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
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.

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. Borris, PhD, MBA
Director
EXECUTIVE COMMITTEE

President, Chair
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)

LEFT Installation view of Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection.
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.
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
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: The Academic Tradition in Europe and Canada, 1700–1900
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

Ione 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

LEFT Installation view of Joe Fafard.
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.

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

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

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  
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  
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)
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
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.
(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

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 fiberglass mesh-covered cardboard
2009-425
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

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2500 lbs
WEIGHT OF THE HEAVIEST WORK IN THE COLLECTION
(JOHN McEWEN’S PARADISE/COYOTE)

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

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

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.
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

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
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
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
(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
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/Igloolik, 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 NIVIAXIE
Kuujjuaraapik, b. 1934
*Untitled (Fish)*, 1960–1969
Stone
Gift from the Estate of James Barclay Hartman, Winnipeg
2009-24
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

ELJASSIE 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
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.
ACQUISITIONS

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

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

**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

**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 Michipicoten 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.
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.
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.
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
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.

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Joan Blight
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Oliver Botar & Serena Keshavjee
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U. Frances Bowles
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C.D. Bredt & J. Cameron
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Carman Burgess
James & Mrs. Ruth Burke
Johanna Burns & Norm Oman
John Burrows
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Laura Campbell
Mary C. Campbell
Suzanna Carney
Solange Chabannes & Bruno Gossen
Saul Cherniack & Myra Wolch
Haderra & Mark Chisick
Thor & Chrystyina Choptiany
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Jason & Nicole Clarke
Stephen C. & Cynthia Cohlmeier
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Diane DeGraves
Marc Del Bigio & Janice Kenworthy
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L. (Lee) Gibson
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Nona Leibl
Richard Leipsic & Kerrie Halprin
Riva Levi
Keith & Susan Levit
Ted & Wanda Lismer
Christy Little
Trish Loewen
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Adrian Long
Graham & Suzanne Lount
E.R. & Natalie MacDonald
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Carol A. & Richard Macoomb
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I. Humphries-Hanelt
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Judy Manning
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C. Grant & Marnie Marshall
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Molly E. McLennan
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Mel & Pippy Michener
Marlene Milne
Tannis & Sheldon Mindell
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Barbara & Arnold Naimark
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Jeff Neufeld &
Kathleen Parfums
Suzanne Pelletier
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John C. Petersmeyer &
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Denise Porter
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Alison Preston
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Carla & Patrick Rae
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Verne Reimer & Aine Culligan
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David Rice & Marie
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Henriette Ricou &
Jure Manfreda
Ann Rivera
Doreen Roberts
Yvonne & G.A. Robertson
Alex Robinson
Ross & Allana Robinson
Dieter & Gisela Roger
Renée Roseman
Aubrey Rusen
Colin & Jenny-Lou Ryan
Robyn Rypp & Arnold Usiskin
Shirley & Morley Rypp
Isabel Sandison
Terry Sargeant &
Margaret Haney
Lucille Schmidt
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Betty Ann & Sam Seale
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Lydia Shevchuk
A.M. & M.G. Shojania
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Roger W. Wight
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John & Gertrude Woodbury
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Joan Wright
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Norval C. & Ivy M. Young
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Thirty-seven Anonymous
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In Honour of Sherry Glanville
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In Honour of Lila Goodspeed
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In Honour of Leonard & Bernice Marcoe
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Patricia & Olaf Reinart

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Morley & Shirley Rypp

In Honour of Maurice Steele
Aubie & Esther Rose Angel

In Honour of Andrew Valko
Betty Ann & Sam Searle

In Honour of Arthur Wortzman
Aubie & Esther Rose Angel

In Memory of Ellen Chochinov
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In Memory of John Condra
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Margaret Beggs
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Denise Porter

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Aristotle J. (Telly) Mercury
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In Memory of
R.J. Meyers
Morley & Shirley Rypp

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Elsie Nesbitt
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Bill & Sherry Glanville
Elizabeth Wiens

In Memory of Doreen Shapira
Morley & Shirley Rypp

4096
WAG MEMBERS
In Memory of Nettie J. Siemens
Ilona Braun
Erika Dyck
Gerda Dyck

In Memory of Larry Usiskin
Morley & Shirley Rypp

In Memory of Sylvia Wodas
Anne & Rick Hester

PROGRAM SPONSORS

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Winnipeg Free Press

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102.3 Clear FM

Quantum Program
Winnipeg School Division

Saturday Morning Art Classes
Winnipeg School Division

School Tours
The Leonard Foundation
RBC Foundation

Sign for Art
Boeing Canada Technology, Winnipeg Division

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The Blennerhassett Family Foundation

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Investors Group

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Bureau de l’éducation française, Official Languages Programs, Department of Education, Citizenship and Youth
The Leonard Foundation
RBC Foundation

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(October 17, 2009)

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Bijou Treasures
Bikram Yoga Winnipeg
Birks
Brian Neil Friesen Dental Corporation
Candie & Dolls
Cassiopeia
Complete Fitness
Continental Travel Group
Costco Wholesale

NEW MEMBERS IN 09/10

383
Crown Cap
Cruise Vacations of Winnipeg
Danali His & Hers
Urbanwear
Design Manitoba
Dessert Sinsations
Diamond Gallery
Dr. Earl Minuk’s Laser Skin and Hair Centre
Edward Carriere Salon
Epsilon Creations Ltd.
Eve Studios
Festival du Voyageur
Fleet Galleries
For Space Sake
Fusion Grill
Giselle’s Professional Skin Care
Hecla Island Oasis Resort
Independent Jewellers
Inn at the Forks
Josef Ryan Diamond
Journey’s Travel and Leisure Supercentre
Lakeland Golf Properties
Lawton Partners
Lilyfield Cakes
Manitoba Children’s Museum
Manitoba Conservatory of Music and Arts
Manitoba Theatre Centre
Manitoba Theatre for Young People
Marie France Fine Linens
Pine Ridge Golf Club
Prairie Theatre Exchange
Rae & Jerry’s
Rainbow Stage
Royal Canadian Mint
Royal Winnipeg Ballet
RWB & The Delta Hotel
Shelter Canadian Properties Ltd.
Sigurdson, McFadden & Associates
Simon Imports
Simone’s Skincare Studio
Star Grill Catering
Storm Catering
Ten Spa
The Fairmont Winnipeg
The Fort Garry
The Gallery Shop
The Vintage Locomotive Society Inc.
Toad Hall
True North Sports and Entertainment
Wayne Arthur Gallery
Western Paint & Wallcovering
Winnipeg Blue Bombers Football
Winnipeg Contemporary Dancers
Winnipeg Film Group
Winnipeg Folk Festival
Winnipeg Goldeyes Baseball Club Inc.
Woodlands Gallery
WOW Hospitality Concepts
YWCA of Winnipeg

**Auction Artists Donors**
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Robert Archambeau
Keith Berens
Andrea Braunstein
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Bill Eakin
Bruce Head
Robert Held
Michael Joyal
Wanda Koop
Erica McLaughlin
David McMillan
Patricia Nieto
Bill Pura
Eva Stubbs
Margaret Switala
Ewa Tarsia
David Thai
Diana Thorneycroft
Rachel Wong

**ART & SOUL**
(March 20, 2010)

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Curve 94.3
Winnipeg Free Press

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**EQ3**
Heineken
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Old Dutch
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Sugar Mountain

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Agile Enterprises
Make Some Noise
Panache

**Décor Sponsors**
Unique Event
Lakefish Net & Twine Ltd.
Prairie Architects Inc.

**VIRTUAL EXHIBITIONS**
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
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

1,293
HOURS VOLUNTEERED

$39,320
DONATED TO THE WAG FOR VARIOUS PROGRAMS
April 1, 2009–March 31, 2010

Directorate
Stephen D. Borys, PhD, MBA, Director
Claire Whelan, Deputy Director
Michelle Breault, Executive Assistant

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

Education
Anna Wiebe, Associate Art Educator, Adult Programs
Aline Frechette, Youth Programs Coordinator (français)
Kerri Twigg, Youth Programs Coordinator (English) (on leave from September 2009)
Rachel Baerg, Youth Programs Coordinator (English) (term from September 2009)
Deborah Riley, School Programs Facilitator (on leave from December 2009)*
Laurie Taniguchi, School Programs Facilitator*
Angeliki Bogiatji, French School Programs Co-ordinator*

Michael Boss, Art Educator, Studio Programs
Anne Hanley, Studio Programs Assistant
Crystal Nykoluk, Studio Programs Technician/Receptionist*
Craig Love, Studio Programs Technician/Receptionist*
Valerie Dewson, Studio Programs Receptionist*
Kenlyn Collins, Librarian, Clara Lander Library
Josephine Salis, Project Archivist*

Museum Services
Jasmina Jovanovic-Vlaovic, Head of Museum Services
Karen Kisiow, Registrar
Lisa Quirion, Collections Manager
Dan Donaldson, Gallery Technician, Vaults
Radovan Radulovic, Conservator
Carey Archibald, Exhibition Designer/Head Installations
Steve Colley, Lead Technician
Daniel Dell’Agnese, Gallery Technician
Joy Stewart, Matting & Framing*
Ernest Mayer, Photographer
Peter Lohr, Chief Engineer
Doug Worthing, Assistant Engineer

Communications and Marketing
Debra Fehr, Manager, Communications and Marketing
Heather Mousseau, Communications Coordinator
Lisa Friesen, Head Designer
Kiersten Drysdale, Junior Designer*

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.

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.

Development and Membership
Alanna Keefe, Director of Development
Alisa Raizman, Development Associate
Cathy Collins, Grants Officer
Ellen Plouffe, Membership Coordinator/Development Assistant
Doren Roberts, Special Events Coordinator
Brian Wolfe, Rental and Programs Coordinator
Jeannine Chesaitis, Secretary/Rental Assistant
James Gordon, Lead A/V Technician /Network Administrator
Randy Harder, A/V Technician*
Derek Elaschuk, A/V Technician*
Warren McNeil, A/V Technician*

Finance and Administration
Hugh Hansen, Accounting Manager
Jayne Colter, Accounting Clerk

Human Resources
Mike Malyk, Human Resources Manager
Elizabeth Wiens, Switchboard Receptionist
Sasha Amaya, Receptionist*
Karan Rattan, Receptionist*
Kaari Sinnaeve, Receptionist*
Jessica Winnicki, Receptionist*

Gallery Shop and Art Rental & Sales
Nancy Mayer, Gallery Shop and Art Rental & Sales Manager
Aiden Quiring, Art Rental and Sales Assistant/Secretary*
Richelle Cerrir, Sales Assistant*
Mandy Hyatt, Sales Assistant*
Lindsay Ladobruk, Sales Assistant*
Gloria Lord, Sales Assistant*
Tanya Reid, Sales Assistant*

Volunteer Associates
Kathy Kushpel, Volunteer Associates Secretary*

* Indicates part-time
Financial Highlights

Operations % of Revenue

- Special Events: 3.2%
- Admission & Membership: 5.9%
- Donations: 11.3%
- Programs: 23.8%
- Federal Funding: 3.7%
- City of Winnipeg Funding: 7.3%

Operations % of Expenditure

- Special Events, Membership, & Development: 4.7%
- Building & Maintenance: 7.9%
- Marketing & Promotions: 8.3%
- Curatorial & Museum Services: 23.3%
- Programs: 26.9%
- Administration: 28.9%
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
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

<table>
<thead>
<tr>
<th>Assets</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$196</td>
<td>$6,193</td>
</tr>
<tr>
<td>Due from broker</td>
<td>136,036</td>
<td>147,514</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>5,897</td>
<td>7,552</td>
</tr>
<tr>
<td></td>
<td>142,129</td>
<td>161,259</td>
</tr>
<tr>
<td>Investments</td>
<td>1,836,169</td>
<td>1,577,817</td>
</tr>
<tr>
<td></td>
<td>$1,978,298</td>
<td>$1,739,076</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities, Deferred Contributions and Net Assets</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable - The Winnipeg Art Gallery</td>
<td>$114,107</td>
<td>$18,927</td>
</tr>
<tr>
<td>Sir Peter Ustinov Fund - The Winnipeg Art Gallery</td>
<td>62,915</td>
<td>63,560</td>
</tr>
<tr>
<td></td>
<td>177,022</td>
<td>82,487</td>
</tr>
<tr>
<td>Deferred contributions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Externally restricted</td>
<td>458,764</td>
<td>385,498</td>
</tr>
<tr>
<td>Internally restricted</td>
<td>93,324</td>
<td>103,824</td>
</tr>
<tr>
<td></td>
<td>552,088</td>
<td>489,322</td>
</tr>
<tr>
<td>Unrestricted net assets</td>
<td>1,249,188</td>
<td>1,167,267</td>
</tr>
<tr>
<td></td>
<td>$1,978,298</td>
<td>$1,739,076</td>
</tr>
</tbody>
</table>

Statement of Operations and Changes in Net Assets
Year ended March 31, 2010, with comparative figures for 2009

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

<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>2010 Total</th>
<th>2009 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Current assets:</strong></td>
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<td></td>
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<td></td>
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<tr>
<td>Cash</td>
<td>$ 217,370</td>
<td>$ 13,215</td>
<td>$ –</td>
<td>$ –</td>
<td>$ 230,585</td>
<td>$ 306,561</td>
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<td>Restricted cash (note 10)</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>200,000</td>
<td>100,000</td>
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<td>Marketable securities</td>
<td>250,915</td>
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<td>–</td>
<td>–</td>
<td>250,915</td>
<td>145,595</td>
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<td>4,423</td>
<td>293,618</td>
<td>321,211</td>
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<tr>
<td>Inventory</td>
<td>208,379</td>
<td>168,050</td>
<td>12,217</td>
<td>–</td>
<td>209,794</td>
<td>207,994</td>
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<td>Prepaid expenses</td>
<td>281,480</td>
<td>28,769</td>
<td>–</td>
<td>–</td>
<td>310,249</td>
<td>225,679</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>72,122</td>
<td>72,122</td>
<td>61,975</td>
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<tr>
<td><strong>Total</strong></td>
<td>$ 1,445,504</td>
<td>$ 216,996</td>
<td>$ 12,217</td>
<td>$ 76,545</td>
<td>$ 1,751,262</td>
<td>$ 3,303,818</td>
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<td>Inter-fund balances</td>
<td>(17,739)</td>
<td>(123,909)</td>
<td>141,648</td>
<td>–</td>
<td>–</td>
<td>–</td>
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<tr>
<td>Capital assets, net of amortization (note 4)</td>
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<td>5,171,548</td>
<td>–</td>
<td>–</td>
<td>5,171,548</td>
<td>5,538,777</td>
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<tr>
<td>Collection (note 5)</td>
<td>–</td>
<td>–</td>
<td>25,542,935</td>
<td>–</td>
<td>25,542,935</td>
<td>23,616,068</td>
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<tr>
<td><strong>Total</strong></td>
<td>$ 1,427,765</td>
<td>$ 5,264,635</td>
<td>$ 25,696,800</td>
<td>$ 76,545</td>
<td>$ 32,465,745</td>
<td>$ 32,458,663</td>
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<td><strong>Liabilities, Deferred Contributions and Net Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Current liabilities:</strong></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Accounts payable and accrued liabilities</td>
<td>$ 514,245</td>
<td>$ –</td>
<td>$ –</td>
<td>$ –</td>
<td>$ –</td>
<td>$ 514,245</td>
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<td>Vacation pay accrual</td>
<td>233,852</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>233,852</td>
<td>216,101</td>
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<td>Deposits</td>
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<td>–</td>
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<td>72,852</td>
<td>98,275</td>
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<td>1,741,323</td>
<td>–</td>
<td>–</td>
<td>1,741,323</td>
<td>1,755,000</td>
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<tr>
<td><strong>Total</strong></td>
<td>820,949</td>
<td>1,741,323</td>
<td>–</td>
<td>–</td>
<td>2,562,272</td>
<td>3,536,752</td>
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<td><strong>Deferred contributions:</strong></td>
<td></td>
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<td>Expenses of future periods (note 7)</td>
<td>305,402</td>
<td>110,293</td>
<td>–</td>
<td>–</td>
<td>415,695</td>
<td>1,289,581</td>
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<td>Capital assets (note 7)</td>
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<td>3,410,256</td>
<td>–</td>
<td>–</td>
<td>3,410,256</td>
<td>3,672,851</td>
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<tr>
<td>Working capital reserve (note 10)</td>
<td>200,000</td>
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<td>–</td>
<td>–</td>
<td>200,000</td>
<td>100,000</td>
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<tr>
<td><strong>Total</strong></td>
<td>505,402</td>
<td>3,520,549</td>
<td>–</td>
<td>–</td>
<td>4,025,951</td>
<td>5,062,432</td>
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<td><strong>Net assets:</strong></td>
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<tr>
<td>Operating Fund</td>
<td>101,414</td>
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<td>–</td>
<td>–</td>
<td>101,414</td>
<td>95,905</td>
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<td>Investment in capital assets</td>
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<td>–</td>
<td>–</td>
<td>2,763</td>
<td>109,821</td>
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<tr>
<td>Works of Art Fund</td>
<td>–</td>
<td>–</td>
<td>25,696,800</td>
<td>–</td>
<td>25,696,800</td>
<td>23,766,710</td>
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<tr>
<td>Sir Peter Ustinov Fund</td>
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<td>–</td>
<td>–</td>
<td>76,545</td>
<td>76,545</td>
<td>67,043</td>
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<td><strong>Total</strong></td>
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<td>2,763</td>
<td>25,696,800</td>
<td>76,545</td>
<td>25,877,522</td>
<td>24,039,479</td>
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<tr>
<td><strong>Commitments (note 8)</strong></td>
<td>101,414</td>
<td>2,763</td>
<td>25,696,800</td>
<td>76,545</td>
<td>25,877,522</td>
<td>24,039,479</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$ 1,427,765</td>
<td>$ 5,264,635</td>
<td>$ 25,696,800</td>
<td>$ 76,545</td>
<td>$ 32,465,745</td>
<td>$ 32,458,663</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.

On behalf of the Board:

N. Levine
Governor

Governor
## Statement of Operations and Changes in Net Assets

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

<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>2010 Total</th>
<th>2009 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue:</strong></td>
<td></td>
<td></td>
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<td><strong>Grants:</strong></td>
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<td><strong>Province of Manitoba:</strong></td>
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<td>Culture, Heritage and Tourism</td>
<td>$ 2,300,600</td>
<td>$ 1,018,080</td>
<td>$ –</td>
<td>$ –</td>
<td>$ 3,318,680</td>
<td>$ 3,198,059</td>
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<td>Manitoba Arts Council</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
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<td>Other</td>
<td>21,053</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>21,053</td>
<td>18,000</td>
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<td><strong>Total grants</strong></td>
<td>2,321,653</td>
<td>1,018,080</td>
<td>–</td>
<td>–</td>
<td>3,339,733</td>
<td>3,241,059</td>
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<td><strong>Government of Canada:</strong></td>
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<td>Department of Canadian Heritage</td>
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<td>–</td>
<td>34,834</td>
<td>6,818</td>
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<td>Canada Council</td>
<td>147,000</td>
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<td>–</td>
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<td>147,000</td>
<td>234,500</td>
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<td>12,284</td>
<td>14,143</td>
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<td><strong>Total grants</strong></td>
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<td>194,118</td>
<td>255,461</td>
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<td><strong>City of Winnipeg</strong></td>
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<td>380,000</td>
<td>389,500</td>
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<td><strong>Total grants</strong></td>
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<td>3,913,851</td>
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<td><strong>Earned:</strong></td>
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<td>–</td>
<td>–</td>
<td>217,244</td>
<td>107,840</td>
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<td>–</td>
<td>87,224</td>
<td>70,179</td>
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<td>Donations</td>
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<td>50,556</td>
<td>–</td>
<td>639,307</td>
<td>574,529</td>
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<td>Donations of works of art at appraised value (note 5)</td>
<td>–</td>
<td>–</td>
<td>1,879,534</td>
<td>–</td>
<td>1,879,534</td>
<td>523,875</td>
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<td>Special fund drives</td>
<td>168,332</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>168,332</td>
<td>186,889</td>
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<td>Other earned revenue</td>
<td>761,866</td>
<td>–</td>
<td>–</td>
<td>4,423</td>
<td>766,289</td>
<td>678,231</td>
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<tr>
<td>Retail</td>
<td>440,524</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>440,524</td>
<td>480,100</td>
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<tr>
<td>Volunteer Associates (note 11)</td>
<td>32,605</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>32,605</td>
<td>43,097</td>
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<tr>
<td>Amortization of deferred contributions</td>
<td>–</td>
<td>262,595</td>
<td>–</td>
<td>–</td>
<td>262,595</td>
<td>294,464</td>
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<tr>
<td><strong>Total earned</strong></td>
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<td>262,595</td>
<td>1,930,090</td>
<td>4,423</td>
<td>4,493,654</td>
<td>2,959,204</td>
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<tr>
<td><strong>Total revenue</strong></td>
<td>5,192,317</td>
<td>1,280,675</td>
<td>1,930,090</td>
<td>4,423</td>
<td>8,407,505</td>
<td>6,845,224</td>
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<td><strong>Expenditures:</strong></td>
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<tr>
<td>Administration, maintenance, security</td>
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<td>1,015,359</td>
<td>–</td>
<td>–</td>
<td>2,927,243</td>
<td>2,808,000</td>
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<td>–</td>
<td>–</td>
<td>1,156,464</td>
<td>1,116,440</td>
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<td>Education, rentals and programs</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>915,100</td>
<td>821,057</td>
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<td>Memberships and development</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>152,358</td>
<td>147,238</td>
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<td>Marketing and promotion</td>
<td>362,131</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>362,131</td>
<td>292,820</td>
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<tr>
<td>Design, photograph, audio visual</td>
<td>149,650</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>149,650</td>
<td>137,920</td>
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<tr>
<td>Special fund drives</td>
<td>94,152</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>94,152</td>
<td>105,121</td>
</tr>
<tr>
<td>Retail</td>
<td>430,149</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>430,149</td>
<td>448,470</td>
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<td>Volunteer Associates (note 11)</td>
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<td>–</td>
<td>–</td>
<td>19,988</td>
<td>18,623</td>
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<tr>
<td>Amortization of capital assets</td>
<td>–</td>
<td>372,374</td>
<td>–</td>
<td>–</td>
<td>372,374</td>
<td>441,695</td>
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<tr>
<td><strong>Total expenses</strong></td>
<td>5,191,876</td>
<td>1,387,734</td>
<td>–</td>
<td>–</td>
<td>6,579,609</td>
<td>6,337,384</td>
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<td><strong>Excess (deficiency) of revenue over expenditures</strong></td>
<td>441</td>
<td>(107,058)</td>
<td>1,930,090</td>
<td>4,423</td>
<td>1,827,896</td>
<td>507,840</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>
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<tr>
<td><strong>Inter-fund transfers (note 9)</strong></td>
<td>5,068</td>
<td>–</td>
<td>–</td>
<td>(5,068)</td>
<td>–</td>
<td>–</td>
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<tr>
<td><strong>Change in unrealized value of investment</strong></td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>10,147</td>
<td>10,147</td>
<td>(17,820)</td>
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<tr>
<td><strong>Net assets, end of year</strong></td>
<td>$ 101,414</td>
<td>$ 2,763</td>
<td>$ 25,696,800</td>
<td>$ 76,545</td>
<td>$ 25,877,522</td>
<td>$ 24,039,479</td>
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</table>

See accompanying notes to financial statements.
## Statement of Cash Flows

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

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

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.

<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>

**(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:

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>Accumulated amortization</th>
<th>Net book value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td></td>
<td></td>
</tr>
<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>5,060,448</td>
<td>3,261,557</td>
</tr>
<tr>
<td>Furniture, fixtures and equipment</td>
<td>5,124,324</td>
<td>4,312,164</td>
<td>812,160</td>
</tr>
<tr>
<td></td>
<td><strong>$14,544,160</strong></td>
<td><strong>$9,372,612</strong></td>
<td><strong>$5,171,548</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>Accumulated amortization</th>
<th>Net book value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td></td>
<td></td>
</tr>
<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></td>
<td><strong>$14,537,518</strong></td>
<td><strong>$8,998,741</strong></td>
<td><strong>$5,538,777</strong></td>
</tr>
</tbody>
</table>

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:

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

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$3,672,851</td>
<td>$3,941,527</td>
</tr>
<tr>
<td>Amount transferred from deferred contributions - expenses of future periods</td>
<td>–</td>
<td>25,788</td>
</tr>
<tr>
<td>Amount amortized to revenue</td>
<td>(262,595)</td>
<td>(294,464)</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$3,410,256</td>
<td>$3,672,851</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>Lease Payment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>$19,197</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 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:

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in Sir Peter Ustinov Fund, at fair value</td>
<td>$72,122</td>
<td>$61,975</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, $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:

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art development and fund raising</td>
<td>$32,605</td>
<td>$43,097</td>
</tr>
<tr>
<td><strong>Expenditures:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>14,988</td>
<td>12,623</td>
</tr>
<tr>
<td>The Winnipeg Art Gallery Foundation Inc.</td>
<td>5,000</td>
<td>6,000</td>
</tr>
<tr>
<td></td>
<td>19,988</td>
<td>18,623</td>
</tr>
<tr>
<td><strong>Excess of revenue over expenditures</strong></td>
<td><strong>$12,617</strong></td>
<td><strong>$24,474</strong></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></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through the Eyes of a Child</td>
<td>$2,000</td>
<td>$2,000</td>
</tr>
<tr>
<td>Scholarship and Studio Programs</td>
<td>1,320</td>
<td>2,497</td>
</tr>
<tr>
<td>Acquisitions for Clara Lander Library</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>4,000</td>
<td>–</td>
</tr>
<tr>
<td>Holiday Tree</td>
<td>–</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td><strong>$9,320</strong></td>
<td><strong>$6,697</strong></td>
</tr>
</tbody>
</table>

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.