial Statements of The Winnipeg Art Gallery
Year ended March 31, 2009

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, 2009 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, 2009 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, 2009
## The Winnipeg Art Gallery

### Statement of Financial Position

March 31, 2009, with comparative figures for 2008

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Capital Fund</th>
<th>Works of Art Fund</th>
<th>Sir Peter Ustinov Fund</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
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<tr>
<td><strong>Current assets:</strong></td>
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<td>Cash</td>
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<td>Marketable securities</td>
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<td>Prepaid expenses</td>
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<td>Investment (note 9)</td>
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<td>61,975</td>
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<td>79,795</td>
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<td>$1,344,251</td>
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<td>67,043</td>
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<td>Inter-fund balances</td>
<td>664,578</td>
<td>(815,220)</td>
<td>150,642</td>
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<td>Capital assets, net of amortization (note 4)</td>
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<td>$6,616,081</td>
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<td>$67,043</td>
<td>$32,458,663</td>
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<tr>
<td><strong>Liabilities, Deferred Contributions and Net Assets</strong></td>
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<td>Accounts payable and accrued liabilities</td>
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<td>188,512</td>
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<td>Deposits</td>
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<td>Deferred contributions:</td>
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<td>Expenses of future periods (note 7)</td>
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<td>Investment in capital assets</td>
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<td>Commitments (note 8)</td>
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<td>$67,043</td>
<td>$32,458,663</td>
<td>$31,580,006</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.

On behalf of the Board:

[Signature]

Governor

[Signature]

Governor
<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Capital Fund</th>
<th>Works of Art Fund</th>
<th>Sir Peter Ustinov Fund</th>
<th>2009 Total</th>
<th>2008 Total</th>
</tr>
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<tbody>
<tr>
<td><strong>Revenue:</strong></td>
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<td>Culture, Heritage and Tourism</td>
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<td>$ –</td>
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<td>Manitoba Arts Council</td>
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<td>Other</td>
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<td><strong>Total grants</strong></td>
<td>$2,309,600</td>
<td>$931,459</td>
<td>–</td>
<td>–</td>
<td>$3,241,059</td>
<td>$2,376,762</td>
</tr>
<tr>
<td>Government of Canada:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heritage</td>
<td>6,818</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>6,818</td>
<td>–</td>
</tr>
<tr>
<td>Canada Council</td>
<td>234,500</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>234,500</td>
<td>221,500</td>
</tr>
<tr>
<td>Other</td>
<td>14,143</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>14,143</td>
<td>8,697</td>
</tr>
<tr>
<td><strong>Total grants</strong></td>
<td>$255,461</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>$255,461</td>
<td>230,197</td>
</tr>
<tr>
<td>City of Winnipeg</td>
<td>389,500</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>389,500</td>
<td>384,939</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$2,954,561</td>
<td>$931,459</td>
<td>–</td>
<td>–</td>
<td>$3,886,020</td>
<td>$2,991,898</td>
</tr>
<tr>
<td><strong>Earned:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Admissions</td>
<td>107,840</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>107,840</td>
<td>310,977</td>
</tr>
<tr>
<td>Memberships</td>
<td>70,179</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>70,179</td>
<td>71,336</td>
</tr>
<tr>
<td>Donations</td>
<td>517,565</td>
<td>56,964</td>
<td>–</td>
<td>–</td>
<td>574,529</td>
<td>583,660</td>
</tr>
<tr>
<td><strong>Total earned</strong></td>
<td>$1,195,584</td>
<td>$62,864</td>
<td>–</td>
<td>–</td>
<td>$1,258,448</td>
<td>$1,384,633</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>$5,090,597</td>
<td>$1,225,923</td>
<td>$580,839</td>
<td>$5,068</td>
<td>$6,902,427</td>
<td>$6,335,711</td>
</tr>
<tr>
<td><strong>Expenditures:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration, maintenance, security</td>
<td>1,941,358</td>
<td>866,642</td>
<td>–</td>
<td>–</td>
<td>2,808,000</td>
<td>2,011,625</td>
</tr>
<tr>
<td>Curatorial and museum services</td>
<td>1,116,440</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>1,116,440</td>
<td>1,184,508</td>
</tr>
<tr>
<td>Education, rentals and programs</td>
<td>821,057</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>821,057</td>
<td>861,024</td>
</tr>
<tr>
<td>Memberships and development</td>
<td>147,238</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>147,238</td>
<td>171,554</td>
</tr>
<tr>
<td>Marketing and promotion</td>
<td>292,820</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>292,820</td>
<td>372,969</td>
</tr>
<tr>
<td>Design, photograph, audio visual</td>
<td>137,920</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>137,920</td>
<td>137,355</td>
</tr>
<tr>
<td>Special fund drives</td>
<td>480,100</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>480,100</td>
<td>544,625</td>
</tr>
<tr>
<td>Retail</td>
<td>448,470</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>448,470</td>
<td>479,867</td>
</tr>
<tr>
<td>Volunteer Associates (note 11)</td>
<td>18,623</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>18,623</td>
<td>17,311</td>
</tr>
<tr>
<td>Amortization of deferred contributions</td>
<td>–</td>
<td>294,464</td>
<td>–</td>
<td>–</td>
<td>294,464</td>
<td>338,470</td>
</tr>
<tr>
<td><strong>Total expenditures</strong></td>
<td>$5,086,250</td>
<td>$1,308,337</td>
<td>$580,839</td>
<td>$5,068</td>
<td>$6,394,587</td>
<td>$5,878,453</td>
</tr>
<tr>
<td><strong>Excess (deficiency) of revenue over expenditures</strong></td>
<td>4,347</td>
<td>(82,414)</td>
<td>580,839</td>
<td>5,068</td>
<td>507,840</td>
<td>457,258</td>
</tr>
<tr>
<td><strong>Net assets, beginning of year</strong></td>
<td>$95,905</td>
<td>$109,821</td>
<td>$23,766,710</td>
<td>$67,043</td>
<td>$24,039,479</td>
<td>$23,549,459</td>
</tr>
<tr>
<td><strong>Net assets, end of year</strong></td>
<td>$95,905</td>
<td>$109,821</td>
<td>$23,766,710</td>
<td>$67,043</td>
<td>$24,039,479</td>
<td>$23,549,459</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
The Winnipeg Art Gallery

Statement of Cash Flows

Year ended March 31, 2009, with comparative figures for 2008

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash provided by (used in):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess of revenue over expenditures</td>
<td>$ 507,840</td>
<td>$ 457,258</td>
</tr>
<tr>
<td>Items not involving cash:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>441,695</td>
<td>506,007</td>
</tr>
<tr>
<td>Amortization of deferred contributions related to capital assets</td>
<td>(294,464)</td>
<td>(338,470)</td>
</tr>
<tr>
<td>Works of art donations</td>
<td>(523,875)</td>
<td>(537,414)</td>
</tr>
<tr>
<td>Change in non-cash items related to operations:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>(71,643)</td>
<td>(29,297)</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>(470,091)</td>
<td>(1,344,956)</td>
</tr>
<tr>
<td>Inventory</td>
<td>(20,469)</td>
<td>19,672</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>(92,903)</td>
<td>10,206</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>838,597</td>
<td>(68,634)</td>
</tr>
<tr>
<td>Vacation pay accrual</td>
<td>29,589</td>
<td>(3,552)</td>
</tr>
<tr>
<td>Deposits</td>
<td>50,574</td>
<td>(1,371)</td>
</tr>
<tr>
<td>Deferred contributions related to expenses of future periods, net</td>
<td>(335,659)</td>
<td>1,380,436</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>59,191</td>
<td>49,885</td>
</tr>
<tr>
<td>Financing and investing activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred contributions related to working capital reserve</td>
<td>100,000</td>
<td>–</td>
</tr>
<tr>
<td>Additions to capital assets</td>
<td>(25,561)</td>
<td>(11,077)</td>
</tr>
<tr>
<td>Acquisition of works of art</td>
<td>(42,799)</td>
<td>(85,549)</td>
</tr>
<tr>
<td>Increase in term loan</td>
<td>–</td>
<td>68,004</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>31,640</td>
<td>(28,622)</td>
</tr>
<tr>
<td>Increase in cash and cash equivalents</td>
<td>90,831</td>
<td>21,263</td>
</tr>
<tr>
<td>Cash and cash equivalents, beginning of year</td>
<td>461,325</td>
<td>440,062</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents, end of year:</strong></td>
<td>$ 552,156</td>
<td>$ 461,325</td>
</tr>
<tr>
<td>Cash and cash equivalents is comprised of the following:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$ 306,561</td>
<td>$ 230,154</td>
</tr>
<tr>
<td>Restricted cash</td>
<td>100,000</td>
<td>–</td>
</tr>
<tr>
<td>Marketable securities</td>
<td>145,595</td>
<td>231,171</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>$ 552,156</td>
<td>$ 461,325</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
The Winnipeg Art Gallery  
Notes to Financial Statements  

Year ended March 31, 2009

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 of 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.

(e) 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.

(f) 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.

<table>
<thead>
<tr>
<th>Assets</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>5%</td>
</tr>
<tr>
<td>Furniture, fixtures and equipment</td>
<td>20%</td>
</tr>
</tbody>
</table>

(g) 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.

(h) 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.

(i) Future accounting changes:
The Canadian Institute of Chartered Accountants (CICA) issued the following accounting standards that will come into effect for the Gallery’s next fiscal year. The Gallery is in the process of determining the impact that these standards will have on its financial reporting.

CICA Section 3862, Financial Instruments - Disclosures and Section 3863, Financial Instruments - Presentation were to replace the existing Section 3861, Financial Instruments - Disclosure and Presentation, effective April 1, 2009 for the Gallery. These new sections revise and enhance disclosure requirements, and carry forward, unchanged, existing presentation requirements. These new sections place increased emphasis on disclosures about the nature and extent of risks arising from financial instruments and how the entity manages those risks. However, the CICA subsequently amended these sections to eliminate the requirement for not-for-profit entities to adopt these sections. Not-for-profit entities are permitted to continue to apply Section 3861 in place of Section 3862 and 3863. An entity that does so must disclose the fact.

In September 2008, a number of standards applicable to not-for-profit organizations were amended and new Section 4470, Disclosures of Allocated Expenses by Not-for-Profit Organizations, was issued. The new Section 4470 requires entities that make allocations of general support and fundraising costs to other functions to disclose the policies adopted for the allocation of expenses among functions, the nature of the expenses being allocated, the basis on which such allocations have been made, and the functions to which they have been allocated. In addition, the amendments to the not-for-profit organization standards include clarification of when revenues and expenses are to be reported on a gross basis; clarification of the treatment of internal and external restriction on net assets; and improved guidance related to application of GAAP hierarchy, capital asset standards and statement of cash flows. The Gallery will adopt these standards on April 1, 2009.

3. Change in accounting policy:
The Gallery adopted the new standard, Handbook Section 3031, Inventories, on April 1, 2008. This standard establishes that inventories should be measured at the lower of cost and net realizable value, with guidance on the determination of cost. The standard requires entities to assess the recoverability of inventory costs in comparison to net realizable value. In addition, the standard requires disclosing, in the current period, the amount of write-downs recognized as an expense and the amount recognized as a reversal of previous write-
downs. The implementation of the standard on April 1, 2008 resulted in no changes to amounts previously reported.

4. Capital assets:

Capital assets are comprised of:

<table>
<thead>
<tr>
<th></th>
<th>2009 Cost</th>
<th>Accumulated amortization</th>
<th>Net book value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$1,097,831</td>
<td>$ –</td>
<td>$1,097,831</td>
</tr>
<tr>
<td>Buildings</td>
<td>8,322,005</td>
<td>4,888,788</td>
<td>3,433,217</td>
</tr>
<tr>
<td>Furniture, fixtures and equipment</td>
<td>5,117,682</td>
<td>4,109,953</td>
<td>1,007,729</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$14,537,518</td>
<td>$8,998,741</td>
<td>$5,538,777</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2008 Cost</th>
<th>Accumulated amortization</th>
<th>Net book value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$1,097,831</td>
<td>$ –</td>
<td>$1,097,831</td>
</tr>
<tr>
<td>Buildings</td>
<td>8,322,005</td>
<td>4,701,832</td>
<td>3,620,173</td>
</tr>
<tr>
<td>Furniture, fixtures and equipment</td>
<td>5,090,260</td>
<td>3,853,353</td>
<td>1,236,907</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$14,510,096</td>
<td>$8,555,185</td>
<td>$5,954,911</td>
</tr>
</tbody>
</table>

5. Collection:

The collection consists of approximately 23,801 (2008 - 23,634) works of art held in the public trust. During the year, the Gallery purchased works of art at a total cost of $42,799 (2008 - $85,549). Donations to the collection during the year included works of art with an appraised fair market value of $523,875 (2008 - $537,414).

6. Term loan:

As at March 31, 2009, the Gallery had a term loan of $1,755,000 outstanding with the Royal Bank of Canada (2008 - $1,755,000). Interest is charged at the bank’s prime rate plus 0.5 percent and is payable monthly. The loan is repayable in full on August 31, 2009 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.

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:

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Capital Fund</th>
<th>2009 Total</th>
<th>2008 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$255,372</td>
<td>$1,395,656</td>
<td>$1,651,028</td>
<td>$270,592</td>
</tr>
<tr>
<td>Contributions received</td>
<td>197,259</td>
<td>640,000</td>
<td>837,259</td>
<td>1,753,459</td>
</tr>
<tr>
<td>Amount recognized as revenue</td>
<td>(241,459)</td>
<td>(931,459)</td>
<td>(1,172,918)</td>
<td>(373,023)</td>
</tr>
<tr>
<td>Amount transferred to deferred contributions - capital assets</td>
<td>–</td>
<td>(25,788)</td>
<td>(25,788)</td>
<td>–</td>
</tr>
<tr>
<td><strong>Balance, end of year</strong></td>
<td>$211,172</td>
<td>$1,078,409</td>
<td>$1,289,581</td>
<td>$1,651,028</td>
</tr>
</tbody>
</table>

(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:
Balance, beginning of year  
Amount transferred from deferred contributions - expenses of future periods  
Amount amortized to revenue  
Balance, end of year

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$3,941,527</td>
<td>$4,279,997</td>
</tr>
<tr>
<td>Amount transferred from deferred contributions - expenses of future periods</td>
<td>25,788</td>
<td>-</td>
</tr>
<tr>
<td>Amount amortized to revenue</td>
<td>(294,464)</td>
<td>(338,470)</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$3,672,851</td>
<td>$3,941,527</td>
</tr>
</tbody>
</table>

8. Commitments:

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>$18,252</td>
</tr>
<tr>
<td>2011</td>
<td>19,198</td>
</tr>
<tr>
<td>2012</td>
<td>13,070</td>
</tr>
<tr>
<td>2013</td>
<td>6,943</td>
</tr>
<tr>
<td>2014</td>
<td>4,628</td>
</tr>
</tbody>
</table>

The Gallery has also committed to payments under an exhibition contract in the amount of USD$37,500 due in the next fiscal year.

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:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in Sir Peter Ustinov Fund</td>
<td>$61,975</td>
<td>$79,795</td>
</tr>
</tbody>
</table>

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, $6,933 of the investment income was transferred to the Gallery (2008 - $4,559).

Included in Gallery expenditures is a contribution to the Foundation of $6,000 (2008 - $7,000) from the Volunteer Associates.

During the year, the Foundation contributed $55,000 (2008 - $50,000) for the acquisition of works of art and operating expenses.

Included in accounts receivable is $18,927 (2008 - $13,798) 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 the funding agreement, ASM is providing a total of $500,000 to establish a Working Capital Reserve. During 2009, the Gallery received an 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, 2009, the Gallery had $100,000 (2008 - nil) 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:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art development and fund raising</td>
<td>$43,097</td>
<td>$25,277</td>
</tr>
<tr>
<td>Expenditures:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>12,623</td>
<td>10,311</td>
</tr>
<tr>
<td>The Winnipeg Art Gallery Foundation Inc.</td>
<td>6,000</td>
<td>7,000</td>
</tr>
<tr>
<td></td>
<td>18,623</td>
<td>17,311</td>
</tr>
<tr>
<td>Excess of revenue over expenditures</td>
<td>$24,474</td>
<td>$7,966</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Project</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through the Eyes of a Child</td>
<td>$2,000</td>
<td>$ –</td>
</tr>
<tr>
<td>Scholarship and Studio Programs</td>
<td>2,497</td>
<td>2,000</td>
</tr>
<tr>
<td>Acquisitions for Clara Lander Library</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>–</td>
<td>10,000</td>
</tr>
<tr>
<td>Holiday Tree</td>
<td>200</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>$6,697</td>
<td>$14,000</td>
</tr>
</tbody>
</table>

12. Fair value:

The fair value of accounts receivable, grants receivable, investment, 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 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.
Schedule of Revenue and Expenditures
The Winnipeg Art Gallery – Museums Assistance Program – Comfort Project
Period from April 1, 2006 to July 31, 2008

Auditors’ Report

To Her Majesty the Queen in the Right of Canada

We have audited the schedule of revenue and expenditures of the Museums Assistance Program – Comfort Project (in accordance with the Contribution Agreement dated November 10, 2006) of The Winnipeg Art Gallery for the period from April 1, 2006 to July 31, 2008. This financial information is the responsibility of management. Our responsibility is to express an opinion on this financial information 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 information is free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial information. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall presentation of the financial information.

In our opinion, this schedule presents fairly, in all material respects, the revenue and expenditures of the Museums Assistance Program – Comfort Project for the period from April 1, 2006 to July 31, 2008, in accordance with the Contribution Agreement dated November 10, 2006, referred to above.

Signed “KPMG LLP”
Chartered Accountants

Winnipeg, Canada
June 2, 2009
The Winnipeg Art Gallery – Museums Assistance Program – Comfort Project
Schedule of Revenue and Expenditures
Period from April 1, 2006 to July 31, 2008

Revenue:

- Minister of Canadian Heritage $  87,390
- Tour fees 16,960
- Winnipeg Art Gallery (note 2) 38,345
- Province of Manitoba 4,500

$ 147,195

Expenditures:

- Salaries and wages $   52,807
- Consultant fees 33,154
- Supplies and materials 8,563
- Other 52,671

$ 147,195

See accompanying notes to financial information.

The Winnipeg Art Gallery – Museums Assistance Program – Comfort Project
Notes to Financial Information
Period from April 1, 2006 to July 31, 2008

1. Significant accounting policies:

   (a) Basis of accounting:

   This schedule is a special purpose schedule prepared using the accrual basis of accounting and in accordance
   with the terms and conditions of the Contribution Agreement between Her Majesty the Queen in Right of
   Canada as represented by the Minister of Canadian Heritage and The Winnipeg Art Gallery, dated November 10,
   2006.

   (b) Actual expenditures:

   Salaries and benefits have been allocated on a pro rata basis based on management’s estimate of time spent by
   The Winnipeg Art Gallery’s employees.

2. The Winnipeg Art Gallery:

   Included in revenue from The Winnipeg Art Gallery is $36,113 from fundraising sources raised for the Comfort
   Project.
On behalf of the Trustees of the Winnipeg Art Gallery Foundation, I wish to thank everyone who supported our fine institution over the past year.

Established in 1978, the Foundation works to raise funds and secure the future of the Gallery through the substantial support of the Volunteer Associates of the Winnipeg Art Gallery as well as donations made by individuals. The income from these funds is managed and transferred to the Gallery for purposes including the collection of artwork, investment in technology and infrastructure, and exhibitions.

Last year the Foundation transferred $55,000 to the Gallery, some of which was used to purchase nine prints by artist Jeff Thomas. Over the past 30 years, the Foundation has provided more than $2 million to the Gallery which has sustained programs enjoyed by all Manitobans. The Volunteer Associates have raised a significant amount of the funds transferred to the Foundation with $880,411 to date, and we thank them for their ongoing support and dedication.

Many thanks to all the generous individuals and corporations who continue to give to the Gallery. Your contributions clearly make a difference through varied programs that benefit all who visit and experience the Winnipeg Art Gallery. The Trustees of the Foundation devote their time and expertise throughout the year, and I am greatly appreciative of their counsel and commitment.

John MacAulay
President, Winnipeg Art Gallery Foundation
The Winnipeg Art Gallery

Statement of Financial Position

The following is an excerpt from the 2007/8 Financial Statements

March 31, 2008, with comparative figures for 2007

<table>
<thead>
<tr>
<th>Assets</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>5,516</td>
<td>188</td>
</tr>
<tr>
<td>Due from broker</td>
<td>3,340</td>
<td>3,120</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>11,902</td>
<td>12,346</td>
</tr>
<tr>
<td>Total</td>
<td>20,758</td>
<td>15,654</td>
</tr>
<tr>
<td>Investments</td>
<td>2,040,354</td>
<td>1,488,216</td>
</tr>
<tr>
<td>Total Assets</td>
<td>$2,061,112</td>
<td>$1,503,870</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities, Deferred Contributions and Net Assets</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable - The Winnipeg Art Gallery</td>
<td>$13,799</td>
<td>$10,179</td>
</tr>
<tr>
<td>Sir Peter Ustinov Fund - The Winnipeg Art Gallery</td>
<td>65,425</td>
<td>63,052</td>
</tr>
<tr>
<td>Total</td>
<td>79,224</td>
<td>73,231</td>
</tr>
<tr>
<td>Deferred contributions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Externally restricted</td>
<td>441,650</td>
<td>326,148</td>
</tr>
<tr>
<td>Internally restricted</td>
<td>107,824</td>
<td>110,936</td>
</tr>
<tr>
<td>Total Deferred Contributions</td>
<td>549,474</td>
<td>437,084</td>
</tr>
<tr>
<td>Unrestricted net assets</td>
<td>1,432,414</td>
<td>993,555</td>
</tr>
<tr>
<td>Total Liabilities, Deferred Contributions and Net Assets</td>
<td>$2,061,112</td>
<td>$1,503,870</td>
</tr>
</tbody>
</table>

The Winnipeg Art Gallery Foundation Inc.

Statement of Operations and Changes in Net Assets

Year ended March 31, 2008, with comparative figures for 2007

<table>
<thead>
<tr>
<th>Revenue:</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment income</td>
<td>$127,290</td>
<td>$80,265</td>
</tr>
<tr>
<td>Gain on sale of investments</td>
<td>105,359</td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>10,112</td>
<td>10,133</td>
</tr>
<tr>
<td>Amortization of deferred contributions</td>
<td>10,000</td>
<td>10,000</td>
</tr>
<tr>
<td>Total Revenue</td>
<td>252,761</td>
<td>100,398</td>
</tr>
<tr>
<td>Less:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization of bond premium</td>
<td>153</td>
<td>2,936</td>
</tr>
<tr>
<td>Interest capitalized</td>
<td>45,648</td>
<td>30,303</td>
</tr>
<tr>
<td>Total Less</td>
<td>206,960</td>
<td>67,159</td>
</tr>
<tr>
<td>Excess of revenue over expenditures</td>
<td>149,972</td>
<td>11,770</td>
</tr>
<tr>
<td>Unrestricted net assets, beginning of year</td>
<td>993,555</td>
<td>981,785</td>
</tr>
<tr>
<td>Change in accounting policy</td>
<td>401,943</td>
<td></td>
</tr>
<tr>
<td>Unrealized losses on available-for-sale financial assets arising during the year</td>
<td>(113,056)</td>
<td></td>
</tr>
<tr>
<td>Unrestricted net assets, end of year</td>
<td>$1,432,414</td>
<td>$993,555</td>
</tr>
</tbody>
</table>