

Vision

The Winnipeg Art Gallery is a cultural advocate for understanding and experiencing art and artmaking, and their vital place in our lives, work, and society.

Mission

As the premiere art museum in Manitoba, the Winnipeg Art Gallery plays a vital role in the community—enriching, inspiring, and engaging people with the world of art. As Canada’s oldest civic art museum, the WAG presents its collections and programs to local, national and international audiences, maintaining the highest standards in current museum practices. The WAG is a place—a creative, relevant, and accessible forum—where people of all ages and backgrounds gather to experience art and the cultural well-being of their communities. The WAG is the lens that enables people to see more of life and society through the experience of art and artistic innovation.

Strategic Pillars

I. Art
   Building a collection of the highest standards and supporting its presentation and promotion to local and global audiences, and complementing this artistic enterprise with world-class exhibitions, programs, and collaborations.

II. Education
   Engaging individuals and communities with the values of art, artmaking, and artistic innovation as it informs and enriches lives and society, building a legacy of understanding and enlightenment.

III. Place
   Providing a dynamic meeting place for people, art, and ideas within an environment that fosters creativity, learning, and fun.

IV. Finance
   Leveraging support from both public and private sectors while utilizing resources responsibly and cultivating new partnerships to ensure sustainability and growth.

V. Teamwork
   Aligning individual talents with a collective understanding to reach our strategic position on all fronts and to continue moving forward.
As President of the WAG Board, I am in the enviable position of being able to tell you that the WAG is facing wonderful times. This is also my opportunity to thank those who are helping us as we move into a period of renewal and development.

As the WAG moves into capital campaign and centenary mode, new members have come onto our Board. We are delighted to welcome Curt Vossen, President, Richardson International Limited; Kevin Donnelly, Senior Vice-President and General Manager, MTS Centre, True North Sports & Entertainment Ltd; and Curwin Friesen, CEP, President, Friesens Corporation. The expertise of these new Board members will help us strengthen our business and corporate skills. We have also added new non-Board members to our Board committees, as we think about succession planning and community engagement. We encourage WAG members to let us know if they are interested in becoming involved with any of our activities, whether it be as members of the Gallery Ball or Art & Soul planning committees, or working with us to plan our centenary celebrations and our capital campaign.

We have many to thank for their help over the past year. In particular, the CEO and Board Chair of Arts Stabilization Manitoba, Inc. have been of great assistance in offering guidance, and the three levels of government have been enthusiastic in their support of our intention to develop a centre dedicated to the peoples of the North, highlighting our collection of Inuit art. The WAG staff have demonstrated skill and grace as we tighten up, re-focus, and forge ahead, and we thank them for their energy and perseverance.

I would be remiss not to thank Dr. Stephen Borys, who has catapulted the WAG onto a much higher plane. His vision and inclusive nature have resulted in a new flood of volunteers of all ages who want to be attached to the WAG and help us move ahead.

The WAG is changing. We are becoming more accessible, more community oriented, more engaged with Manitoba artists, more responsive to the donors of our collection, more open to partnerships, and more deliberate in our responsibility as stewards of the art that belongs to all Manitobans. While we are having a lot of fun here at the WAG, we take our responsibilities very seriously. Our role is to monitor, support, develop, and strengthen. Given our staff, volunteers, donors, and collection, it’s not hard to get excited about all of that. We invite you to join us.

Naomi Z. Levine
President, Board of Governors
“The Winnipeg Art Gallery is a cultural advocate for understanding and experiencing art and artmaking, and their vital place in our lives, work, and society.” This is our new vision statement for the WAG and for our future.

This past year we produced a new strategic plan that will guide us through our centennial year (2012–13) and towards our legacy goal—mounting a capital campaign to support the building of an Inuit Art Centre—the first of its kind in the world.

In reconfirming our mission as Canada’s oldest civic art museum and one of the country’s largest and most respected, we have focused on our critical role in the community—enriching, inspiring, and engaging people with the world of art. Today the WAG’s place is more important than ever—as a creative, relevant, and accessible forum where people of all ages and backgrounds gather to experience art and the cultural well-being of their communities. We see ourselves—the building, the collection, staff and volunteers, and the artists and cultures we present—as the lens that enables people to see more of life and society through the experience of art and artistic innovation.

For almost a century, the WAG has been building and presenting its collections and programs to local, national, and international audiences. Our art studio program, one of the largest in the country, has been going strong for 75 years. Literally thousands of children and adults have taken an art class at the WAG, and many of them have gone on to become practising artists. With our world-renowned Inuit art collection, which makes up the largest part of our permanent collection, we’ve organized more exhibitions and published more books on Inuit art than any other museum anywhere. Our collection of European Old Master paintings is the finest west of Toronto, and our Canadian collection, from historical to contemporary, is one of the country’s best. And for the first time in many years, we have returned our gallery spaces to a balanced presentation of the permanent collection and temporary exhibitions—giving our visitors more insight, more opportunities, and more connections to the world of art.

This past spring we launched the myWAG campaign with a bold and clear message: the WAG belongs to our citizens and visitors. Looking ahead—to our centennial, an historical capital campaign, and the planning of Canada’s Inuit Art Centre—we have many reasons to celebrate and grow. And through this exciting journey forward and northward we all have the opportunity to embrace the vision of the Winnipeg Art Gallery—encouraging a meaningful engagement with art and its global message.

Stephen D. Borys, PhD, MBA
Director
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Glenda Birney-Evans (President)
On behalf of the Trustees of The Winnipeg Art Gallery Foundation Inc., I am pleased to report on the Foundation’s activities over the past year.

The purpose of the Foundation is to help secure the future of The Winnipeg Art Gallery through the increase and management of our endowed funds. Established in 1978, the Foundation has grown through the substantial support of the Volunteer Associates of The Winnipeg Art Gallery as well as generous donations from individuals, corporations, and foundations. Annually, some of the Foundation’s revenue is transferred to the Gallery for purposes that include the acquisition of artwork, investment in technology and infrastructure, and exhibitions.

Last year the Foundation transferred $400,000 of capital to the Winnipeg Art Gallery Legacy Fund, a new fund established at The Winnipeg Foundation in celebration of the WAG’s upcoming centenary. Annual grants will be made to the Gallery from the Legacy Fund, to be used at the Gallery’s discretion. We acknowledge the contributions of The Dorothy Strelsins Foundation and the Norwell Estate, whose gifts, together with other funds in The Winnipeg Art Gallery Foundation, assisted in the creation of the Legacy Fund.

I offer our Board’s sincere thanks to all those who continue to support the Gallery through gifts and volunteer efforts. Your contributions help The Winnipeg Art Gallery maintain and build its reputation of excellence in programming and collecting. As well, I extend my appreciation to the Trustees of the Foundation who devote their time and expertise throughout the year; I greatly appreciate their counsel and commitment.

Richard L. Yaffe
President
The Volunteer Associates have many fundraising projects through the course of the year such as our annual Stamp Sale. Our five-star Travel Tours this past year took globetrotting Winnipeggers to Spain and Morocco, and on a luxurious cruise down the Danube with visits to Budapest, Vienna, and Prague. Our Home Tour, which each September offers a look into some of our city’s most elegant or unusual homes, took a new turn this year by focusing on the homes of a single architect, Lloyd W. Sector. It attracted 600 visitors.

Last year we raised more than $25,000 from these initiatives which provided scholarships to Studio Programs, support for the exhibition *Through the Eyes of a Child*, and contributions to the Clara Lander Library and the Winnipeg Art Gallery Foundation.

Last year, members of the Volunteer Associates put in over 45,000 hours organizing these events. New members are always welcome with opportunities to participate in Study Groups and other education events, to join one of the planning committees, volunteer at WAG events, or help out at the gift shop and art rental and sales.

All our activities receive very gracious support from Dr. Stephen Borys and the staff at the WAG, as well as the Board of the Governors, chaired by Naomi Levine.

Glenda Birney-Evans  
President
As the premiere art museum in Manitoba, the WAG plays a vital role in the community—enriching, inspiring, and engaging people with the world of art. Still a year out from our centennial year, more than 70 volunteers have already been recruited, working together over the past year to research, plan, and help execute a spectacular centennial year with landmark exhibitions, an interactive website, and events that reach out to the community. The Centennial’s boldest legacy, though, will be the creation of the Inuit Art Centre to house the largest and most important contemporary Inuit art collection in the world. It is a year everyone will want to be a part of!

The history of the Winnipeg Art Gallery, from its founding in 1912 as Canada’s first civic art gallery to its role a century later as one of the country’s leaders in the visual arts, is highlighted by a succession of inspired museum professionals and academics, business and civic officials, and volunteers and donors who embraced the idea that the cause of art is the cause of the people.

A century ago, the Western Art Association and the Manitoba Society of Artists together lobbied for the creation of a civic art gallery to be a “civilizing influence” on what was a somewhat lively wild west town. Their voice was heard when leading Winnipeg businessmen James McDiarmid, W.J. Bulman, and George Wilson pooled their resources to rent space in the newly opened Industrial Bureau building on Main St at Water, opening on December 16, 1912. Later, in 1933, the Gallery moved to the recently constructed Civic Auditorium (now the Provincial Archives) and only found a permanent home in 1971 when community leaders once again came together to support the construction of the building at 300 Memorial. The iconic Modernist building stands as a landmark for Winnipeg, serving to safeguard and showcase a collection of over 24,000 art works on behalf of the citizens of this province.

“Group taken immediately after the opening of Winnipeg’s new Art Gallery, in the Exposition Building of the Winnipeg Industrial Bureau. The opening exposition was of the works of Canadian artists, under the direction of the Royal Canadian Academy, three members of which (shown in the photograph) visited Winnipeg to assist at the opening ceremonies.” From the left, back row: Charles F. Roland, Commissioner, Winnipeg Industrial Bureau; James McDiarmid (chairman); and George Wilson, members of the Art Committee of the Winnipeg Industrial Bureau. Front row: F.C. Challoner, R.C.A.; Homer Watson, R.C.A., Doon, Ont.; Maurice Cullen, R.C.A., Montreal; W.J. Bulman, President, Winnipeg Industrial Bureau.
Dr. Ferdinand Eckhardt (WAG Director 1953–1974) on the building site of the new WAG in 1972. Photo: Eckhardt-Gramatté Foundation

Want to learn more or volunteer? Email communications-coordinator@wag.ca
The exhibition program of 2010/11 continued to highlight the breadth and wealth of the Winnipeg Art Gallery’s permanent collection. *The Collection on View* expanded at times across eight galleries: galleries 1 to 4, as well as the Muriel Richardson Auditorium Gallery, the Rooftop Sculpture Garden, the Mezzanine Gallery, and the Skylight Gallery.

The focus of a major publication and significant exhibition was *Kiugak Ashoona: Stories and Imaginings from Cape Dorset*. Kiugak Ashoona enjoys the longest artistic career of any living Cape Dorset artist, dating back to the late 1940s. His sculptures and drawings reveal strong shamanic content and inform greatly on Inuit culture. Drawing from the WAG’s collection as well as numerous public and private collections, the exhibition provided vital documentation of this senior artist’s production. Curator Darlene Coward Wight visited Cape Dorset and Yellowknife to interview the artist.

Two other WAG-produced exhibitions drew significant attention to the work of local senior artists Eva Stubbs and Wanda Koop. *Eva Stubbs: The Rough Ideal* surveyed over 50 years of artistic accomplishments by this important sculptor. Curator Andrew Kear drew work from the WAG’s permanent holdings as well as over 30 public, corporate, and private collections. The exhibition explored the artist’s deeply personal work as well as its broader connections to the universal human experience.
Kiugak Ashoona: Stories and Imaginings from Cape Dorset. Photo: Rebecca Whitney
Acclaimed Winnipeg artist Wanda Koop was the subject of a major retrospective exhibition, *Wanda Koop...On the Edge of Experience*. Curated by WAG Curator Mary Reid, this exciting project was a co-production with the National Gallery of Canada which hosted the exhibition following the WAG’s premiere. The exhibition presented a selection of Koop’s large-scale signature paintings ranging in date from 1983 to the present, as well as providing visitors with a chance to explore the artist’s creative process through a recreation of her impressive studio environment. To complement the exhibition, Koop worked in collaboration with choreographer Jolene Bailie, lighting designer Hugh Conacher, and sound designer Susan Chafe to create *Hybrid Human*, a contemporary dance piece that interacted with Koop’s paintings and the gallery installation. This very successful project investigated artificial intelligence, robotics, and the human body’s integration and understanding of how we experience the world.

Ending the year was the presentation of the major touring exhibition *The Baroque World of Fernando Botero* highlighting one-hundred works from the artist’s personal collection. Botero, perhaps the best known Colombian artist practising today, works on a grand scale with large canvases and monumental sculptures. Through this exhibition, Winnipeg and Manitoba audiences were introduced to Botero’s lively and vibrant paintings, delicate drawings, and sensual sculptures. His works speak to art historical precedent, Colombian culture and politics, autobiography, memory, violence, and social excess. *The Baroque World of Fernando Botero* provided audiences with the opportunity to explore the work of an artist who chose not to conform, instead opting to follow his own personal vision.
Wanda Koop...On the Edge of Experience

We Are Sorry
APRIL 1, 2010–MARCH 31, 2011
All exhibitions organized by the Winnipeg Art Gallery unless otherwise indicated.

The Collection on View:
Art on a Paper Ground
February 19, 2010–February 6, 2011

The Collection on View:
The Modernist Tradition 1870–1950
February 19, 2010–ongoing

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

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

The Collection on View: 20th Century Sculpture
April 1–September 26, 2010

Andrew Qappik: Pangnirtung Memories
April 29–August 1, 2010

The Collection on View: Highlights of Inuit Sculpture
May 5, 2010–ongoing

The Collection on View: Ian Wallace: The Summer Script
May 14–August 1, 2010

Diana Thorneycroft: Canada, Myth and History, Group of Seven Awkward Moments
June 12–August 22, 2010
Organized by the McMichael Canadian Art Collection

Eva Stubbs: The Rough Ideal
December 17, 2010–March 20, 2011

Close Encounters: The Next 500 Years, International Exhibition of Contemporary Indigenous Art
February 11–September 9, 2011
Organized by Plug-In ICA and the Winnipeg Art Gallery

The Collection on View:
André Kertész: Shadow Marks
February 11–September 9, 2011

The Nude in Modern Canadian Art, 1920–1950
June 17–August 22, 2010
Organized by the Musée national des beaux-arts du Québec

Kiugak Ashoona: Stories and Imaginings from Cape Dorset
August 19–December 5, 2010

Wanda Koop...On the Edge of Experience
September 11–November 21, 2010

Nunavik North of 60°
October 16, 2010–April 3, 2011

Bisham Abbey Tapestries

The Baroque World of Fernando Botero
December 9, 2010–February 27, 2011
Organized by Art Services International

We Are Sorry
An installation by Cathy Busby
June 12–August 31, 2010
In partnership with the Truth and Reconciliation Commission of Canada

In partnership with the Truth and Reconciliation Commission of Canada
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.

**Andrew Qappik: Pangnirtung Memories**  
Essay by Darlene Coward Wight  
ISBN: 978-0-88915-005-8

**Eva Stubbs: For the Love of Creation**  
Essays by Marilyn Baker, Stephen Borys, Patricia Bovey, Faye Hellner, Leonard Marcoe, and Andrew Kear  

**Kiugak Ashoona: Stories and Imaginings from Cape Dorset**  
Essays by Darlene Coward Wight and Marie Routledge  

**Wanda Koop... On the Edge of Experience**  
Winnipeg Art Gallery in collaboration with the National Gallery of Canada, Ottawa  
Essays by Mary Reid, Robin Laurence, Josée Drouin-Brisebois  
JEAN (HANS) ARP  
French, 1887–1966  
*Daphné II*, 1960  
Bronze, 2/3, 155 x 42 x 42 cm  
Gift of George T. and Tannis M. Richardson, St. Germain  
2011-1

ELEANOR BOND  
Canadian, b. 1948  
*Pet*, (from *The Winnipeg Alphabestiary* series), 2005  
Oil on gessoed paper, 29.2 x 36.2 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-54

FRANCIS FITZ ROY DIXON  
Canadian, 1856–1914  
*Little Metis*, 1913  
Watercolour on paper, 25.4 x 45.7 cm  
2010-95

* Cascades Gatineau*, 1901  
Watercolour on paper, 25.4 x 35.6 cm  
2010-97

* Cascades Gatineau*, 1913  
Watercolour on paper, 25.4 x 44.5 cm  
2010-96

Gifts of the L’Institut Canadien de Québec, Québec City

DANIEL DUECK  
Canadian  
*Narwhal*, (from *The Winnipeg Alphabestiary* series), 2005  
Acrylic, crayon, glitter, latex, graphite, paper on paper, 35.6 x 27.9 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-44

MICHAEL DUMONTIER  
Canadian, b. 1974  
*Jellyfish*, (from *The Winnipeg Alphabestiary* series), 2005  
Paper, acrylic on gessoed paper, 35.6 x 27.9 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-54

AGANETHA DYCK  
Canadian, b. 1937  
*Bees, The Ancients*, (from *The Winnipeg Alphabestiary* series), 2005  
Beeswax, honeybee markings, coloured ink, thread on canvas, 33 x 128.3 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-49

CLIFF EYLAND  
Canadian, b. 1954  
*Xmas Beast All Occasion Card*, (from *The Winnipeg Alphabestiary* series), 1994  
Mixed media on masonite, 2/2, 8.9 x 14.3 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-62

H. VALENTINE FANSHAW  
Canadian, 1878–1940  
*Wheat Harvesting Near Winnipeg*, c. 1920  
Watercolour on paper, 29 x 38.4 cm  
Gift of Robert and Margaret Hucal, Winnipeg  
2011-3
Shaun Morin (Canadian, b. 1979), *Zebra*, from the series *The Winnipeg Alphabestiary*, 2005. Oil on canvas, 25.4 x 22.9 cm. Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. 2010-48

In 2010 the WAG was fortunate to have had the opportunity to acquire *The Winnipeg Alphabestiary*, a special project conceived and executed by international arts publication Border Crossings to mark its 25th anniversary. Border Crossings has played a significant role in the encouragement and promotion of Winnipeg artists locally, nationally, and internationally. The criteria for the artist selection was straightforward: all 26 creators call Winnipeg home. Whether these artists were currently living in the city or not was irrelevant as it is through their practices that Winnipeg has earned an international reputation for artistic excellence. The work also had to be representational in its form, which resulted in many exquisite drawings and paintings.
BARBARA HEPWORTH  
English, 1903–1975  
*Bronze Form (Patmos)*, 1962  
Bronze, 6/7, 71 x 97 x 23 cm  
Gift of George T. and Tannis M. Richardson, St. Germain  
2011-2

SIMON HUGHES  
Canadian, b. 1973  
*Ice Swan, Natural Habitat*, (from the *Winnipeg Alphabestiary* series), 2005  
Watercolour on paper, 27.9 x 21.6 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-53

STEPHENV HUTCHINGS  
Canadian, b. 1948  
*Roads*, (from the *Landscapes for the End of Time* series), 2009–2010  
Charcoal, oil on canvas, 243.8 x 548.3 cm  
Gift of the artist, Ottawa  
2010-86

SARAH ANNE JOHNSON  
Canadian, b. 1976  
*Unicorn*, (from the *Winnipeg Alphabestiary* series), 2005  
Acrylic on cardboard, 21.6 x 27.9 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-61

HENRI JULIEN  
Canadian, 1851–1908  
*Untitled (Portrait d’un notable de l’époque)*, c. 1900  
Oil on canvas, 35.7 x 20.8 cm  
Gift of the L’Institut Canadien de Québec, Québec City  
2010-98

WANDA KOOP  
Canadian, b. 1951  
*Ape*, (from the *Winnipeg Alphabestiary* series), 2005  
Acrylic on canvas, 61 x 45.7 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-38

WANDA KOOP  
*Untitled (Native Fires)*, 1996  
Acrylic on canvas, 300 x 401 x 6 cm  
Gift of the artist, Winnipeg  
2010-113

WILLIAM KURELEK  
Canadian, 1927–1977  
*Untitled (Negrich Family Threshing Outfit)*, c. 1972  
Oil, graphite on masonite, 44.7 x 77.5 cm  
Gift of the Estate of Nadia Negrich, Calgary, and the Estate of Michael Andrew Negrich, Winnipeg  
2010-100

*Hunger Strike in Ottawa for Valentyn Moroz*, 1974  
Oil, graphite on masonite, 95 x 61.1 cm  
2010-81

*Superstition: Man’s Instinct to Believe and Worship is Irrepressible* (from the *Burning Barn* series), 1968  
Oil on masonite, 61 x 50.8 cm  
2010-102

Gifts of Robert and Margaret Hucał, Winnipeg

DRUE LANGLOIS  
Canadian, b. 1972  
*Megalosaurus*, (from the *Winnipeg Alphabestiary* series), 2005  
Watercolour on paper, 27.9 x 21.6 cm  
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.  
2010-43
MICAH LEXIER
Canadian, b. 1960
All Numbers Are Equal (Nesbitt Version), 2003
Enamel paint on waterjet-cut aluminum, 335 x 190.4 cm
Gift of Michael F.B. Nesbitt, Winnipeg 2011-91 to 9

ARTHUR LISMER
Canadian, 1885–1969
Untitled (Natives of Bechuanaland), c. 1936–1937
Oil on canvas board, 30.3 x 40.3 cm
Gift of the Estate of Jeremy J. A. Fry, Winnipeg 2010-99

BONNIE MARIN
Canadian, b. 1965
Woodpeckers, 2005
Wax, Xerox on wood, 48.3 x 34.3 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. 2010-47

SIR JOHN EVERETT MILLAIS
English, 1829–1896
Afternoon Tea (or The Gossips), 1889
Oil on canvas, 104.5 x 133.3 cm
Gift of the Everett Family, Winnipeg, from the Everett Collection, in memory of Patricia Everett 2009-334

SHAUN MORIN
Canadian, b. 1979
Zebra, (from The Winnipeg Alphabestiary series), 2005
Oil on canvas, 25.4 x 22.9 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. 2010-48

ALEXANDER J. MUSGROVE
Canadian, 1882–1952
Country Elevator with Horses and Field of Hay, c. 1920
Watercolour on paper, 31.7 x 40 cm 2011-4
Shack and Walkway over Water, n.d.
Etching on paper, 5/15, 32 x 22.5 cm 2011-5
The Prairie Bridge, n.d.
Colour woodcut on paper, 10/50, 23.2 x 29.1 cm 2011-6
Gifts of Robert and Margaret Hucal, Winnipeg

KIM OUELLETTE
Canadian, b. 1963
Fruit Fly, (from The Winnipeg Alphabestiary series), 2005
Thread on wool blanket, 21.6 x 25.4 x 2.5 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. 2010-51

GEORGE PEPPER
Canadian, 1903–1962
Emergence, n.d.
Ink wash, coloured pencil, graphite on paper, 27.7 x 41.8 cm
Gift of Robert and Margaret Hucal, Winnipeg 2011-7

CHRISTIANE PFLUG
Canadian, 1936–1972
Still Life with Clock-Face and Tiles, 1957
Egg tempera, damar varnish on canvas, 71.4 x 90.5 cm
Gift of the Pflug family, Toronto, in memory of Michael Hamilton Lucke 2010-103
ROBERT WAKEHAM PILOT
Canadian, 1898–1967
*Wing of Parliament Building*, Ottawa, Ontario, 1955
Oil on canvas, 55.9 x 71.1 cm
Gift from the Estate of Lorna Irene Eggertson, Winnipeg
2010-37

DOMINIQUE REY
Canadian, b. 1976
*Quokka* (from *The Winnipeg Alphabestiary* series), 2005
Oil on board, 50.8 x 40 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-58

MÉLANIE ROCAN
Canadian, b. 1980
*Yogi Bear*, (from the *Winnipeg Alphabestiary* series), 2005
Watercolour on paper, 19.1 x 14.6 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-63

WILLIAM RONALD
Canadian, 1926–1998
*Ohara*, 1970
Acrylic on canvas, 51 x 51 cm
Gift of the L’Institut Canadien de Québec, Québec City
2010-94
TIM SCHOUTEN
Canadian
*Horse (Untitled No. 1, In the Absence of Horses)*, (from *The Winnipeg Alphabestiary* series), 2005
Oil, oilstick, beeswax, microcrystal, wax, gold leaf on masonite, 22.9 x 30.5 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. 2010-41

DONALD A. SMITH
Canadian, 1917–2002
*Birds Hill*, 1941
Watercolour on paper, 37.8 x 47.5 cm 2010-69

*Red River Fishing Boats, Winnipeg*, 1938
Watercolour on paper, 36.8 x 53.3 cm 2010-70

*Italy*, 1945
Watercolour on paper, 47 x 60.3 cm 2010-71

*Birds Hill*, 1949
Watercolour on paper, 49 x 66.6 cm 2010-72

*Sand Tower, Winnipeg*, 1937
Watercolour on paper, 47 x 65.4 cm 2010-73

*Road to the Lakes*, 1940
Watercolour on paper, 52.1 x 69.9 cm; 53.3 x 73 cm 2010-74.1 and 2

*Sketch at Elm Beach, Red River*, 1939
Watercolour on paper, 22.8 x 30.3 cm 2010-75

*Broadway at Night*, 1938
Watercolour on paper, 33 x 25.4 cm 2010-76

*Gilgo Park – Near Jones Beach, New York*, 1938
Watercolour on paper, 27 x 28.8 cm 2010-77

*Central Park, NY*, 1938
Watercolour on paper, 26.7 x 29.2 cm 2010-78

*Looking Down on Garden – London*, 1946
Watercolour on paper, 31.1 x 44.5 cm 2010-79

*Untitled (Abstract)*, c. 1955
Oil on masonite, 68.5 x 57.2 cm 2010-80

*Along the Red River*, c. 1930–1939
Watercolour on paper, 29.2 x 39.4 cm 2010-85

Gifts of Mrs. Mary Ellen Smith, Palgrave

EVA STUBBS
Canadian, b. 1925
*Citizens Hall of Fame Medallion*, c. 1987
Bronze, marble, 6/10, 29.5 x 16.2 x 6.4 cm
Gift of Robert and Margaret Hucal, Winnipeg 2011-8

ANDREW VALKO
Canadian, b. 1957
*Leopard*, (from *The Winnipeg Alphabestiary* series), 2005
Acrylic on panel, 40.6 x 25.4 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. 2010-42

*Christiane Pflug.*
Still Life with Clock-Face and Tiles, 1957. 71.4 x 90.5 cm
HENDRIK FRANS VAN LINT (CALLED LO STUDIO)
Flemish, 1684–1763
Landscape with Figures and Classical Ruins, c. 1720
Oil on panel, 26.5 cm (d)
2010-67

Landscape with Rest on the Flight into Egypt, c. 1720
Oil on panel, 26.5 cm (d)
2010-68
Gifts from the Estate of Lorna Irene Eggertson, Winnipeg

BILL VAZAN
Canadian, b. 1933
Untitled, n.d.
Stone, 106.9 x 91.4 x 60.9 cm
2010-34

Untitled, n.d.
Stone, 91.4 x 91.4 x 60.9 cm
2010-35

Untitled, n.d.
Stone, 106.9 x 76.2 x 60.9 cm
2010-36

Untitled, 1993
Stone, 76.2 x 76.2 x 61 cm
2010-108
Gifts of the artist, Montréal

HORATIO WALKER
Canadian, 1858–1938
Farmer Haying, c. 1885
Oil on canvas, 40.7 x 57.1 cm
Acquired with funds from the sale of Canadian Historical Art and funds from the Winnipeg Rh Foundation Inc.
2010-101

JANET WERNER
Canadian, b. 1959
Goat Girl, (from The Winnipeg Alphabestiary series), 2005
Oil on canvas, 45.7 x 35.6 cm
Acquired with funds from Michael F.B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-52

Rubber Lips, 1997
Oil on canvas, 66 x 55.9 cm
2010-104

Doulton/Pink Dress, 2004
Oil on canvas, 167.6 x 139.7 cm
2010-106

Spikey Hair, 2002
Oil on canvas, 121.9 x 106.7 cm
2010-107

Karen, 1999–2000
Oil on canvas, 139.7 x 118.1 cm
2010-105
Gifts of an anonymous donor

ADRIAN WILLIAMS
Canadian, b. 1974
Tiger, (from The Winnipeg Alphabestiary series), 2005
Felt, wool, plastic, wood on paper, 35.6 x 26.7 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-45
PRINTS AND DRAWINGS

STANLEY COSGROVE
Canadian, 1911–2002
*Nu allongé*, 1969
Charcoal on paper, 33 x 48.3 cm
Gift of the L’Institut Canadien de Québec, Québec City
2010-93

MARCEL DZAMA
Canadian, b. 1974
*The Kurmudgeon Finch*, (from *The Winnipeg Alphabestiary* series), 2005
Ink, watercolour on paper, 35.6 x 27.9 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-55

IVAN EYRE
Canadian, b. 1935
*Masks*, 1955
Intaglio on paper, 1/5, 30 x 39 cm
Gift of Robert and Margaret Hucał, Winnipeg
2010-82

ERICA EYRES
Canadian, b. 1980
*Dog (Striped Jacket)*, (from *The Winnipeg Alphabestiary* series), 2005
Ballpoint pen on paper, 29.2 x 19.7 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-50

Ivan Eyre. *Masks*, 1955. 30 x 39 cm
NEIL FARBER
Canadian, b. 1975
Snake, (from The Winnipeg Alphabestiary series), 2005
Coloured ink on paper, 22.9 x 22.9 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-60

WALTER GRAMATTÉ
German, 1897–1929
Nachlass, n.d.
Lithograph on paper, 61.2 x 40 cm
2010-109

Sonja, 1927
Etching on paper, 55.8 x 45.7 cm
2010-110

Self-Portrait, 1921
Lithograph on paper, 67.5 x 54.5 cm
2010-111

Gifts of Robert J. Gardner, Winnipeg

SHAWNA MCLEOD
Canadian, b. 1978
Cat (9 tries before you Die), (from The Winnipeg Alphabestiary series), 2005
Ink, watercolour, gouache, acrylic on paper, 59.7 x 45.7 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-39

DOUG MELNYK
Canadian, b. 1952
E is for Elephants, (from The Winnipeg Alphabestiary series), 2005
Ink, watercolour, paper on paper, 57.2 x 76.2 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-59

ALISON NORLEN
Canadian, b. 1962
Vulture, (from The Winnipeg Alphabestiary series), 2005
Pen, marker, watercolour on paper, 24.8 x 22.9 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-46

JON PYLYPCHUK
Canadian, b. 1972
Opossum, (from The Winnipeg Alphabestiary series), 2005
Graphite on paper, 22.9 x 29.9 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-56

TONY TASCONA
Canadian, 1926–2006
The Concert, 1951
Intaglio on paper, A/P, 45.7 x 33.2 cm
Gift of Robert and Margaret Hucal, Winnipeg
2010-84

DIANA THORNEYCROFT
Canadian, b. 1956
Rat Boy, (from The Winnipeg Alphabestiary series), 2005
Graphite, coloured pencil on paper, 48.3 x 39.4 cm
Acquired with funds from Michael F. B. Nesbitt and the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-40

ESTHER WARKOV
Canadian, b. 1941
The Lion with Nude and Hunter, c. 1958–1961
Intaglio on paper, S/P, 36.4 x 44.3 cm
Gift of Robert and Margaret Hucal, Winnipeg
2010-83
ADAD HANNAH
Canadian, b. 1971

*The Raft of the Medusa (100 Mile House)* 4, 2009
C-Print on paper, 1/5, 100.5 x 133.5 cm
2010-31

*The Raft of the Medusa (100 Mile House)* 7, 2009
C-Print on paper, 3/5, 100.5 x 123.3 cm
2010-32

Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation and with funds from the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada

**PHOTOGRAPHS**

**INUIT ART**

**TATAGA AKPALEEAPIK**
Grise Fiord, 1911–unknown
*Amautik*, 1970
Cotton fabric, wool duffle, various trims, finger-woven sash, cotton thread, 147 cm (length)
Gift of Jill Oakes and Rick Riewe, Winnipeg 2011-14

**GOOTA ASHOONA**
Yellowknife/Cape Dorset, b. 1967
*The Story of Nuliajuk*, 2009
Whale bone, 84 x 110 x 33 cm
Acquired with funds from the Winnipeg Rh Foundation Inc. and with funds from the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada 2010-26
Andrew Qappik. *People of Pangnirtung*, 2009. 91.5 x 122 cm

JOE JAW ASHOONA
Yellowknife/Cape Dorset, b. 1989
*Hunters’ Territory*, 2010
Whale bone, stone, abalone, buffalo horn, metal, 19.3 x 12.7 x 5.2 cm
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc.
2010-92.1 and 2

LUCY ULAYOK KAVIOK
Arviat, b. 1935
*Amautik*, 1970s
Cotton fabric, glass beads, stroud, metal, coins, cotton thread, fox fur, 172 cm (length)
2011-10

*Amautik*, 1970s
Cotton fabric, glass beads, stroud, coins, metal bells, cotton thread, wolf fur, 173 cm (length)
2011-11

*Amautik*, 1970s
Cotton fabric, glass beads, stroud, metal coins, cotton thread, 169 cm (length)
2011-12

*Amautik*, 1980s
Cotton fabric, rick-rack trim, cotton thread, 186 cm (length)
2011-13

Gifts of Jill Oakes and Rick Riewe, Winnipeg

ANDREW QAPPIK
Pangnirtung, b. 1964
*People of Pangnirtung*, 2009
Oil on canvas, 91.5 x 122 cm
Acquired with funds from the Winnipeg Rh Foundation Inc. and with funds from the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada
2010-25

*Untitled (Polar Bear Attack)*, 1984
Graphite, coloured pencil on paper, 38.3 x 38.3 cm
Gift of H.G. Jones, Pittsboro
2010-66

ABRAHAM ANGHIK RUBEN
Paulatuk/Salt Spring Island, B.C., b. 1951
*Raven Creation*, 2002
Brazilian soapstone, jade, 57.2 x 45.7 x 27.9 cm
Gift of Ian and Vivian Reid, Vancouver
2010-65
Abraham Anghik Ruben (Salt Spring Island/Paulatuk, b. 1951), Raven Creation, 2002.
Brazilian soapstone, jade, 57.2 x 45.7 x 27.9 cm. Gift of Ian and Vivian Reid, 2010-65

Raven Creation explores the Western Arctic origin myth of Raven who created the first Man and Woman. Man’s eyes are wide in amazement (emphasized with the use of jade) while the Woman has yet to open her eyes. Raven’s eyes are bright as he observes the new life he is in the process of creating. The circular, revolving composition of the sculpture emphasizes the evolving nature of the story that is literally unfolding. The figures are tightly unified before they emerge into the world as separate entities.
DECORATIVE ARTS AND STUDIO PRODUCTION

MARTIN BROS.
English, active 1873–1923
**Grotesque Bird**, 1889
Stoneware, 19.3 x 11.8 cm (h x d)
Gift of an anonymous donor
2010-64.1 and 2

RICHARD MILETTE
Canadian, b. 1960
**Garniture with Leaf-Shaped Cartouches**, 2006–2007
Earthenware, glaze, decals, enamel, gold lustre, 30.2 x 16 cm (h x d) (1–3); 35.7 x 15.5 cm (h x d) (4–5)
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation and with funds from the Canada Council for the Arts Acquisition Assistance program/
Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada
2010-11 to 5

**Hydria 13-4179 with Portrait of Paul Éluard**, 1990
Ceramic, plaster, 39.1 x 40.3 x 30.7 cm
Gift of the artist, Montréal
2010-112

MORRIS & CO.
English, 1875–1940
**Ispahan: Woven textile**, 1889
Wool, 120 x 311 cm (l x w)
Designer: William Morris
2010-87

**Peacock and Dragon: Woven wall covering**, 1878
Wool, 163 x 195 cm (l x w)
Designer: William Morris
2010-89

**Peacock and Dragon: Woven wall covering**, 1878
Wool, 171 x 254 cm (l x w)
Designer: William Morris
2010-90

**Untitled: Woven textile**, c. 1890–c.1899
Wool, 113.5 x 198 cm (l x w)
2010-91

Gifts of an anonymous donor

MAURICE SAVOIE
Canadian, b. 1930
**Trieste**, 2009
Earthenware, mixed media, 47 x 52.5 x 24.5 cm
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation and with funds from the Canada Council for the Arts Acquisition Assistance program/
Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada
2010-33
Ceramic, plaster, 39.1 x 40.3 x 30.7 cm. Gift of the artist. 2010-112

This work continues Richard Milette’s investigation into the history of objects, the hierarchy of the arts, and the standards of value by which we view art. Milette appropriates the form and vocabulary of the ancient Greek hydria but instead of using a motif from a Greek narrative, he integrates Ferdinand Leger’s 1953 portrait of poet and surrealist Paul Éluard. Milette mimics the often damaged and conserved surface of ancient artifacts by casting the hydria as if broken and shattered. The work refers to museum practice and the value judgments viewers set upon seeing a work of art placed on display. By working with traditional and identifiable historical forms, Milette confronts and debates ideas of art and craft, high and low, surface and content.
LOANS TO EXTERNAL ORGANIZATIONS

**National Gallery of Canada**, Ottawa, Ontario, for the exhibition **Carl Beam**:

**CARL BEAM**
Canadian, 1943–2005

*New World Koan*, 1996–1997
Photo-transfer, ink, graphite, acrylic on paper, 77 x 57.5 cm
G-97-333

**McMichael Canadian Art Collection**, Kleinburg, Ontario, for the exhibition **Defiant Spirits: The Modernist Revolution of the Group of Seven**:

**LIONEL LEMOINE FITZGERALD**
Canadian, 1890–1956

*Untitled (Summer Afternoon, The Prairie)*, 1921
Oil on canvas, 107.2 x 89.5 cm
L-90

**DAVID BROWN MILNE**
Canadian, 1882–1953

*The Boulder*, 1916
Oil on canvas, 61.7 x 66.7 cm
G-62-12

**Two Rivers Gallery**, Prince George, British Columbia, for the exhibition **Reva Stone: Future Self**:

**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
2009-36
Glenbow Museum, Calgary, Alberta, for the exhibition **Riopelle: The Glory of Abstraction**:

JEAN-PAUL RIOPELLE  
Canadian, 1923-2002  
*Untitled (Vallée)*, 1949-1950  
Oil on canvas, 200.7 x 150.5 cm  
G-78-74

Musée national des beaux-arts du Québec, Quebec City, Quebec, for the exhibition **Marc-Aurèle Fortin: The Experience of Colour**:

MARC-AURÈLE FORTIN  
Canadian, 1888–1970  
*View of Montreal*, 1915  
Oil on canvas, 76.8 x 91 cm  
1536.012

Gallery One One One, University of Manitoba, Winnipeg, Manitoba, for the exhibition **27 X Doug: Portraits by Larry Glawson**:

LARRY GLAWSON  
Canadian, b. 1952  
*Untitled (Doug in swimming pool with Eileen)*, 1982  
Silver print on paper, 7/12, 19.5 x 19.5 cm  
G-84-98

The Robert McLaughlin Gallery, Oshawa, Ontario, for the exhibition **William Ronald: The Central Image Works**:

WILLIAM RONALD  
Canadian, 1926–1998  
*Scotch*, 1960  
Oil on canvas, 193.5 x 154.8 cm  
1535.016


SUZY LAKE  
Canadian, b. 1947  
*A One Hour (Zero) Conversation with Allan B.*, 1973  
Gelatin silver print, felt pen on paper, 63.5 x 105.8 cm  
G-83-240

Vancouver Art Gallery, Vancouver, British Columbia, for the exhibition **Ken Lum**:

KEN LUM  
Canadian, b. 1956  
*Moutnies & Indians*, 1989  
Colour print, pressed paper vinyl film letters on Plexiglas, 204 x 124.5 cm  
G-89-1502

*Melly Shum Hates Her Job*, 1989  
Colour print, pressed paper vinyl film letters on Plexiglas, 124.5 x 230.3 cm  
G-91-111

Glenbow Museum, Calgary, Alberta, for the exhibition **Stephen Hutchings: Landscapes for the End of Time**:

STEPHEN HUTCHINGS  
Canadian, b. 1948  
*Roads*, 2009–2010  
Charcoal, oil on canvas, 243.8 x 548.3 cm  
2010-86

Mayberry Fine Art, Toronto, Ontario, for the exhibition **A.J. Casson**:

ALFRED JOSEPH CASSON  
Canadian, 1898–1992  
*Aftermath*, 1944  
Oil on canvas, 97.1 x 114.3 cm  
1535.002

*Farmhouse at Sundown*, 1930  
Oil on panel, 42 x 46.7 cm  
1536.004

*Summer Morning*, 1948  
Oil on canvas, 76.6 x 91.8 cm  
1536.006
NEW INITIATIVES

Experiencing art is fulfilling due to its aesthetic qualities. However, at times this experience can be heightened when art is used as a lens through which to view new perspectives, in turn transforming how we see ourselves and others. Art-making similarly is a creative outlet for many, and for some, a therapeutic revelation. The WAG offers a vast array of programs that speak to the varying levels of interaction that is possible through art.

By providing an accessible, creative forum where people of all ages and backgrounds can gather to experience art and culture, the collective wellbeing of our city is immeasurably enriched. As the WAG recognizes and responds to this need, new programs and partnerships are growing our connections to and throughout our community.

Our participation in Nuit Blanche, part of the national Culture Days program, began with the public opening of the exhibition Wanda Koop...On the Edge of Experience, enhanced by Hybrid Human, a performance/installation incorporating Koop’s paintings, video projections, and the contemporary dance of choreographer Jolene Bailie, set against a sound piece by Susan Chafe and lighting design by Hugh Conacher. The free dusk to dawn night included dancing, mask-making, poetry, tarot card readings, interactive video game art, and screenings of classic cult films that drew in an astonishing 4,600 people of all ages.

Sculptural Vocabularies, the first Canadian symposium ever to focus on contemporary Canadian women sculptors, attracted artists from across Canada with attendance double the anticipated number. We also ran a

The public opening of Wanda Koop...On the Edge of Experience kick-started our first Nuit Blanche event which attracted 4,600 visitors looking for the art experience. Photo: David Lipnowski, Winnipeg Free Press
one-day creative writing workshop, facilitated by Manitoba writers Debbie Schnitzer and Marjorie Anderson, in connection with the exhibition *The Baroque World of Fernando Botero*. The enthusiasm of the attendees was so positive that we will be launching a 4–6 week creative writing course in 2011–2012 in connection with our winter exhibitions including *American Chronicles: The Art of Norman Rockwell*.

In December over 100 children and their parents gathered to greet Santa, make special holiday ornaments, and indulge in cookies and hot chocolate at our first Christmas tree trimming party. The response was so enthusiastic that it will become an annual event.

Our WAG Your Flag for Canada art contest drew hundreds of entries from school children all over the province, and the results were displayed on a huge banner which hung on the outside of the building all summer.

One of the highlights of our Father’s Day Open House was the opportunity to sign up for an exclusive tour of our art storage vaults—the first time the public have ever been allowed into this very controlled space. Visitors also loved the chance to become part of a video being shot by visual artist Diana Thorneycroft and filmmaker Norma Bailey.

Whether it was the excitement over the royal wedding or just people wanting a good party, the London Calling theme of Art & Soul attracted a sell-out crowd from bobbies to Beckhams, Elton John to HM herself.
CONTINUING PROGRAMS

Striving to be creative and relevant, school programs such as Math in Art and Eco-art help students explore various aspects of art and relate it to interdisciplinary studies. Other programs explore themes such as where artists get their inspiration, interpreting what artists are trying to say, exploring various artistic mediums, even imagining life in an Inuit community or creating stories around certain artworks.

Our Student Art Board staged several events over the year, including a visit to artist Wanda Koop’s studio, a wonderful way of drawing teens into the world of art. Family Sundays and Young Weekends continue to offer families the chance to share art-making and art-learning together. We even helped five Brownie troops get their visual arts badge! Double Take and Birthday pARTies continue to grow in popularity.

PARTNERSHIPS

Program partnerships are an important part of WAG activities, expanding our audience range and helping us reach further into the community. Wanda Koop’s exhibition was a partnership with the National Gallery of Canada, while Mentoring Artists for Women’s Art (MAWA) partnered with us for Sculptural Vocabularies. With the University of Manitoba’s Institute for the Humanities, we presented talks by Erik Thomson and Jorge Nallim. The University’s Department of German and Slavic Studies and the Shevchenko Foundation worked with us to organize a screening of Zhorna (Stone Mill), a film by Ukrainian filmmaker Anna Gin that discussed the Holodomar of 1932–33. We also partnered with Manitoba Opera on a talk by Dr. William Baerg in advance of the Opera’s production of The Magic Flute. On the marketing front, the WAG continued to partner with other leading arts organizations to form a promotional collective under the brand of Culture on Every Corner. The Clara Lander Library worked with the University of Manitoba and Oseredok Ukrainian Cultural and Educational Centre on a joint archival community digitization website project called Prairie Prestige.

STUDIO PROGRAMS

The partnerships continued with Studio Programs as they worked with the young artists of Art City to create a mural which now hangs on the outside wall of the Storefront Studio. The annual Quantum program, which this year expanded to include high school students, sees young people taking art classes at the WAG, acting lessons at Prairie Theatre Exchange, and dance classes with the Royal Winnipeg Ballet, culminating in a performance in the Muriel Richardson Auditorium. For more than a decade we have partnered with Boeing Canada Technology and the Manitoba School for the Deaf for Sign for Art Classes. Investors Group, the Winnipeg Folk Festival, the Manitoba Society of Independent Animators, and PrairieView School of Photography are all long-time partners in helping students of all ages to discover the joys of creativity.

The WAG flew in Inuit artist Andrew Qappik for the installation of his exhibition Andrew Qappik: Pangnirtung Memories and to lead a stencil-making workshop. Studio Programs also hosted visitors from Shenzhen, China, in the fall and Michael Boss, Head of Studio Programs, returned the visit in January to explore possible partnerships with Yang Mythos Education.
These youngsters, taking advantage of our School Programs, acquire an early appreciation of art. Photo: Rebecca Whitney
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 the cumulative giving from April 1, 2010 to March 31, 2011.

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Panoramas: The North American Landscape in Art
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Tannis Richardson, Deborah Thorlakson, and Els Kavanagh were among those who attended the Gallery Ball. Photo: Erin Danzinger

Art & Soul: London Calling. Photo: Eric Au Studios

Guests at the Gallery Ball. From the left, Mr. Justice Richard Chartier; Lise Maheu; Hazel and Stephen Borys; Wins and Rae Bridgeman; Stephen Hunter; Wanda Koop. Photo: Erin Danzinger
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Bryce & Nicki Douglas
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April 1, 2010–March 31, 2011

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Elaine Jasson, Executive Assistant

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Helen Delacretaz, Chief Curator and Curator, Decorative Art and Fine Art
Mary Reid, Curator, Contemporary Art and Photography
Andrew Kear, Associate Curator, Historical Canadian Art
Darlene Wight, Curator, Inuit Art
Ellen Plouffe, Administrative Assistant, Curatorial and Museum Services

**Education**
Michael Boss, Art Educator, Studio Programs
Anna Wiebe, Associate Art Educator, Adult Programs
Aline Frechette, Youth Programs Coordinator (French)
Rachel Baerg, Youth Programs Coordinator (English)
Kenlyn Collins, Librarian, Clara Lander Library
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Laurie Taniguchi, School Programs Facilitator*
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Karen Kisiow, Registrar
Lisa Quirion, Collections Manager
Dan Donaldson, Gallery Technician, Vaults
Joy Stewart, Matting & Framing*
Radovan Radulovic, Conservator
Carey Archibald, Exhibition Designer/Head Installations
Steve Colley, Lead Technician
Ernest Mayer, Photographer
Peter Lohre, Chief Engineer
Doug Worthing, Assistant Engineer

**Development and Membership**
Alanna Keefe, Director of Development
Alisa Pihulak, Development Associate
Cathy Collins, Grants Officer
Doren Roberts, Special Events Coordinator

The art storage vaults were one of the highlight attractions during our June 2010 open house as Jasmina Jovanovic, Head of Museum Services, explains the secrets of art conservation. Photo: Rebecca Whitney
Marketing and Communications
Debra Fehr, Manager, Communications and Marketing
Heather Mousseau, Communications Coordinator
Lisa Friesen, Head Designer (on leave November 2010)
Kiersten Drysdale, Associate Designer

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Hugh Hansen, Accounting Manager
Jayne Colter, Accounting Associate
Brian Wolfe, Rental and Programs Coordinator
Jeannine Chesaitis, Education and Rentals Assistant
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Derek Elaschuk, A/V Technician*
Warren McNeil, A/V Technician*
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Jessica Carriere, Receptionist*

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Aiden Quiring, Art Rental and Sales Assistant/Secretary*
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Lindsay Ladobruk, Sales Assistant*
Gloria Lord, Sales Assistant*
Tanya Reid, Sales Assistant*
Samantha Jarmasz, Sales Assistant*
Barbara Kirkland, Sales Assistant*
Sylvia Matas, Sales Assistant*

Volunteer Associates
Kathy Kushpel, Volunteer Associates Secretary*

* Indicates part-time

Youth Program Co-ordinator Rachel Baerg leads an Art for Lunch exhibition tour. Photo: Rebecca Whitney

Art Educator Anna Wiebe and Chief Curator Helen Delacretaz were all smiles at the success of the Sculptural Vocabularies symposium in January 2011. Photo: Leif Norman

Team Winnipeg Familiarization Tour – Michael Boss, Head of Studio Programs, gives them a drawing lesson.
Operations % of Revenue

- Special Events: 3.2%
- Admission & Membership: 5.1%
- Donations: 10.3%
- Programs: 23.3%
- Federal Funding: 58.1%
- City of Winnipeg Funding: 46.6%
- Provincial Funding: 3.0%
- 8.5%

Operations % of Expenditure

- Special Events, Membership, & Development: 4.0%
- Building & Maintenance: 7.4%
- Marketing & Promotions: 7.8%
- Curatorial & Museum Services: 25.8%
- Programs: 26.1%
- Administration: 29.0%
Financial Statements of The Winnipeg Art Gallery
Year ended March 31, 2011

INDEPENDENT AUDITORS’ REPORT

To the Members of The Winnipeg Art Gallery

We have audited the accompanying financial statements of The Winnipeg Art
Gallery, which comprise the statement of financial position as at March 31, 2011,
the statements of operations and changes in net assets and cash flows for the year
then ended, and notes, comprising a summary of significant accounting policies
and other explanatory information.

Management’s Responsibility for the Financial Statements

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

Auditors’ Responsibility

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 comply with ethical
requirements and plan and perform the audit to obtain reasonable assurance about
whether the financial statements are free from material misstatement.

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

We believe that the audit evidence we have obtained is sufficient and appropriate
to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects,
the financial position of The Winnipeg Art Gallery as at March 31, 2011, and its
results of operations and its cash flows for the year then ended in accordance
with Canadian generally accepted accounting principles.

Signed “KPMG LLP”

Chartered Accountants

June 9, 2011
Winnipeg, Canada
**THE WINNIPEG ART GALLERY**

**Statement of Financial Position**

March 31, 2011, with comparative figures for 2010

<table>
<thead>
<tr>
<th>Fund</th>
<th>Operating Fund</th>
<th>Capital Fund</th>
<th>Works of Art Fund</th>
<th>Sir Peter Ustinov Fund</th>
<th>2011 Total</th>
<th>2010 Total</th>
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<tr>
<td><strong>Assets</strong></td>
<td></td>
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<tr>
<td><strong>Current assets:</strong></td>
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<td></td>
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<tr>
<td>Cash</td>
<td>–</td>
<td>$10,714</td>
<td>–</td>
<td>–</td>
<td>$10,714</td>
<td>$230,585</td>
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<tr>
<td>Restricted funds</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>300,000</td>
<td>200,000</td>
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<tr>
<td>Restricted funds (note 9)</td>
<td>300,000</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>300,000</td>
<td>200,000</td>
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<tr>
<td>Marketable securities</td>
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<td>–</td>
<td>–</td>
<td>2,641</td>
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<tr>
<td>Accounts receivable</td>
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<td>–</td>
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<td>Grants receivable</td>
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<td>–</td>
<td>–</td>
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<tr>
<td>Inventory</td>
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<td>Prepaid expenses</td>
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<td>–</td>
<td>216,470</td>
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<tr>
<td>Investment (note 8)</td>
<td>–</td>
<td>–</td>
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<td>–</td>
<td>62,922</td>
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<tr>
<td></td>
<td>1,269,289</td>
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<td>–</td>
<td>66,868</td>
<td>2,005,503</td>
<td>1,751,262</td>
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<tr>
<td>Inter-fund balances</td>
<td>577,789</td>
<td>(616,212)</td>
<td>38,423</td>
<td>–</td>
<td>–</td>
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<tr>
<td>Capital assets, net of amortization (note 3)</td>
<td>–</td>
<td>4,868,485</td>
<td>–</td>
<td>–</td>
<td>4,868,485</td>
<td>5,171,548</td>
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<tr>
<td>Collection (note 4)</td>
<td>–</td>
<td>–</td>
<td>33,373,020</td>
<td>–</td>
<td>33,373,020</td>
<td>25,542,935</td>
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<tr>
<td></td>
<td>1,847,078</td>
<td>$4,921,619</td>
<td>$33,411,443</td>
<td>$66,868</td>
<td>$40,247,008</td>
<td>$32,465,745</td>
</tr>
<tr>
<td><strong>Liabilities, Deferred Contributions and Net Assets (Deficiency)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current liabilities:</strong></td>
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<td></td>
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<tr>
<td>Bank indebtedness</td>
<td>$182,479</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>$182,479</td>
<td>$182,479</td>
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<tr>
<td>Accounts payable and accrued liabilities</td>
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<td>–</td>
<td>–</td>
<td>1,053,807</td>
<td>514,245</td>
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<tr>
<td>Vacation pay accrual</td>
<td>211,490</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>211,490</td>
<td>233,852</td>
</tr>
<tr>
<td>Deposits</td>
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<td>–</td>
<td>–</td>
<td>81,679</td>
<td>72,852</td>
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<tr>
<td>Term loan (note 5)</td>
<td>–</td>
<td>1,678,926</td>
<td>–</td>
<td>–</td>
<td>1,678,926</td>
<td>1,741,323</td>
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<tr>
<td></td>
<td>1,412,026</td>
<td>1,796,355</td>
<td>–</td>
<td>–</td>
<td>3,208,381</td>
<td>2,562,272</td>
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<td><strong>Deferred contributions:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Expenses of future periods (note 6)</td>
<td>566,167</td>
<td>70,144</td>
<td>–</td>
<td>–</td>
<td>636,311</td>
<td>415,695</td>
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<tr>
<td>Capital assets (note 6)</td>
<td>–</td>
<td>3,177,236</td>
<td>–</td>
<td>–</td>
<td>3,177,236</td>
<td>3,410,256</td>
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<tr>
<td>ASM working capital reserve funds (note 9)</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>300,000</td>
<td>200,000</td>
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<tr>
<td></td>
<td>866,167</td>
<td>3,247,380</td>
<td>–</td>
<td>–</td>
<td>4,113,547</td>
<td>4,025,951</td>
</tr>
<tr>
<td><strong>Net assets (deficiency):</strong></td>
<td>(431,115)</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>(431,115)</td>
<td>101,414</td>
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<td>Operating Fund</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>(122,116)</td>
<td>2,763</td>
</tr>
<tr>
<td>Investment in capital assets</td>
<td>–</td>
<td>–</td>
<td>33,411,443</td>
<td>–</td>
<td>33,411,443</td>
<td>25,696,800</td>
</tr>
<tr>
<td>Works of Art Fund</td>
<td>–</td>
<td>–</td>
<td>66,868</td>
<td>–</td>
<td>66,868</td>
<td>76,545</td>
</tr>
<tr>
<td>Sir Peter Ustinov Fund</td>
<td>–</td>
<td>–</td>
<td>33,411,443</td>
<td>–</td>
<td>33,411,443</td>
<td>25,696,800</td>
</tr>
<tr>
<td></td>
<td>(431,115)</td>
<td>(122,116)</td>
<td>33,411,443</td>
<td>66,868</td>
<td>32,925,080</td>
<td>25,877,522</td>
</tr>
<tr>
<td><strong>Commitments (note 7)</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>$1,847,078</td>
<td>$4,921,619</td>
<td>$33,411,443</td>
<td>$66,868</td>
<td>$40,247,008</td>
<td>$32,465,745</td>
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</table>

See accompanying notes to financial statements.

On behalf of the Board:

[Signatures]
Statement of Operations and Changes in Net Assets  
Year ended March 31, 2011, with comparative figures for 2010

<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>2011 Total</th>
<th>2010 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue:</strong></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td><strong>Grants:</strong></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Province of Manitoba:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>Culture, Heritage and Tourism</td>
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<td>$ –</td>
<td>$ –</td>
<td>$ –</td>
<td>$2,300,600</td>
<td>$3,318,680</td>
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<td>Manitoba Arts Council</td>
<td>8,810</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>8,810</td>
<td>–</td>
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<tr>
<td>Infrastructure</td>
<td>–</td>
<td>1,467,000</td>
<td>–</td>
<td>–</td>
<td>1,467,000</td>
<td>–</td>
</tr>
<tr>
<td>Other</td>
<td>22,608</td>
<td>45,349</td>
<td>–</td>
<td>–</td>
<td>67,957</td>
<td>21,053</td>
</tr>
<tr>
<td><strong>Total grants</strong></td>
<td>2,332,018</td>
<td>1,512,349</td>
<td>–</td>
<td>–</td>
<td>3,844,367</td>
<td>3,339,733</td>
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<td><strong>Government of Canada:</strong></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department of Canadian Heritage</td>
<td>8,370</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>8,370</td>
<td>34,834</td>
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<tr>
<td>Canada Council</td>
<td>134,000</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>134,000</td>
<td>147,000</td>
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<tr>
<td>Infrastructure</td>
<td>–</td>
<td>733,000</td>
<td>–</td>
<td>–</td>
<td>733,000</td>
<td>–</td>
</tr>
<tr>
<td>Other</td>
<td>6,885</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>6,885</td>
<td>12,284</td>
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<tr>
<td><strong>Total grants</strong></td>
<td>149,255</td>
<td>733,000</td>
<td>–</td>
<td>–</td>
<td>882,255</td>
<td>194,118</td>
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<td><strong>City of Winnipeg</strong></td>
<td>425,000</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>425,000</td>
<td>380,000</td>
</tr>
<tr>
<td><strong>Total grants</strong></td>
<td>2,906,273</td>
<td>2,245,349</td>
<td>–</td>
<td>–</td>
<td>5,151,622</td>
<td>3,913,851</td>
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<tr>
<td><strong>Earned:</strong></td>
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</tr>
<tr>
<td>Admissions</td>
<td>172,597</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>172,597</td>
<td>217,244</td>
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<tr>
<td>Memberships</td>
<td>82,176</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>82,176</td>
<td>87,224</td>
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<td>Donations</td>
<td>515,409</td>
<td>–</td>
<td>84,196</td>
<td>–</td>
<td>599,605</td>
<td>639,307</td>
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<tr>
<td>Donations of works of art at appraised value (note 4)</td>
<td>–</td>
<td>–</td>
<td>7,713,404</td>
<td>–</td>
<td>7,713,404</td>
<td>1,879,534</td>
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<tr>
<td>Special fund drives</td>
<td>161,791</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>161,791</td>
<td>168,332</td>
</tr>
<tr>
<td>Other earned revenue</td>
<td>661,526</td>
<td>120,000</td>
<td>–</td>
<td>3,946</td>
<td>785,472</td>
<td>766,289</td>
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<td>Retail</td>
<td>468,447</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>468,447</td>
<td>440,524</td>
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<tr>
<td>Volunteer Associates (note 11)</td>
<td>33,048</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>33,048</td>
<td>32,605</td>
</tr>
<tr>
<td>Amortization of deferred contributions</td>
<td>–</td>
<td>233,020</td>
<td>–</td>
<td>–</td>
<td>233,020</td>
<td>262,595</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>2,094,994</td>
<td>353,020</td>
<td>7,797,600</td>
<td>3,946</td>
<td>10,249,560</td>
<td>4,493,654</td>
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<tr>
<td><strong>Expenditures:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration, maintenance, security</td>
<td>2,013,559</td>
<td>2,397,779</td>
<td>–</td>
<td>–</td>
<td>4,411,338</td>
<td>2,927,243</td>
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<tr>
<td>Curatorial and museum services</td>
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<td>–</td>
<td>–</td>
<td>1,315,052</td>
<td>1,156,464</td>
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<td>Education, rent</td>
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<td>–</td>
<td>–</td>
<td>889,301</td>
<td>915,100</td>
</tr>
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<td>Memberships and development</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>140,210</td>
<td>152,358</td>
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<td>Marketing and promotion</td>
<td>353,622</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>353,622</td>
<td>362,131</td>
</tr>
<tr>
<td>Design, photograph, audio visual</td>
<td>220,034</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>220,034</td>
<td>149,650</td>
</tr>
<tr>
<td>Special fund drives</td>
<td>79,356</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>79,356</td>
<td>94,152</td>
</tr>
<tr>
<td>Retail</td>
<td>511,997</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>511,997</td>
<td>430,149</td>
</tr>
<tr>
<td>Volunteer Associates (note 11)</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>14,908</td>
<td>19,988</td>
</tr>
<tr>
<td>Donations (note 10)</td>
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<td>–</td>
<td>82,957</td>
<td>–</td>
<td>82,957</td>
<td>–</td>
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<tr>
<td>Amortization of capital assets</td>
<td>–</td>
<td>325,469</td>
<td>–</td>
<td>–</td>
<td>325,469</td>
<td>372,374</td>
</tr>
<tr>
<td><strong>Excess (deficiency) of revenue over expenditures</strong></td>
<td>(536,952)</td>
<td>(124,879)</td>
<td>7,714,643</td>
<td>3,946</td>
<td>7,056,758</td>
<td>1,827,896</td>
</tr>
<tr>
<td><strong>Net assets, beginning 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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<tr>
<td><strong>Inter-fund transfers (note 8)</strong></td>
<td>4,423</td>
<td>–</td>
<td>–</td>
<td>(4,423)</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Change in unrealized value of investment</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>(9,200)</td>
<td>(9,200)</td>
<td>10,147</td>
</tr>
<tr>
<td><strong>Net assets (deficiency), end of year</strong></td>
<td>(431,115)</td>
<td>(122,116)</td>
<td>33,411,443</td>
<td>66,868</td>
<td>32,925,080</td>
<td>25,877,522</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
Statement of Cash Flows
Year ended March 31, 2011, with comparative figures for 2010

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<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>$7,056,758</td>
<td>$1,827,896</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>325,469</td>
<td>372,374</td>
</tr>
<tr>
<td>Amortization of deferred contributions related to capital assets</td>
<td>(233,020)</td>
<td>(262,595)</td>
</tr>
<tr>
<td>Works of art donations</td>
<td>(7,713,404)</td>
<td>(1,879,534)</td>
</tr>
<tr>
<td><strong>Items not involving cash:</strong></td>
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<td></td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>325,469</td>
<td>372,374</td>
</tr>
<tr>
<td>Amortization of deferred contributions related to capital assets</td>
<td>(233,020)</td>
<td>(262,595)</td>
</tr>
<tr>
<td>Works of art donations</td>
<td>(7,713,404)</td>
<td>(1,879,534)</td>
</tr>
<tr>
<td><strong>Change in non-cash items related to operations:</strong></td>
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<tr>
<td>Accounts receivable</td>
<td>(21,893)</td>
<td>27,593</td>
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<tr>
<td>Grants receivable</td>
<td>(738,501)</td>
<td>1,747,609</td>
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<td>Inventory</td>
<td>35,029</td>
<td>1,415</td>
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<tr>
<td>Prepaid expenses</td>
<td>93,779</td>
<td>(84,570)</td>
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<tr>
<td>Accounts payable and accrued liabilities</td>
<td>539,562</td>
<td>(773,131)</td>
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<tr>
<td>Vacation pay accrual</td>
<td>(22,362)</td>
<td>17,751</td>
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<tr>
<td>Deposits</td>
<td>8,827</td>
<td>(25,423)</td>
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<tr>
<td>Deferred contributions related to expenses of future periods, net</td>
<td>220,616</td>
<td>(873,886)</td>
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<tr>
<td><strong>Financing activities:</strong></td>
<td>(449,140)</td>
<td>95,499</td>
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<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>(62,397)</td>
<td>(13,677)</td>
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<td><strong>Investing activities:</strong></td>
<td>37,603</td>
<td>86,323</td>
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<tr>
<td>Additions to capital assets</td>
<td>(22,406)</td>
<td>(5,146)</td>
</tr>
<tr>
<td>Acquisition of works of art</td>
<td>(116,681)</td>
<td>(47,332)</td>
</tr>
<tr>
<td><strong>Increase (decrease) in cash and cash equivalents:</strong></td>
<td>(139,087)</td>
<td>(52,478)</td>
</tr>
<tr>
<td>Cash and cash equivalents, beginning of year</td>
<td>681,500</td>
<td>552,156</td>
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<tr>
<td><strong>Increase (decrease) in cash and cash equivalents:</strong></td>
<td>$(550,624)</td>
<td>129,344</td>
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<tr>
<td><strong>Cash and cash equivalents, end of year:</strong></td>
<td>$130,876</td>
<td>$681,500</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents is comprised of the following:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$10,714</td>
<td>$230,585</td>
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<tr>
<td>Bank indebtedness</td>
<td>(182,479)</td>
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</tr>
<tr>
<td>Restricted cash</td>
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<td>200,000</td>
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<tr>
<td>Marketable securities</td>
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<td>250,915</td>
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<tr>
<td><strong>Cash and cash equivalents is comprised of the following:</strong></td>
<td>$130,876</td>
<td>$681,500</td>
</tr>
<tr>
<td><strong>Supplementary cash flow information:</strong></td>
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<tr>
<td>Interest paid</td>
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<td>$41,581</td>
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<tr>
<td>Interest received</td>
<td>3,596</td>
<td>7,161</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
Notes to Financial Statements
Year ended March 31, 2011

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 Shop 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. Capital assets:

Capital assets are comprised of:

<table>
<thead>
<tr>
<th></th>
<th>2011</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>5,223,527</td>
<td>3,098,478</td>
</tr>
<tr>
<td>Furniture, fixtures and equipment</td>
<td>5,149,264</td>
<td>4,477,088</td>
<td>672,176</td>
</tr>
<tr>
<td></td>
<td>$14,569,100</td>
<td>$9,700,615</td>
<td>$4,868,485</td>
</tr>
</tbody>
</table>

<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>$14,544,160</td>
<td>$9,372,612</td>
<td>$5,171,548</td>
</tr>
</tbody>
</table>

4. Collection:

The collection consists of approximately 26,133 (2010 - 24,555) works of art held in the public trust. During the year, the Gallery purchased works of art at a total cost of $116,681 (2010 - $47,322). Donations to the collection during the year included works of art with an appraised fair market value of $7,713,404 (2010 - $1,879,534).

5. Term loan:

As at March 31, 2011, the Gallery had a term loan of $1,678,926 outstanding with the Royal Bank of Canada (2010 - $1,741,323). Interest is charged at an annual rate of 3.92 percent and is payable monthly. The loan is repayable in full on October 1, 2011 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 November 2010, the Gallery increased the monthly payments to $10,618 comprising principal and interest on the loan.

6. 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>2011 Total</th>
<th>2010 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$305,402</td>
<td>$110,293</td>
<td>$415,695</td>
<td>$1,289,581</td>
</tr>
<tr>
<td>Contributions received</td>
<td>511,735</td>
<td>2,205,200</td>
<td>2,716,935</td>
<td>302,249</td>
</tr>
<tr>
<td>Amount recognized as revenue</td>
<td>(250,970)</td>
<td>(2,245,349)</td>
<td>(2,496,319)</td>
<td>(1,176,135)</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$566,167</td>
<td>$70,144</td>
<td>$636,311</td>
<td>$415,695</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>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$3,410,256</td>
<td>$3,672,851</td>
</tr>
<tr>
<td>Amount amortized to revenue</td>
<td>(233,020)</td>
<td>(262,249)</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$3,177,236</td>
<td>$3,410,256</td>
</tr>
</tbody>
</table>
7. 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>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 $92,000 due in the next fiscal year.

8. 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>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in Sir Peter Ustinov Fund, at fair value</td>
<td>$62,922</td>
<td>$72,122</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, $4,423 of the investment income was transferred to the Gallery (2010 - $5,068).

Included in Gallery expenditures is a contribution to the Foundation of $3,000 (2010 - $5,000) from the Volunteer Associates.

During the year, the Foundation contributed nil (2010 - $160,000) for the acquisition of works of art and to fund operating expenses, which has been recorded in donations earned.

Included in accounts receivable is nil (2010 - $114,107) due from the Foundation.

9. Working capital reserve:

During fiscal 2009, the Gallery entered into a five 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 fiscal 2011, the Gallery received a third instalment of $100,000 from ASM. 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, 2011, the Gallery had $300,000 (2010 - $200,000) held as restricted funds.

During the year, the Gallery incurred a Class 1 default under the agreement with ASM as a result of the deficit position for the year ended 2011 in the Operating Fund. The consequence of this default is a one year deferral of funding under the agreement. Funding eligibility will be restored following the 2012 fiscal year, so long as the Gallery meets all participation requirements as deemed necessary by ASM. Receipt of the remaining $200,000 of working capital funding will be received over a two year period.

The Working Capital Reserve funds may never be distributed to the Gallery, but rather, retained and invested in perpetuity and only the interest earned thereon distributed to the Gallery.
10. Winnipeg Art Gallery Legacy Fund:
   On February 11, 2011, the Gallery entered into an agreement with The Winnipeg Foundation to establish the Winnipeg Art Gallery Legacy Fund (the Fund) for the purpose of generating an annual grant to be used at the discretion of the Gallery’s Board of Governors in accordance with their charitable mandate. In accordance with the Agreement, during the year the Gallery transferred $82,957 of cash from the Works of Art Fund (Norwell Fund) into the Fund as a donation. This initial gift and any other gifts to the fund are irrevocable and shall be held and invested by The Winnipeg Foundation in perpetuity.

11. Volunteer Associates:
   The operating results of the Volunteer Associates are as follows:

<table>
<thead>
<tr>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue:</td>
<td></td>
</tr>
<tr>
<td>Art development and fund raising</td>
<td>$33,048</td>
</tr>
<tr>
<td>Expenditures:</td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>11,908</td>
</tr>
<tr>
<td>The Winnipeg Art Gallery Foundation Inc.</td>
<td>3,000</td>
</tr>
<tr>
<td></td>
<td>14,908</td>
</tr>
<tr>
<td>Excess of revenue over expenditures</td>
<td>$18,140</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. 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>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through the Eyes of a Child</td>
<td>$2,000</td>
</tr>
<tr>
<td>Scholarship and Studio Programs</td>
<td>1,018</td>
</tr>
<tr>
<td>Acquisitions for Clara Lander Library</td>
<td>2,000</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>–</td>
</tr>
<tr>
<td>Guide to the Collection</td>
<td>25,000</td>
</tr>
<tr>
<td></td>
<td>$30,018</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 8.

   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.
The Baroque World of Fernando Botero. Photo: Leif Norman


Paul Kane. *Michael Peter Empey*, c. 1830s. Oil on paper on board. Gift in memory of John A. Russell by his family, G-72-44