Members' preview of American Chronicles: The Art of Norman Rockwell
VISION

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

MISSION

As the premier 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, art-making, 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.
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Above: His Honour Lt.-Gov. Philip Lee and Mrs. Anita Lee at the members’ preview of American Chronicles: The Art of Norman Rockwell
Cover Image: Diana Thorneycroft (Canadian, b. 1956), Early Snow with Bob and Doug (detail), 2005. Chromogenic print on paper, 13/20, 81.5 x 66 cm. Collection of the Winnipeg Art Gallery; Gift of Michael Boss. 2011-115
This past year has been an exciting one for the WAG, culminating in the *American Chronicles: The Art of Norman Rockwell* exhibit, which brought over 30,000 people into our galleries.

We have also been busy planning the celebrations around our 100th anniversary. Looking back to those visionaries who conceived of the WAG, we know they would be proud of what “the Winnipeg Museum of Fine Arts” has accomplished and that Winnipeg is no longer “languishing in comparative darkness so far as the brightening influence of art is concerned.” The Winnipeg Art Gallery is recognized as one of Canada’s leading art museums, taking the work of Manitoba artists all over the world and bringing the work of other major artists to Winnipeg.

We are now moving forward to expand the gallery space and the vision of the WAG. We will soon begin our first capital campaign, focused on the development of an Inuit Art and Learning Centre to accommodate the WAG’s collection of contemporary Inuit art, the finest in the world.

The Board thanks and expresses its gratitude to all of our supporters, to those who come to see our exhibits, celebrate our events, use the galleries, and also to our critics, who keep us on our toes. Sincere thanks also to the WAG staff who keep the Gallery’s exhibitions and programs running so smoothly.

It is not original to say that when armies conquer nations, the first thing they do is rob them of and destroy the images of the nations’ art and culture. No stronger observation can be made as to the role that art and culture play in the development and identity of a nation. We hope that, at the WAG, we are doing our share in making room for the expression of Canada’s identity.

**NAOMI Z. LEVINE**  
*President, Board of Governors*
Every time I see a school bus pull up in front of the Winnipeg Art Gallery, I know we are fulfilling a very important part of our mission. The WAG is the lens that enables people to see more of life and society through the experience of art and artistic innovation. And we take this very seriously. Of course to carry out this mission we need to have our house in order. With this past year, I am pleased to say things are in good order. We recorded the largest surplus in over 12 years—$131,008. And lots of other records were set and milestones reached.

We went from William Kurelek to Norman Rockwell, offering retrospective exhibitions of two celebrated North American artists. *William Kurelek: The Messenger* garnered the largest MAP (Museums Assistance Plan) grant in the history of the department of Canadian Heritage—over $300,000. With Rockwell we exceeded our corporate sponsorship target, which helped us engage new audiences and stakeholders. Opening our doors on Mondays (when the Gallery is normally closed) to school groups was a necessity, not an option, during the Rockwell exhibition. By the close of the show, over 30,000 people came to see *American Chronicles: The Art of Norman Rockwell*, including 3,457 students from across the province. Added to this groundswell of community support, new memberships increased by almost 300 percent during the Rockwell run, confirming that the WAG is worth investing in long term.

Beyond our doors, WAG exhibitions toured the country through our restored national touring program. Five exhibitions organized by the Gallery—*Canada on Canvas, Kiugak Ashoona, Nunavik: North of 60, Richard Harrington: Arctic Photographer*, and *Winnipeg Alphabestiary*—were offered nationally, and several were presented at galleries and museums from British Columbia to Newfoundland. In the addition to the people who visited the WAG, another 75,000 saw WAG exhibitions in other parts of the country, which emboldened the WAG’s mandate and reach.

In addition to bringing art and programs to our visitors in Winnipeg and across Canada, we brought new partners into the WAG, adding greatly to the visitor experience. We worked with Winnipeg’s architects, designers, and planners on the 10x20x20 architectural series, which is now presented at the WAG three times a year. Hosting the Manitoba Society of Artists juried art exhibition in commemoration of their 110th anniversary engaged many of our grassroots supporters in the province. We welcomed back the Winnipeg Symphony Orchestra and Groundswell with the New Music Festival for the third year in a row, bringing art and music together in our gallery spaces. This spring we watched the first students graduate in the University of Winnipeg’s Masters in Curatorial Practice, in which the WAG is a full partner.
For the second annual Nuit Blanche as part of Canada’s Culture Days, over 4,500 people came through our doors between 6pm and 6am! Records were set with our two main fundraising events—the Gallery Ball and Art & Soul—where we grossed $273,000 with both events sold out. Whether they are local, national, corporate, or government, partnerships play a critical role at the WAG, and we continue to look to people and organizations who can help us to do more and be more—keeping us current, relevant, and viable in the communities we serve.

We do a lot at the WAG, and we do it with the support of an excellent team of over 65 full- and part-time staff. In addition to the WAG team, there is an engaged and dedicated group of volunteer leaders and supporters. I would like to acknowledge the good work of the Board of Governors led by Naomi Levine, the WAG Foundation led by Richard Yaffe, and the Volunteer Associates headed by Glenda Birney-Evans. I thank all of our volunteers who help us deliver our mission every day. These people are the WAG’s ambassadors across the city and province, and we value their commitment.

We are Canada’s oldest civic art gallery, and we will be celebrating our 100th anniversary on December 16, 2012. There are some big plans for our Centennial year as we explore the regional and global wealth and reach of our collections, exhibitions, and learning programs. And a big part of the success of the upcoming anniversary year is clearly built upon the financial and operational successes of the 2011-12 year. Check out wag100.ca to find all the information you need to know about Winnipeg’s and Manitoba’s premier art museum.

STEPHEN D. BORYS, PHD, MBA

Executive Director
Audio tours are popular with our visitors.
President
Naomi Z. Levine (Lawyer)

Vice-President
James A. Ripley (Lawyer, Thompson Dorfman Sweatman LLP)

Past President
Chair, Governance and Nominating
Gordon Gage (National Sales Manager, ActivTek Environmental)

Chair, Building
(Mayer’s Contract Interiors Ltd.)

Chair, Development
Alex Robinson (Business Development Manager, Graham Construction)

Chair, Finance and Audit
Hans Andersen (Senior Manager, Audit and Assurance Group, PricewaterhouseCoopers LLP)

Chair, Human Resources
Tom Carson (Senior Fellow and Director, Canada West Foundation)

President, Volunteer Associates
Glenda Birney-Evans (Elm Street Strategies)

Chair, Works of Art
Doneta Brothie (FUNdamentals Creative Ventures)

Ex Officio (WAG Executive Director)
Stephen Borys

Members at Large
Kevin Donnelly (Senior Vice President & General Manager, MTS Centre, True North Sports & Entertainment Ltd.)
Ab Freig (President and CEO, The Puratone Corporation)
Curwin Friesen (CEO, Friesens Corporation)
Vic Janzen
Scott McCulloch (Community and Alumni Relations Advisor, Asper School of Business)
Heather Richardson
Deborah Thorlakson
Curt Vossen (President, Richardson International Limited)

WAG Foundation Inc. Appointment
Tom Carson (Senior Fellow and Director, Canada West Foundation)

Province of Manitoba Appointment
Colleen Cutschall (Artist, Professor Emerita, Visual and Aboriginal Arts, Brandon University)
Zanna Joyce (until Dec. 2011)
(Duckwranglers, Project Development Specialists)

City of Winnipeg Appointment
Paula Havixbeck (Acting Deputy Mayor, City Councillor – Charleswood-Tuxedo Ward, and Chair, Standing Committee of Protection and Community Services)
PRESIDENT
Richard L. Yaffe (Partner, Aikins, MacAulay & Thorvaldson LLP)

VICE-PRESIDENT/TREASURER
Tom Carson (Senior Fellow and Director, Canada West Foundation)

SECRETARY
José Koes

CHAIR, AUDIT COMMITTEE
A.S. (Gus) Leach (Retired)

CHAIR, FINANCE COMMITTEE
Tom Carson (Senior Fellow and Director, Canada West Foundation)

CHAIR, INVESTMENT COMMITTEE
Michael Nesbitt (Chairman, Montrose Mortgage Corporation Ltd.)

CHAIR, NOMINATING COMMITTEE
Carol Stockwell (Associate Partner, PricewaterhouseCoopers Canada)

VOLUNTEER ASSOCIATES REPRESENTATIVES
Glenda Birney-Evans
Faye Warren (Retired, Teacher)

MEMBERS AT LARGE
Ken Cooper
Robert Darling
Lila Goodspeed
Sue Irving
Marvin Tiller

Folklorama representatives at Family Sunday.
This past year the Volunteer Associates continued with our regular—and very successful—activities. These included our sixth annual home tour, this time in the community of Headingley, and our annual fall tea. We had excellent attendance at some particularly interesting education events and study group programs. Many of our Volunteer Associate members continue to be involved in both regularly scheduled and special events at the WAG.

This year members of the Volunteer Associates were very much part of the planning process for the WAG Centennial in 2012. Volunteer Associate members are well represented on the Centennial Committee serving as chairs and active members of a number of the working groups.

Other highlights included our continued financial support of the annual Through the Eyes of a Child exhibition and increased revenues from Travel Tours with a Danube cruise and two tours to Turkey.

Looking ahead to new initiatives, planning was underway throughout the year to launch a new VA signature event at the WAG. Art4All, a silent and live auction, featured works of both emerging and established artists from throughout Manitoba. It is anticipated that Art4All will become an annual event.

Finally, we were able to make a very special and significant contribution to the WAG Centennial Celebrations in the form of a $25,000 sponsorship of the Anniversary Soirée to be held at the WAG on December 16, 2012, the 100th anniversary of the WAG’s founding. It will be a celebratory event honouring individuals, groups, boards, and companies that have been involved with establishing and sustaining the WAG over its 100-year history. We are very proud to be a key sponsor of this event.

Glenda Birney-Evans
President, Volunteer Associates of the Winnipeg Art Gallery
With the WAG’s centenary approaching this fall, the past two years have seen WAG staff, joined by more than 100 volunteers, researching our past, fundraising, and planning for a celebration like no other. The tremendous result will be a year of landmark exhibitions, a special interactive website, and events and programs that reach out into all areas of the community. Centennial fever has been building throughout the year, with most of the organization focused on laying the groundwork for the 100th Anniversary.

The rollout of the colourful WAG 100 brand was planned for April 2012, raising anticipation for the year to come. Rounded corners provide a refreshing new twist on the WAG brand. The Centennial website, wag100.ca, was in large part developed this year, featuring all things 100 and inviting the public to share their “WAG stories” to help bring our interactive timeline to life. Many partnerships have been forged with individuals, organizations, and sponsors through the tireless efforts of staff and volunteers. The review that follows describes activities that have come to define 2011/12 at the WAG—however, they do not capture the Centennial preparations that have been going on behind the scenes. Come September, we start to see the results of our efforts, promoting the power of art in life, and leaving a legacy for future generations.
The Winnipeg Art Gallery presented two major exhibitions this past year. *William Kurelek: The Messenger* was the fruit of a unique three-way partnership between the WAG, the Art Gallery of Hamilton, and the Art Gallery of Greater Victoria. As the first large-scale survey of William Kurelek in thirty years, *The Messenger* brought together the most important works executed by the artist during his career, providing a reappraisal of one of Canada's most beloved and intriguing artists. We closed out the year with the highly successful *American Chronicles: The Art of Norman Rockwell*. Attracting over 30,000 visitors, this retrospective display highlighting 45 major works in oil by the celebrated artist was accompanied by his 320 *Saturday Evening Post* covers. The exhibition fascinated and engaged viewers with Rockwell's nuanced scenes of ordinary people in everyday life—a personalized, and at times idealized, interpretation of American identity.

*Bestial Encounters* drew on our vast collection, focusing on contemporary work that deliberated on the human/animal relationship. A major element of the exhibition was the display of the recently acquired *Winnipeg Alphabestiary*, a unique project conceived by *Border Crossings* magazine involving 26 Winnipeg-based artists. *Winnipeg Alphabestiary* is currently on national tour and has been displayed at the University of Lethbridge Art Gallery and the Simon Fraser University Art Gallery. Inuit art continues to be an important aspect of our exhibition schedule, and in *Annuraat: Inuit Clothing in Art* audiences discovered northern clothing traditions through prints, drawings, dolls, sculptures, and three beautiful and impressive *amauti* recently gifted to the WAG. This exhibition's focus on textiles was shared by *Quilt of Belonging*, an ambitious national project that reflects Canada's multi-cultural heritage.
Evening Post was the greatest show window in America for any artist; to grace the cover of the Post, you had arrived.

NORMAN ROCKWELL
Winnipeg-based electronic media artist Erika Lincoln's *The Singing Condition* considered the adaptation of birds to human modes of communication and how the by-products of human technological culture intersect with the natural everyday “normal” existence of birds. *Carl Beam* was a powerful retrospective of an artist who challenged the art world, questioning why contemporary Aboriginal art is marginalized to ethnographic presentations and respected unequally compared to Western artistic traditions. A highlight of the exhibition was the inclusion of his masterpiece *Time Warp* (1984) which required 18 people to install the fragile 3.04 x 12.19 metre acrylic painting on linen (see p.64).

Studio craft media was explored in *Precise: Craft Refined* which brought together five contemporary artists who integrate beads, fibres, clay, silver, and industrial metals into works of art that expand the definition of the genre. The WAG was pleased to partner with Winnipeg architectural firm 5468796 Architecture and Jae-Sung Chon on the national presentation of *Migrating Landscapes*, Canada’s submission to the 2012 Venice Biennale in Architecture. Featuring young emerging architects, the exhibition transformed the viewing space into an innovative modular landscape upon which perched new dwelling designs reflecting regional character and cultural heritage.
April 1, 2011–March 31, 2012

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

Erika Lincoln: The Singing Condition
April 1–June 12, 2011

The Collection on View: ...Can’t You Read the Sign?
April 1–26, 2011

Bestial Encounters
April 1–June 12, 2011

Through the Eyes of a Child
April 2–May 1, 2011

Annuraat: Inuit Clothing in Art
April 16–October 23, 2011

William Brymner: Artist, Teacher, Colleague
May 14–August 21, 2011

Quilt of Belonging
May 19–August 21, 2011

Esther Bryan and the Invitation Project

Carl Beam
June 30–September 11, 2011

National Gallery of Canada

The Collection on View:
European, Renaissance, and Baroque Art 1500–1700

The Collection on View:
The Academic Tradition in Europe and Canada 1700–1900
July 30, 2011–June 17, 2012
The Collection on View:
The Modernist Tradition 1900-1950

Precise: Craft Refined

William Kurelek: The Messenger
September 29–December 31, 2011
Co-production between the Winnipeg Art Gallery, the Art Gallery of Greater Victoria, and the Art Gallery of Hamilton

The Collection on View:
New Art from Cape Dorset
October 11, 2011–June 17, 2012

The Collection on View:
Bisham Abbey Tapestries
October 11, 2011–February 5, 2012

Feast
October 29, 2011–March 25, 2012

The Collection on View:
In the Expanded Field:
Sculptural Installations since 1970
January 28–March 11, 2012

Vorticose
February 9–22, 2012
Patrick Harrop and the University of Manitoba

American Chronicles:
The Art of Norman Rockwell
March 1–May 27, 2012
Norman Rockwell Museum

Migrating Landscapes
March 15–April 29, 2012
5468796 Architecture and Jae-Sung Chon

Through the Eyes of a Child
March 24–April 29, 2012
William Brymner: Artist, Teacher, Colleague

Migrating Landscapes
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.

Precise: Craft Refined
Essay by Helen Delacretaz

William Kurelek: The Messenger
(Out of print)
Essays by Tobi Bruce, Andrew Kear, Mary Jo Hughes, Brian Dedora, Av Isaacs, and Brian Smylski
Winnipeg Art Gallery in collaboration with the Art Gallery of Hamilton and the Art Gallery of Greater Victoria

Erika Lincoln: The Singing Condition
Essay by Mary Reid
Paintings, Sculpture, Installation, and Mixed Media

CAVEN ATKINS
Canadian, 1907–2000
Open Pit Mining, Flin Flon, Manitoba, 1932
watercolour, ink on paper, 28.6 x 39.2 cm
2011-23

Great Depression Years, 1932
watercolour, ink on illustration board, 21.9 x 29.6 cm
2011-24

Street by Night, 1934
watercolour, ink on paper, 27 x 36.6 cm
2011-25

Untitled (Factory Scene), 1934
watercolour, ink on paper, 44.6 x 37.5 cm
2011-28

Gifts of Robert and Margaret Hucal, Winnipeg

KELLY CLARK
Canadian, 1935–1995
No. 40, 1982
watercolour, India ink on shaped paper, 45.7 x 45.7 x 7.6 cm
Gift of Deborah Parson, Winnipeg
2011-127

MICHAEL DUMONTIER
Canadian, b. 1974
Eyeball Hurt & the Medicine Present: Bird & Body, 2001
felt, thread, 20 x 8 cm
Gift of Peter Dyck, Winnipeg
2011-133

JOE FAFARD
Canadian, b. 1942
Prairie Don, 1996
bronze, 1/7, 57.2 x 40.6 x 8.9 cm
Gift of Allan MacDonald and Arlene Wilson, Winnipeg
2011-15.1 to 7

BARKER FAIRLEY
Canadian 1887–1986
Olythwood Road, Toronto, 1939
watercolour, charcoal on paper, 22.8 x 29.2 cm
2011-148

Bella Lake, Haliburton, 1959
oil on board, 29.5 x 35.7 cm
2011-149

Jeanne O’Neill, Toronto, 1962
oil on board, 35.7 x 29.2 cm
2011-150

Gifts of Sheila Maurer, Winnipeg

KEITH BERENS
Canadian; Ojibwa, b. 1954
White Shell 1.2.3., 2009–2010
encaustic on plywood, 20.3 x 20.3 x 2 cm
(each component)
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. and with the support of 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 2011-18.1 to 27

Gifts of Robert and Margaret Hucal, Winnipeg

BERTRAM BROOKER
Canadian, 1888–1955
Untitled (Farmhouse Door), n.d.
oil on board, 36.6 x 28.6 cm
Gift of Robert and Margaret Hucal, Winnipeg
2011-32
Husar’s painting *Latex Love* (1988) is one of her most significant works, and is very important in the bigger picture of her entire oeuvre, providing an important precursor to her later work *Lucky Bunny* (1999) already held in the WAG’s collection. *Latex Love* is an exceptional example of Husar’s creative practice which is deeply rooted in her own experience of mitigating the expectations and stereotypes imposed on a modern Ukrainian Canadian woman. Through this work, Husar reveals the pain, discomfort, frustrations, and anger associated with cultural expectations of the female gender. She tries to resolve the conflict she feels between the soft, lovely, feminine ideal of her Ukrainian immigrant parents’ culture and what she sees as her real self. This work also makes an interesting contrast with other works in the Gallery’s collection that deal with gender and identity issues by such artists as Bev Pike, Aganetha Dyck, and Sheila Butler. The Ukrainian character of her work also relates to the work by William Kurelek, which is prominently represented in the WAG’s collection.
MARK GOMES
Canadian, b. 1949
Manifest 2 of 4 (eight seater)
(from the Manifest series), 2002
upholstery, armorboard, plywood, pegboard,
175.2 x 198 x 76.2 cm
Gift of the artist, Toronto
2011-121.1 to 9

MICHEL GOULET
Canadian, b. 1944
suite oblique, 1990
steel, bronze, aluminum, plastic,
90 x 195 x 60 cm
Gift of the Canada Council Art Bank,
Ottawa
2011-126.1 to 5

BRUCE HEAD
Canadian, 1931–2009
Rising Form, 1964
oil on canvas, 139.5 x 83.8 cm
Gift of David and Dorothy Toronto,
Victoria
2011-163

NATALKA HUSAR
Canadian, b. 1951
Latex Love, 1988
oil on linen, 203 x 203 cm
2011-156
Born Again, 1991
oil on linen, 254 x 127 cm
2011-157
Gifts of the artist, Toronto

JANET JONES
Canadian, b. 1957
A Las Vegas of the Mind #1, 2009
oil, acrylic on canvas, 239 x 137 cm
2011-158
A Las Vegas of the Mind #2, 2009
oil, acrylic on canvas, 239 x 137 cm
2011-159
Gifts of the artist, Toronto

JONATHAN JONES
Australian; Kamilaroi and Wiradjuri,
b. 1978
untitled (infinity), 2011
powder-coated steel, fluorescent light fixtures,
electrical cable, 121.9 x 275 x 116.2 cm
Gift of the artist, Bondi, New South Wales,
Australia, as a tribute to Metis people
2011-112

ROSEMARY KOWALSKY
Canadian, 1920–2006
Pliers (from the Tools series), 1986
acrylic, gel on canvas, 195.6 x 165.1 cm
2011-113
Spade (from the Tools series), 1986
acrylic, gel on canvas, 195.6 x 165.1 cm
2011-114
Gifts of Barry and Kathryn Kowalsky,
Calgary

DRUE LANGLOIS
Canadian, b. 1972
Eyeball Hurt & the Medicine Present:
Hip Flask, 2001
felt, thread, 27 x 12.5 cm
Gift of Peter Dyck, Winnipeg
2011-134

LEONARD MARCOE
Canadian, 1924–2011
Lakeside, c. 1970
oil on board, 63 x 36 cm
Gift from the Estate of Leonard Marcoe,
Winnipeg
2012-10

DON PROCH
Canadian, b. 1942
Barbed Wire Connection, 1971–1972
fiberglass, wood, gesso, graphite, wire mesh,
plywood, car fender, wolf skulls, barbed wire
Gift of Deborah Parson, Winnipeg
2011-122.1 to 3
JOE FAFARD (Canadian, b. 1942), Prairie Don (detail), 1996. Bronze, 1 of 7, 57.2 x 40.6 x 8.9 cm each. Collection of the Winnipeg Art Gallery; Gift of Allan MacDonald and Arlene Wilson. 2011-15.1 to 7

In the 1970s much of Fafard’s work was done in clay and he introduced and interpreted Funk Art into a Canadian, and particularly a prairie, context, at a time when abstract sculpture was dominant in Western Canada. In 1985 Fafard turned to bronze. Although well known for his bronzes of farmyard animals, Fafard also creates memorable work in the medium that depicts people to whom he is personally connected in some way, or whom he admires and takes an interest in. Fafard incorporates elements of whimsy and evokes character, while at the same time exploring and pushing formal ideas related to colour, balance, and shape. The patterns made in the ploughed fields are a reference to the stylistic patterning that artist Don Proch includes in his own practice. These pieces are significant within the context of Canadian art history because they demonstrate the artist’s effort to treat unconventional figures, objects, and unapologetically regional themes as sculptural subjects.

DON REICHERT
Canadian, b. 1932
September Flowers, 1960
oil on masonite, 40.5 x 50.4 cm
2011-154

Untitled (Structure), 1953
pastel on paper, 32 x 25 cm
2011-151

Gifts of Sheila Maurer, Winnipeg

CHRIS REID
Canadian, b. 1960
Cat and Bunny Puppets with Mid-Century Architecture, 2006
chalk pastel on paper, 110 x 275 cm
2011-137

Baba Yaga Church Communicating Via Telephone Lines, 2006
chalk pastel on paper, 110 x 292 cm
2011-138

Gifts of the artist
MOSES REINBLATT
Canadian, 1917–1979
*Italian Casserole with Oranges*, c. 1945
oil on canvas, 63.2 x 81 cm
2011-161
*Riders Meeting*, c. 1942
oil on canvas, 71.1 x 55.7 cm
2011-162
Gifts of Lilian Reinblatt, Westmount

MÉLANIE ROCAN
Canadian, b. 1980
*Cought in Hula Hoops*, 2007
oil on canvas, 182.9 x 167.6 cm
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. and acquired with the support of 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
2011-17

HENRY SIMPKINS
Canadian, b. 1906–1995
*Untitled (Overturned Canoe)*, 1926
watercolour on paper, 25.9 x 20.7 cm
Gift of Robert and Margaret Hucal, Winnipeg
2011-44

EVA STUBBS
Canadian, b. 1925
*Silent Voices #2*, 1982
clay, oxides, 31 x 21 x 5 cm
Gift from the Estate of Leonard Marcoe, Winnipeg
2012-9

PHILIP SURREY
Canadian, 1910–1990
*In the Café*, c. 1950–1959
oil on masonite, 29.5 x 39.5 cm
Gift of Robert and Margaret Hucal, Winnipeg
2011-22

GEORGE CAMPBELL TINNING
Canadian, 1910–1996
*Untitled (Landscape)*, 1931
oil on board, 6.9 x 8.8 cm
2011-49
*Untitled (Landscape)*, 1931
oil on board, 6.9 x 8.8 cm
2011-50
Gifts of Robert and Margaret Hucal, Winnipeg

The Wasp, Vaughan Williams - Orchestral Suite, 1942
watercolour on illustration board,
26.5 x 38 cm
2012-2

*Untitled (First Baptist Church, Winnipeg)*, 1924
watercolour on paper on illustration board,
23 x 25.5 cm
2012-1

Golden Age Ballet - Polka - Shostakovich, 1942
watercolour on paper, 28.1 x 38 cm
2012-7

Kalinnikov Symphony No. 1 in G minor, 3rd movement, 1942
watercolour on illustration board,
28.5 x 36 cm
2012-6

*Untitled*, 1942
watercolour on illustration board,
27.5 x 36 cm
2012-5

Glazunov Violin Concerto 1, 1940
watercolour on paper, 29 x 39.3 cm
2012-4

Albéniz, Fête-Dieu à Séville, n.d.
watercolour on paper, 29 x 36.2 cm
2012-3

Gifts of Robert and Elizabeth Bowes, Burnaby
**RENÉE VAN HALT**  
**Canadian, b. 1949**  
*Between Views*, 1993  
plywood, paint, silkscreen ink on sintra, oak veneer plywood, glass  
*Gift of the artist, Vancouver*  
2011-155

**ELIZABETH WILLMOTT**  
**Canadian; American, b. 1928**  
*Relief Structure #12-1970*, 1970  
plexiglas and painted tempered masonite, 106.7 x 127 cm  
*Gift of the artist, Owen Sound*  
2012-8

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**TIM PITSIULAK** (Canadian, b. 1967), *Koogalaq (Town at night)*, 2010. Coloured pencil on black paper, 76 x 5 x 112 cm. Collection of the Winnipeg Art Gallery.  
Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation Inc. 2011-103

Tim (Timootie) Pitsiulak moved from Kimmirut to Cape Dorset in 2001, and has been influenced by his aunt, the respected Dorset graphic artist Kenojuak Ashevak. His work has been featured in a number of group exhibitions since 2008 and his first solo exhibition was held at Feheley Fine Arts in 2009. Pitsiulak’s realistically detailed drawings are usually in graphite and coloured pencils. His compositions and colours create dynamic images that are sometimes angled on the page or cut off at the edge of the paper. His subjects are modern and have autobiographical references. Since 2008, he has created a number of large-scale drawings including some on black paper. These are the first works by Pitsiulak to be collected by the WAG.
Prints and Drawings

CAVEN ATKINS
Canadian, 1907–2000

Warehouse, 1931
linocut on paper, 8.3 x 12.4 cm
2011-26

Around Beausejour, Manitoba, 1933
linocut on paper, 23 x 30.2 cm
2011-27

KELLY CLARK
Canadian, 1935–1995

Don, 1974
graphite on illustration board, 76.2 x 50.8 cm
Gift of Deborah Parson, Winnipeg
2011-128

CYRIL H. BARRAUD
Canadian, 1877–1965

Untitled (Manitoba Landscape), c. 1914
etching on paper, 15.2 x 10 cm
2011-41

Untitled (Lake Louise), n.d.
etching on paper, 8.8 x 10.3 cm
2011-42

CECILE CLAYTON-GOUTHRO
Canadian, 1945–2006

Swirl, c. 2003
thread on fabric, 18 x 16.3 cm
2011-135

once in a blue moon, c. 2003
thread on fabric, 18.6 x 14 cm
2011-136

Gifts of Steve Gouthro, Brandon

Fritz Brandtner
Canadian, 1896–1969

Untitled (Forest), 1928
ink on paper, 22.3 x 36.3 cm
2011-20

Winnipeg, 1930
ink on paper, 13.7 x 19.3 cm
2011-21

MAX DEAN
Canadian, b. 1949

Fingerprint, c. 1978
lithograph on paper, 24/30, 32.3 x 43.3 cm
Gift of Peter Dyck, Winnipeg
2011-132

BERTRAM BROOKER
Canadian, 1888–1955

Storm, c. 1928
ink on paper, 28.1 x 20.5 cm
2011-30

Confessions, 1934
ink on paper, 28 x 20.5 cm
2011-31

Gifts of Robert and Margaret Hucal, Winnipeg

Percy J. E. Edgar
Canadian, 1888–1946

Untitled (Woman with Headscarf), 1943
ink on paper, 16.8 x 14.7 cm
Gift of Robert and Margaret Hucal, Winnipeg
2011-45

Ivan Eyre
Canadian, b. 1935

Dreamer, 1969
linocut on paper, 4/25, 51 x 65 cm
Gift of Mel Myers, Winnipeg
2011-147
During the early eighties William Eakin lived and worked in Baker Lake, Nunavut. The isolated location was home to several Inuit communities whom Eakin photographed in his Baker Lake series. The people in this photograph are newlyweds James and Winnie Ikinilik, Barney Ututuva, Ruth Ikinilik and her daughter. Family, community, and celebration are honoured. The photographs serve to some extent as documentation and social commentary. More importantly, they illustrate the relationships built during Eakin’s time in Baker Lake, presenting a humanist element and a genuine fondness for his subjects. This element is one which prevails throughout Eakin’s work.

WILLIAM EAKIN
(Canadian, b. 1952), Baker Lake, 1984. Silver print, 20.3 x 25.5 cm. Image: 17.8 x 23.8 cm. Collection of the Winnipeg Art Gallery; Gift of Peter Dyck. 2011-139

GEORGE FAWCETT
English, 1877–1944
Rochford Church, Essex, England, n.d.
etching on paper, 21.1 x 17.6 cm 2011-36

Claude W. Gray
Canadian, 1880–1940
Untitled (Horses), n.d.
intaglio on paper, 19.7 x 25.2 cm 2011-43

Robert H. Harris
Canadian, 1878–1948
At Neals Boatyard, 1938
drypoint on paper, 19.1 x 30.3 cm 2011-48

Gift of Robert and Margaret Hucal, Winnipeg
WANDA KOOP  
Canadian, b. 1951  
*Untitled*, 1987  
ink on paper, 77.2 x 112.5 cm  
2011-129

*Untitled*, 1979  
lithograph on paper, A/P, 71.5 x 101.6 cm  
2011-130

*Untitled (Video Scroll Poem)*, 1995  
thermal print on fax paper, 10.5 x 21.6 cm  
2011-131

Gifts of Peter Dyck, Winnipeg

WILLIAM KURELEK  
Canadian, 1927–1977  
*Butterhold, Clay Trowel, Wired Pestle*, n.d.  
ink, watercolour on paper, 35.8 x 42.6 cm  
2011-29

ALISON LOCKERBIE NEWTON  
Canadian, 1890–1967  
*Athabaska Vallery*, c. 1930  
linocut on paper, trial proof, 27.9 x 22.1 cm  
2011-51

*Athabaska Vallery*, c. 1930  
linocut on paper, trial proof, 26 x 22.3 cm  
2011-52

*Untitled (Flower)*, c. 1930  
graphite on paper, 35.6 x 7.0 cm  
2011-53

Gifts of Robert and Margaret Hucal, Winnipeg

DON PROCH  
Canadian, b. 1942  
*Study for Barbed Wire Connection*, 1971  
graphite on paper, 21.2 x 35.1 cm  
2011-123

*Study for Barbed Wire Connection*, 1971  
graphite on paper, 21.2 x 25.5 cm  
2011-124

*Study for Barbed Wire Connection*, 1971  
graphite on paper, 18.8 x 21.1 cm  
2011-125

Gifts of Deborah Parson, Winnipeg

DON REICHERT  
Canadian, b. 1932  
*Still Life with Fish and Bird*, 1958  
ink, wax resist, white crayon on paper, 32 x 43.8 cm  
2011-152

*Pueblo De Las Montañas*, 1958  
graphite on paper, 27.4 x 20.8 cm  
2011-153

Gifts of Sheila Maurer, Winnipeg

GEORGE H. SWINTON  
Canadian, 1917–2002  
*Holy Family*, c. 1945  
etching on paper, 10 x 7.4 cm  
2011-33

*Mother and Child*, c. 1945  
linocut on paper, 15.8 x 10.4 cm  
2011-34

LEONARD WATSON  
Canadian, unknown – c. 1967  
*An Early Start, 1836*, n.d.  
etching on paper, 19 x 26.4 cm  
2011-46

*A Bank of the Assiniboine*, n.d.  
etching on paper, 20.7 x 14.1 cm  
2011-47

Gifts of Robert and Margaret Hucal, Winnipeg

Relief Structure #12-1970 is a Structurist relief, a three-dimensional abstract composition that, in broad terms, explores the perceptual interaction of forms and colours in space and light. Structurism was a modern movement that flourished, especially in the Canadian and American Midwest, after the Second World War. Elizabeth Willmott is one of very few women who were part of the Structurist movement during its height of influence in the 1960s and 1970s, and Relief Structure #12-1970 is a major work from this period. She is, along with artists Eli Bornstein, Ron Kostyniuk, and Don McNamee, one of a core group of Canadian Structurist artists who were inspired chiefly by the work of American Charles Biedermann. Biedermann coined the term “Structurist,” and wrote the movement’s seminal text, Art as the Evolution of Visual Knowledge (1948), which Willmott read for the first time as a student in the 1950s. This work is the first by Willmott acquired by the WAG.
Don Proch grew up in the Asessippi region of Manitoba. He has exhibited extensively throughout Canada, and his work appears in the collections of the National Gallery of Canada, Art Gallery of Ontario, and Vancouver Art Gallery, as well as the WAG. *Barbed Wire Connection* is an installation work that first appeared as part of Proch’s 1972 solo exhibition at the WAG.

Running 50 feet along a gallery wall, it consists of three main components: a floor-bound segment of Christ’s head and a wall-mounted front quarter of a 1951 Pontiac, each drawn in graphite on three-dimensional fiberglass forms; connecting and tracing from these two forms, along the wall, a strand of barbed wire winds at one end into a coil that contains three wolf skulls. *Barbed Wire Connection* is a poetic and surreal expression of the farming experience as something indelibly rooted in practicality, suffering, and the land.
Photographs

William Eakin
Canadian, b. 1952

*Untitled (Keyboard)*, 2003
pigment print on paper, 2/5, 28 x 42 cm
Gift of Donald B. MacDonald, Winnipeg
2011-16

*Untitled (Baker Lake)*, 1983
silver print on paper, 17.8 x 23.8 cm
2011-139

*Untitled (Baker Lake)*, 1984
silver print on paper, 23 x 17.8 cm
2011-140

*Untitled (Baker Lake)*, 1984
silver print on paper, 23 x 17.8 cm
2011-141

*Untitled (Baker Lake)*, 1983
silver print on paper, 17.8 x 23 cm
2011-142

*Untitled (Peter Paloogahyak Sevoga, Baker Lake)*, 1986
silver print on paper, 31 x 22.8 cm
2011-143

*Untitled (Ann Ukpatiku with Marilyn, Baker Lake)*, 1986
silver print on paper, 33 x 22.2 cm
2011-144

Gifts of Peter Dyck, Winnipeg

Joanne Jackson Johnson
Canadian, b. 1943

*Kangirsuk (Payne Bay), Nunavik (QC)*
May 1982, 1982
chromogenic print on paper, 35.2 x 35.5 cm
Gift of Peter Dyck, Winnipeg
2011-145

Gabor Szilasi
Canadian, b. 1928

*Mme. Perron’s mobile home, Les Eboulements, Charlevoix*, 1976
chromogenic print on paper, 27.6 x 34.4 cm
Gift of Peter Tittenberger, Winnipeg
2011-19

Diana Thorneycroft
Canadian, b. 1956

*Early Snow with Bob and Doug*, 2005
chromogenic print on paper, 13/20, 76.2 x 61 cm
2011-115

*Grey Owl and Anahareo at Beaver Swamp*, 2007
chromogenic print on paper, 5/20, 53.2 x 76.1 cm
2011-116

*Audition for Eternal Youth*, 2007
chromogenic print, 1/5, 76.2 x 186.7 cm
2011-117

Gifts of Michael Boss, Winnipeg

Shari Hatt
Canadian, b. 1962

colour print on paper, A/P, 40.5 x 40.5 cm
(each photograph)
Gift of the artist, Toronto
2011-146.1 TO 16
**Inuit Art**

**ISACI ETIDLUI**  
Cape Dorset, b. 1972  
*Skull*, 2011  
serpentinite, seal flipper bones,  
8.6 x 6 x 6.3 cm  
2011-160.1 to 17

**TIM PITSIULAK**  
Cape Dorset, b. 1967  
*Untitled (Two Running Caribou)*,  
2003–2004  
graphite on paper, 51 x 66.3 cm  
2011-99  
*Clam Digging*, 2008  
coloured pencil, black ink on paper,  
56 x 72.6 cm  
2011-100  
*Shaman’s Dreams*, 2009  
coloured pencil, black ink on paper,  
56.5 x 76.4 cm  
2011-101  
*Timoon Drawing Timoon Drawing*, 2010  
coloured pencil on black paper, 76.5 x 112 cm  
2011-102  
*Koogalaqq*, 2010  
coloured pencil on black paper, 76.5 x 112 cm  
2011-103

**NINGEOKULUK TEEVEE**  
Cape Dorset, b. 1963  
*Sea Goddess*, 2010  
coloured pencil, black ink on paper,  
63 x 142 cm  
2011-93  
*Rough Waters*, 2010  
coloured pencil, black ink on paper,  
49.8 x 65 cm  
2011-94  
*Qakivaliqjuq*, 2010  
coloured pencil, black ink on paper,  
33.2 x 33 cm  
2011-95  
*Nuliajuk Made it Appear*, 2010  
coloured pencil, black ink on paper,  
33.2 x 33 cm  
2011-96  
*Tattooed Woman*, 2010  
coloured pencil, black ink on paper,  
65 x 49.8 cm  
2011-97  
*Appeased*, 2011  
coloured pencil, black ink on paper,  
49.8 x 65 cm  
2011-98

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

This large, delicate porcelain vase of elongated cylindrical shape is the second work by celebrated Japanese-American ceramist Toshiko Takaezu to enter the WAG’s collection. Takaezu was among the first generation of clay artists who rejected the functional vessel, yet maintained the idea of the pot. Though only with the merest of openings, her works are still containers or vessels. They range in size from a few inches in height to those in excess of six feet. This particular example rises to a height of 1.5 feet. Takaezu’s forms—though rather abstract—are influenced by the traditional Japanese pottery suggestive of natural forms: acorns, melons, or tree trunks. To these, she adds loose expressionistic brushstrokes inspired by Abstract Expressionism.
Decorative Arts and Studio Craft

William de Morgan
English, active 1882–1888
Tile, pair, c. 1882–1888
earthenware, 15.4 x 15.4 x 1.3 cm (each)
2011-105
Tile, c. 1888–1898
earthenware, 23.2 x 23.2 x 1.3 cm
2011-107

Craven Dunnill & Co. Ltd.
English, active 1872–1951
Tile, c. 1880
earthenware, 15.2 x 15.2 x 1.1 cm
2011-109

Doullton
English
Jug, c. 1910
stoneware, 19 x 15.1 x 12 cm
2012-13

M.T. Ltd.
English, established c. 1890
Tile, c. 1890–1910
earthenware, 15.3 x 15.3 x .7 cm
2011-111

Gifts of an anonymous donor

Mason
English
Covered Sauce Tureen, c. 1820
ironstone, 16.8 x 18.3 x 12.7 cm
Gift of John Crabb, Winnipeg
2011-119.1 and 2

Minton
English
Plate, n.d.
Pattern: Iznik design
porcelain, 2.4 x 26.4 cm (h x d)
2012-14

Minton Hollins & Co.
English, active 1868–1962
Floor Tile, 1881
earthenware, 15 x 15 x 2.5 cm
2011-110

Peters and Reed Art Pottery
American, active 1899–1941
Vase, pair, c. 1900–1920
Pattern: Landsun
stoneware, 14.2 x 11.2 cm (h x d) (each)
2012-12.1 and 2

Royal Doulton
English
Pedestal Bowl, c. 1920
Pattern: Sung, Bird of Paradise
earthenware, 12 x 28.4 cm (h x d)
Designer: Charles Noke
2012-11

Gifts of an anonymous donor

Spode
English, established 1767
Covered Sauce Tureen and Stand, pair,
c. 1802–1810
new stone, 11.8 x 19.3 x 14 cm (each)
Gift of John Crabb, Winnipeg
2011-118.1 to 6
TOSHIKO TAKAEZU
American, 1922–2011
Vase, c. 1990–2000
porcelain, 45.5 x 26.5 cm (h x d)
Gift from the Collection of Robert and Meridel Archambeau, Winnipeg
2011-120

JOSIAH WEDGWOOD & SONS
English, established 1759
Tile, c. 1870–1900
Pattern: R1345
earthenware, 15.4 x 15.4 x 1 cm
2011-104

WORCESTER
English
Plate, late 19th C.
porcelain, 2.9 x 26.8 cm (h x d)
2012-18

UNIDENTIFIED MAKER
China
Plate, c. 19th C.
porcelain, 3.5 x 23.2 cm (h x d)
2012-16
Gifts of an anonymous donor

UNIDENTIFIED MAKER
China
Ming Dynasty
Bowl, n.d.
celadon, porcelain, 6.7 x 32.2 cm (h x d)
Gift of Ruby Ashdown, Winnipeg
2012-35.1 AND 2

UNIDENTIFIED MAKER
Delft
Charger, pair, 19th C.
Pattern: Kraak
earthenware, 7.9 x 36.7 cm (h x d) (each)
Gift of Brigitte Schludermann, Winnipeg
2011-164.1 AND 2

UNIDENTIFIED MAKERS
England
Tile, c. 1880–1900
earthenware, 15.3 x 15.3 x 1.0 cm
Gift of an anonymous donor
2011-108
Collection of 16 Bonnet, Jelly, Wine and Sweetmeat Glasses, c. 18th–19th C.
Glass
Gift of Ruby Ashdown, Winnipeg
2012-19 TO 2012-34

UNIDENTIFIED MAKER
Europe
Plate, c. 18th C.
Pattern: Tiger and Bamboo
porcelain, 2.7 x 19.9 cm (h x d)
2012-17

UNIDENTIFIED MAKER
Saucer Plate, late 19th C.
Pattern: Imari design
porcelain, 3 x 16.8 cm (h x d)
2012-15
Gifts of an anonymous donor
Loans to External Organizations

The Robert McLaughlin Gallery
Oshawa, Ontario, for the exhibition
Fierce: Women’s Hot-Blooded Film/Video
July 2–August 28, 2011

Dana Claxton
Canadian, b. 1959
Buffalo Bone China, 1997
DVD, bone china, stanchion, rope, ribbon
1999-601

Dulwich Picture Gallery
London, England, for the exhibition
Tom Thomson and the Group of Seven

J.E.H. MacDonald
Canadian, 1873-1932
Lake O’Hara, 1925
Oil on hardboard
G-73-281

Frank H. Johnston
Canadian, 1888–1949
Serenity, Lake of the Woods, 1922
Oil on canvas
L-102

Jack Sures
Canadian, b. 1934
Untitled (Animal Fantasy), 1956
Oil on canvas
G-98-521

Teapot, 1988
Porcelain
G-97-237 AB

MacKenzie Art Gallery
Regina, Saskatchewan, for the exhibition
Tactile Desires: The Work of Jack Sures

Isaac Applebaum
Canadian, b. 1946
Fighters and Lovers, 1982
Silver print on paper
G-84-79 to G-84-88

Art Gallery of Hamilton
Hamilton, Ontario, for the exhibition
The French Connection
May 21–September 5, 2011

George Agnew Reid
Canadian, 1860–1947
The Story, 1890
Oil on canvas
G-47-164
Plug-In ICA
Winnipeg, Manitoba, for the exhibition
My Winnipeg

La maison rouge, Paris, France
June 23–September 25, 2011
Musée international des arts modestes (MIAM), Sète, France
November 5, 2011–May 20, 2012

KELLY CLARK
Canadian, 1935–1995
Untitled (Erotic Drawing), 1969
Ink on board
G-98–347

LIONEL LEMOINE FITZGERALD
Canadian, 1890–1956
Untitled (Nude Reclining on Bed), 1928
Chalk on paper
G-63–137

Untitled (Tree with Human Limbs), n.d.
Graphite on paper
G-70–92

WANDA KOOP
Canadian, b. 1951
Untitled (Native Fires), 1996 from See Everything/See Nothing
Acrylic on canvas
2010-113

Optica
Montréal, Québec, for the exhibition
Archiving the Body
November 12–December 17, 2011

SOREL COHEN
Canadian, b. 1936
Untitled (The Shape of a Gesture), 1979
Ektacolor print on paper
G-79–5

Carleton University Art Gallery
Ottawa, Ontario, for the exhibition
“Truly Canadian:” Inuit Art and National Identity

JESSIE OONARK
Canadian (Baker Lake), 1906–1985
Giver of Life, 1984
Stencil on paper, 29/40
Printmaker: Magdaline Ukpatiku, Canadian (Baker Lake), b. 1931
G-89–515

AGNES NANOQAK GOOSE
Canadian (Ulukhaktok), 1925–2001
Five Geese, 1980
Stonecut, stencil on paper, Co-op 1/3
Printmaker: Harry Egotak, Canadian (Ulukhaktok), 1925–unknown
G-89–1351

Museum of Contemporary Art
Calgary, Alberta, for the exhibition
Street Life
March 8–April 25, 2011

JOE FAFARD
Canadian, b. 1942
Manitoba, 1988
Bronze
G-88–424
**New Initiatives**

Art for the mind as well as the taste buds! In October 2011 the WAG launched **Art Eats**, a wildly successful new dinner and tour program. Hosted in partnership with Storm Bistro, each evening begins with a delicious three-course meal at Storm, followed by a guided tour of a featured exhibition. Menus are especially created to connect on a culinary level with the exhibition on view. This year the featured exhibitions were *William Kurelek: The Messenger* and *American Chronicles: The Art of Norman Rockwell*, and both sold out completely. Building on this success, we will be continuing Art Eats into our Centennial year with special 100th Anniversary themed dinners.

Towards the end of the year, much of our programming centered around the Norman Rockwell exhibition—films, art workshops, audio tours, guided tours, a Family Sunday pancake breakfast, and talks by Peter Rockwell, the artist’s son. It all offered our visitors a variety of ways to experience and learn more about Rockwell’s work. The very popular Rockwell Kids’ Response Zone saw the creation of thousands of *Saturday Evening Post* covers.

Our new week-long **spring and summer art camps** sold out—with waiting lists. Three themed camps took kids all over the city—visiting the zoo, exploring iconic Winnipeg buildings, and discovering our city’s murals and graffiti art. Back in the studio they created their own masterpieces, which they proudly showed off to friends and family at their self-curated exhibition at the end of each camp.

In addition to more than 30 different **School Programs**, a new series of educational tours and workshops based on the Group of Seven was offered for the first time in 2011 and proved very popular.

Complementing our ongoing **Teacher’s Advisory Council**, exhibition previews, and Professional Development Workshops, we introduced a **Teachers’ Club** and hundreds of teachers signed up to receive regular e-newsletter updates on programming and events.

Working with the Art Gallery of Hamilton and the Art Gallery of Greater Victoria, the WAG developed a **website** just for the William Kurelek exhibition featuring a timeline of the artist’s life and career, in-depth information and a zoom feature on many of his works. The special interactive teacher and classroom component provided a series of inquiry-based activities focusing on Kurelek’s *Ukrainian Pioneer* painting series—exploring issues of immigration, Canadian identity, and community building. The educational PowerPoint presentations available on the website became a valuable teaching tool used by classrooms across Canada. The website received an Educational Award from the Ontario Association of Art Galleries.
Art for Lunch continues to be one of the WAG’s most popular programs for adults, offering a stellar line-up of artist and curator talks, exhibition tours and art related films. More than 1,300 people participated in this program over the last year. For the second year in a row, Write to Art sold out. What started as a one time, three-hour creative writing workshop exploring the intersections between the visual and literary arts has evolved into a three-day (nine hour) course, a dynamic addition to our regular line-up of programs for adults.

In November 2011, WAG partnered with Artbeat Studio Inc, a local arts organization supporting artists living with mental illness, to organize the symposium: Out of Mind – Into Creativity: Mental Health and the Arts. Programmed in connection with the landmark exhibition of William Kurelek’s artwork, an artist who himself suffered from mental health issues, Out of Mind—Into Creativity sought to explore the relationship between individual creativity and artists’ mental health, whilst stimulating public discussions, fostering the sharing of information, and working to subvert the myths, stereotypes, and stigma that continue to haunt discussions of mental illness today. Over 100 delegates participated in the two-day conference, which featured a keynote address by Dr. Jenny Secker, Professor of Mental Health at Anglia Ruskin University, Essex, UK.
With an attendance of 4,500 people and a five-deep line running around the side of the building, **Nuit Blanche** was another resounding success! Highlights of this all-night arts extravaganza (part of the national Culture Days program) were mrghosty’s ARTcadia, performances by key members of the WSO in the permanent collection galleries, a new modern dance work by Jolene Bailie, the Manitoba Crafts Museum and Library’s embroidery table, and of course the official opening of the seminal exhibition *William Kurelek: The Messenger*.

Youth Programs continues to draw in students and families. Our **Family Sundays** are always popular, bringing in families for an afternoon of interactive tours, entertainment, and art-making. We launch the festive season in December with our **Christmas tree-trimming party** where kids and parents gather to greet Santa, make special holiday ornaments, and indulge in cookies and hot chocolate. Parents looking for a creative way to celebrate their children’s birthdays made last year the best ever for our interactive **birthday pARTies**. Our **Double Take** full-day programs (interactive tours with studio component) grew in popularity this year, reaching a record number of 51 Double Takes in which 1,800 students participated.

Now in its third year, our **Student Art Board** proved to be a strong program for youth with the teens organizing several successful events. The **Summer Festival Outreach** program saw us setting up at the Winnipeg Folk Festival, KidsFest, and the Winnipeg Fringe Theatre Festival, providing kids and parents with the opportunity to stir the imagination and create something truly artful.

The exhibition **American Chronicles: The Art of Norman Rockwell** gave us another wonderful opportunity to connect with over 5,000 young people. As well as our regular school programs, which brought in over 5,000 school children on regular tours, we also held a special Rockwell night for Brownies and Girl Guides.

Guests at the sold-out **Gallery Ball** dined in the collection galleries, surrounded by centuries of art and fragrant floral displays inspired by the art in each gallery. **Art & Soul**, another sell-out success, took an ultra chic *Après Ski* theme, bringing Winnipeg’s best and brightest out of hibernation for one unforgettable night. Both the Ball and Art & Soul had record attendance in 2011/12, exceeding fundraising targets.
WAG Studio

WAG Studio continued to partner with Art City, Winnipeg School Division, Louis Riel School Division, PrairieView School of Photography, Manitoba School for the Deaf, Boeing Canada Technology, Winnipeg Folk Festival, Royal Winnipeg Ballet School, Prairie Theatre Exchange, and the Manitoba Society of Independent Animators to help students of all ages discover the world of art. Once again the Quantum Program saw students taking art classes at the WAG, acting lessons at PTE, and dance classes with Canada’s Royal Winnipeg Ballet, culminating in a performance in the Muriel Richardson Auditorium. The Young Artists’ Program, now in its sixth year, saw students create work in the WAG studio, then display it at the Winnipeg Folk Festival.

In July the WAG hosted 30 visitors from Shenzhen, China, and Michael Boss, Head of WAG Studio, returned the visit in January to explore partnerships and build on our relationship with the Yang Mythos Education Centre. While in China, Michael did a presentation on WAG Studio at an International Art Education Conference, which included educators and officials from China, Japan, Taiwan, Korea, England, and the United States.
April 1, 2011—March 31, 2012

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Executive Assistant
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Exhibition Designer/Head Installations
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*Lead A/V Technician and Network Administrator*

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Doren Roberts  
*Manager, Events and Rentals*

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*Chief Engineer*

**GALLERY SHOP AND ART RENTAL & SALES**

Sherri Van Went  
*Gallery Shop and Art Rental & Sales Manager*

Jessica Carriere  
*Sales Assistant*

Mandy Hyatt  
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Samantha Jarmasz  
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Barbara Kirkland  
*Sales Assistant*

Gloria Lord  
*Sales Assistant*

Aiden Quiring  
*Art Rental and Sales Assistant/Secretary*

Tanya Reid  
*Sales Assistant*

Anna Robinson  
*Sales Assistant*

Elizabeth Wiens  
*Receptionist*

Kathy Kushpel  
*Volunteer Committee Secretary*

*Indicates Part-time*
The Winnipeg Art Gallery is grateful for the generosity of individuals and organizations that make our exhibitions, programs, events, and collections possible. The list below recognizes cumulative giving from April 1, 2011 to March 31, 2012.

<table>
<thead>
<tr>
<th>CORPORATE AND FOUNDATION DONORS</th>
<th>DIRECTOR’S CIRCLE $5,000–$9,999</th>
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<td>President’s Circle $25,000 +</td>
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**Supporter $500–$999**
Alyssa Sara Averbach Memorial Fund
Canadian Association for Young Children - Manitoba
Cruise Media Group
Downtown Winnipeg BIZ
Gord’s Ski & Bike
Investors Group Charitable Giving Foundation
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PMA Canada
spectra productions

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**Precise: Craft Refined**
Canada Council for the Arts

**Feast**
The Dorothy Strelsin Foundation
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Great-West Life
Winnipeg School Division
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**William Brymner: Artist, Teacher, Colleague**
Thompson Dorfman Sweatman LLP

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Canada Council for the Arts

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**Carl Beam**
Canada Council for the Arts
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**The Collection on View**
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City of Winnipeg
Winnipeg Arts Council
Winnipeg School Division

Province of Manitoba
Community Places, Manitoba Housing and Community Development
Manitoba Culture, Heritage, and Tourism
Manitoba Healthy Living, Youth and Seniors

Government of Canada
Canada Council for the Arts
Department of Canadian Heritage
Virtual Museum of Canada
Young Canada Works

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Art Camps
Manitoba Healthy Living, Youth and Seniors
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Out of Mind: Into Creativity
Eli Lilly Canada
Winnipeg Regional Health Authority

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Quantum Program
Heritage Fund, Winnipeg School Division

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Winnipeg School Division

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Department of Education, Citizenship and Youth, Bureau de l'éducation française

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Boeing Canada Technology

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Lawler
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Lee Treilhard
G. Les E. Ullyot
Nancy Vincent
F.C. and E.F. Violago
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Sonya C. and Scott Wright
Norval C. and Ivy M. Young
John and Elizabeth Zandstra
Paul Zywina
25 Anonymous Donors
### Year End % Comparison of Revenue

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<td>Admission &amp; Members</td>
<td>5.25%</td>
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### Operations % of Expenditure

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<td>8.58%</td>
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<td>24.31%</td>
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<td>9.93%</td>
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<td>Administration</td>
<td>29.27%</td>
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<tr>
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<td>26.07%</td>
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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, 2012, 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, 2012, and its results of operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

KPMG LLP
Chartered Accountants
May 31, 2012
Winnipeg, Canada
### STATEMENT OF FINANCIAL POSITION

**March 31, 2012, with comparative figures for 2011**

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<th>Operating Fund</th>
<th>Capital Fund</th>
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<th>Ustinov Fund</th>
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<th>Total 2011</th>
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<td>Cash</td>
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<td>$–</td>
<td>$293,568</td>
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<td>–</td>
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<td>Inventory</td>
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<td>–</td>
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<td>Investment (note 8)</td>
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<td>–</td>
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<td>Inter-fund balances</td>
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<td>(74,632)</td>
<td>42,048</td>
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<td>Capital assets, net of amortization (note 3)</td>
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<td>–</td>
<td>–</td>
<td>4,584,838</td>
<td>4,868,485</td>
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<td>Collection (note 4)</td>
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<td>–</td>
<td>34,265,742</td>
<td>33,373,020</td>
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|                      | $1,411,552     | $4,633,413   | $34,307,790 | $66,925 | $40,419,680 | $40,247,008 |

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**THE WINNIPEG ART GALLERY**
### Statement of Cash Flows

Year ended March 31, 2012, with comparative figures for 2011

<table>
<thead>
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<th></th>
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<tbody>
<tr>
<td><strong>Cash provided by (used in):</strong></td>
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<td><strong>Operating activities:</strong></td>
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</tr>
<tr>
<td>Excess of revenue over expenditures</td>
<td>$1,164,593</td>
<td>$7,056,758</td>
<td></td>
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<tr>
<td>Items not involving cash:</td>
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<td></td>
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</tr>
<tr>
<td>Amortization of capital assets</td>
<td>$287,562</td>
<td>$325,469</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Amortization of deferred contributions related to capital assets</td>
<td>$(222,489)</td>
<td>$(233,020)</td>
<td></td>
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<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Works of art donations</td>
<td>$(865,759)</td>
<td>$(7,713,404)</td>
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<tr>
<td><strong>Change in non-cash items related to operations:</strong></td>
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<tr>
<td>Accounts receivable</td>
<td>$139,794</td>
<td>$(21,893)</td>
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<td></td>
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<tr>
<td>Grants receivable</td>
<td>$764,994</td>
<td>$(738,501)</td>
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<tr>
<td>Inventory</td>
<td>$32,912</td>
<td>$35,029</td>
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<td></td>
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<tr>
<td>Prepaid expenses</td>
<td>$85,765</td>
<td>$93,779</td>
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<td></td>
<td></td>
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<tr>
<td>Accounts payable and accrued liabilities</td>
<td>$659,637</td>
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<td>$62,052</td>
<td>$1,053,807</td>
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<tr>
<td>Vacation pay accrual</td>
<td>$234,498</td>
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<td>$62,052</td>
<td>$211,490</td>
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<tr>
<td>Deposits</td>
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<td>$2,415</td>
<td>$79,713</td>
<td>$81,679</td>
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<tr>
<td>Term loan (note 5)</td>
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<td>$1,616,120</td>
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<td>$1,678,926</td>
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<tr>
<td><strong>Net assets (deficiency):</strong></td>
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<td>$3,208,381</td>
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</tr>
<tr>
<td>Operating Fund</td>
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<td>$(431,115)</td>
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<tr>
<td>Investment in capital assets</td>
<td>–</td>
<td>$12,777</td>
<td>–</td>
<td>$12,777</td>
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</tr>
<tr>
<td>Works of Art Fund</td>
<td>–</td>
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<td>$33,411,443</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Sir Peter Ustinov Fund</td>
<td>–</td>
<td>–</td>
<td>$66,925</td>
<td>$66,868</td>
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<tr>
<td><strong>Total Commitments (note 7)</strong></td>
<td>$(297,061)</td>
<td>$(122,116)</td>
<td>$34,090,431</td>
<td>$32,925,080</td>
<td></td>
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</tbody>
</table>

|                                | 2012   | 2011   | 2012   | 2011   |        |        |        |        |        |        |        |        |
| **Supplementary cash flow information:** |        |        |        |        |        |        |        |        |        |        |        |        |
| Interest paid                 | $64,037 | $60,866 |        |        |        |        |        |        |        |        |        |        |
| Interest received             | $5,084 | $3,596 |        |        |        |        |        |        |        |        |        |        |

See accompanying notes to financial statements.

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On behalf of the Board:

[Signature]

Governor

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[Note: The image contains a table and financial statements with specific data points. The text is extracted and formatted accordingly.]
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS
Year ended March 31, 2012, with comparative figures for 2011

<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>Total 2012</th>
<th>Total 2011</th>
</tr>
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<tbody>
<tr>
<td><strong>Revenue:</strong></td>
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<tr>
<td>Grants:</td>
<td></td>
<td></td>
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<td></td>
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<td>Province of Manitoba: Culture, Heritage and Tourism</td>
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<td>–</td>
<td>2,584,754</td>
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<td>–</td>
<td>–</td>
<td>9,600</td>
<td>8,810</td>
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<td>Infrastructure</td>
<td>60,286</td>
<td>14,323</td>
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<td>–</td>
<td>74,609</td>
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<td>Other</td>
<td>2,381,986</td>
<td>286,977</td>
<td>–</td>
<td>–</td>
<td>2,668,963</td>
<td>3,844,367</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>–</td>
<td>255,889</td>
<td>8,370</td>
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<td>Canada Council</td>
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<td>–</td>
<td>–</td>
<td>134,000</td>
<td>134,000</td>
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<tr>
<td>Infrastructure</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>733,000</td>
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<td>Other</td>
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<td>401,121</td>
<td>882,255</td>
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<td><strong>City of Winnipeg</strong></td>
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<td>380,000</td>
<td>425,000</td>
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<td><strong>Total grants</strong></td>
<td>3,163,107</td>
<td>286,977</td>
<td>–</td>
<td>–</td>
<td>3,450,084</td>
<td>5,151,622</td>
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<td><strong>Earned:</strong></td>
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<td>Admissions</td>
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<td>172,597</td>
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<td>Memberships</td>
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<td>90,159</td>
<td>82,176</td>
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<td>Donations</td>
<td>379,091</td>
<td>134,151</td>
<td>30,588</td>
<td>–</td>
<td>543,830</td>
<td>599,605</td>
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<tr>
<td><strong>Special fund drives</strong></td>
<td>280,280</td>
<td>–</td>
<td>–</td>
<td>280,280</td>
<td>161,791</td>
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<tr>
<td>Other earned revenue</td>
<td>768,337</td>
<td>8,467</td>
<td>–</td>
<td>3,245</td>
<td>780,049</td>
<td>785,472</td>
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<td><strong>Retail</strong></td>
<td>424,632</td>
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<td>–</td>
<td>–</td>
<td>424,632</td>
<td>468,447</td>
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<tr>
<td><strong>Volunteer Associates (note 11)</strong></td>
<td>25,629</td>
<td>–</td>
<td>–</td>
<td>25,629</td>
<td>33,048</td>
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<tr>
<td><strong>Amortization of capital assets</strong></td>
<td>–</td>
<td>222,489</td>
<td>–</td>
<td>–</td>
<td>222,489</td>
<td>33,048</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>5,320,147</td>
<td>652,084</td>
<td>896,347</td>
<td>3,245</td>
<td>6,871,823</td>
<td>15,401,182</td>
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<td><strong>Expenditures:</strong></td>
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<tr>
<td>Administration, maintenance, security</td>
<td>1,964,167</td>
<td>229,629</td>
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<td>–</td>
<td>2,193,796</td>
<td>4,411,338</td>
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<td>Curatorial and museum services</td>
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<td>–</td>
<td>–</td>
<td>1,248,183</td>
<td>1,315,052</td>
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<td>Education, rentals and programs</td>
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<td>765,679</td>
<td>889,301</td>
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<td>Memberships and development</td>
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<td>127,093</td>
<td>140,210</td>
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<td>Marketing and promotion</td>
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<td>457,999</td>
<td>353,622</td>
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<td>Design, photograph, audio visual</td>
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<td>96,576</td>
<td>220,034</td>
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<tr>
<td><strong>Special fund drives</strong></td>
<td>457,999</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>457,999</td>
<td>353,622</td>
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<tr>
<td><strong>Retail</strong></td>
<td>412,498</td>
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<td>412,498</td>
<td>511,997</td>
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<tr>
<td><strong>Volunteer Associates (note 11)</strong></td>
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<td>–</td>
<td>–</td>
<td>15,859</td>
<td>14,908</td>
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<tr>
<td><strong>Amortization of capital assets</strong></td>
<td>–</td>
<td>287,562</td>
<td>–</td>
<td>–</td>
<td>287,562</td>
<td>222,489</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td>862,467</td>
<td>365,107</td>
<td>896,347</td>
<td>3,245</td>
<td>3,421,739</td>
<td>10,249,560</td>
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<tr>
<td><strong>Excess of revenue over expenditures</strong></td>
<td>2,157,040</td>
<td>291,977</td>
<td>896,347</td>
<td>3,245</td>
<td>1,164,593</td>
<td>7,056,758</td>
</tr>
<tr>
<td><strong>Net assets, beginning of year</strong></td>
<td>(431,115)</td>
<td>(12,116)</td>
<td>33,411</td>
<td>66,868</td>
<td>32,925,080</td>
<td>25,877,522</td>
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<tr>
<td><strong>Inter-fund transfers (note 8)</strong></td>
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<td>3,946</td>
<td>758</td>
<td>758</td>
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<tr>
<td><strong>Change in unrealized value of investment</strong></td>
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<td>–</td>
<td>–</td>
<td>758</td>
<td>758</td>
<td>758</td>
</tr>
<tr>
<td><strong>Net assets (deficiency), end of year</strong></td>
<td>(297,061)</td>
<td>(12,777)</td>
<td>34,307,790</td>
<td>66,925</td>
<td>34,090,431</td>
<td>32,925,080</td>
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</table>

See accompanying notes to financial statements.
# STATEMENT OF CASH FLOWS

**Year ended March 31, 2012, with comparative figures for 2011**

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<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</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><strong>Operating activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess of revenue over expenditures</td>
<td>$1,164,593</td>
<td>$7,056,758</td>
</tr>
<tr>
<td>Items not involving cash:</td>
<td></td>
<td></td>
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<tr>
<td>Amortization of capital assets</td>
<td>287,562</td>
<td>325,469</td>
</tr>
<tr>
<td>Amortization of deferred contributions related to capital assets</td>
<td>(222,489)</td>
<td>(233,020)</td>
</tr>
<tr>
<td>Works of art donations</td>
<td>(865,759)</td>
<td>(7,713,404)</td>
</tr>
<tr>
<td>Change in non-cash items related to operations:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>139,794</td>
<td>21,893</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>764,994</td>
<td>738,501</td>
</tr>
<tr>
<td>Inventory</td>
<td>32,912</td>
<td>35,029</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>85,765</td>
<td>93,779</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>(391,755)</td>
<td>539,562</td>
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<tr>
<td>Vacation pay accrual</td>
<td>23,008</td>
<td>(22,362)</td>
</tr>
<tr>
<td>Deposits</td>
<td>(1,966)</td>
<td>8,827</td>
</tr>
<tr>
<td>Deferred contributions related to expenses of future periods, net</td>
<td>(154,192)</td>
<td>220,616</td>
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<tr>
<td><strong>Total cash provided by (used in):</strong></td>
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<td></td>
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<tr>
<td><strong>Financing activities:</strong></td>
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</tr>
<tr>
<td>Deferred contributions related to working capital reserve</td>
<td>–</td>
<td>100,000</td>
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<tr>
<td>Principal repayments on term loan</td>
<td>(62,806)</td>
<td>(62,397)</td>
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<td><strong>Total cash provided by (used in):</strong></td>
<td>(62,806)</td>
<td>37,603</td>
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<td><strong>Investing activities:</strong></td>
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<tr>
<td>Additions to capital assets</td>
<td>(3,915)</td>
<td>(22,406)</td>
</tr>
<tr>
<td>Acquisition of works of art</td>
<td>(26,963)</td>
<td>(116,681)</td>
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<tr>
<td><strong>Total cash provided by (used in):</strong></td>
<td>(30,878)</td>
<td>(139,087)</td>
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<td><strong>Increase (decrease) in cash and cash equivalents</strong></td>
<td>768,783</td>
<td>(550,624)</td>
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<td><strong>Cash and cash equivalents, beginning of year</strong></td>
<td>130,876</td>
<td>681,500</td>
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<td><strong>Cash and cash equivalents, end of year</strong></td>
<td>$899,659</td>
<td>$130,876</td>
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<td><strong>Cash and cash equivalents is comprised of the following:</strong></td>
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<td>Cash</td>
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<td>$10,714</td>
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<td>Bank indebtedness</td>
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<td>Restricted cash</td>
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<td>300,000</td>
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<td>Marketable securities</td>
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<td><strong>Total cash and cash equivalents</strong></td>
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<td>$130,876</td>
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<td><strong>Supplementary cash flow information:</strong></td>
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<tr>
<td>Interest paid</td>
<td>$64,037</td>
<td>$60,866</td>
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<tr>
<td>Interest received</td>
<td>5,084</td>
<td>3,596</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
NOTES TO FINANCIAL STATEMENTS
Year ended March 31, 2012

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 Manitoban, 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 and grants 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 recognized at fair market value on the date of contribution.

(b) Fund accounting:
The Gallery records its financial transactions on the fund accounting basis as follows:

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

(ii) Capital Fund:
The Capital Fund includes transactions related to the capital assets of the Gallery.

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

(iv) Sir Peter Ustinov Fund:
The Sir Peter Ustinov Fund reflects monies on deposit with The Winnipeg Art Gallery Foundation Inc. (the Foundation) for the purpose of earning investment income.
(c) **Contributed services:**
Volunteers are an integral part of the activities of the Gallery. Contributed services are not recognized in the financial statements because of the difficulty in determining their fair market value.

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

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

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>2012</th>
<th>Cost</th>
<th>Accumulated amortization</th>
<th>Net book value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$1,097,831</td>
<td>$ –</td>
<td>$1,097,831</td>
</tr>
<tr>
<td>Buildings</td>
<td>8,322,005</td>
<td>5,378,451</td>
<td>2,943,554</td>
</tr>
<tr>
<td>Furniture, fixtures and equipment</td>
<td>5,155,612</td>
<td>4,612,159</td>
<td>543,453</td>
</tr>
<tr>
<td></td>
<td>$14,575,448</td>
<td>$9,990,610</td>
<td>$4,584,838</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2011</th>
<th>Cost</th>
<th>Accumulated amortization</th>
<th>Net book value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$1,097,831</td>
<td>$ –</td>
<td>$1,097,831</td>
</tr>
<tr>
<td>Buildings</td>
<td>8,322,005</td>
<td>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>

### 4. COLLECTION:

The collection consists of approximately 26,628 (2011 - 26,133) works of art held in the public trust. During the year, the Gallery purchased works of art at a total cost of $26,963 (2011 - $116,681). Donations to the collection during the year included works of art with an appraised fair market value of $865,759 (2011 - $7,713,404).

### 5. TERM LOAN:

As of March 31, 2012, the Gallery had a term loan of $1,616,120 outstanding with the Royal Bank of Canada (2011 - $1,678,926). Interest is charged at an annual rate of 3.8 percent and monthly payments are $10,513 comprising principal and interest on the loan. The loan is repayable in full on October 1, 2012 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.
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>Operating Fund</th>
<th>Capital Fund</th>
<th>2012 Total</th>
<th>2011 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$566,167</td>
<td>$70,144</td>
<td>$636,311</td>
</tr>
<tr>
<td>Contributions received</td>
<td>351,881</td>
<td>–</td>
<td>351,881</td>
</tr>
<tr>
<td>Amount recognized as revenue</td>
<td>(483,283)</td>
<td>(22,790)</td>
<td>(506,073)</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$434,765</td>
<td>$47,354</td>
<td>$482,119</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>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$3,177,236</td>
</tr>
<tr>
<td>Amount amortized to revenue</td>
<td>(222,489)</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$2,954,747</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>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>$13,091</td>
</tr>
<tr>
<td>2014</td>
<td>10,766</td>
</tr>
<tr>
<td>2015</td>
<td>6,148</td>
</tr>
<tr>
<td>2016</td>
<td>6,148</td>
</tr>
<tr>
<td>2017</td>
<td>3,074</td>
</tr>
</tbody>
</table>

The Gallery has also committed to payments under various exhibition contracts in the aggregate amount of approximately $151,750 due in the next fiscal year.
8. THE WINNIPEG ART GALLERY FOUNDATION INC.:
The Gallery receives significant benefit from the Foundation 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 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>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in Sir Peter Ustinov Fund, at fair value</td>
<td>$ 63,680</td>
<td>$ 62,922</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, $3,946 of the
investment income was transferred to the Gallery (2011 - $4,423).

Included in Gallery expenditures is a contribution to the Foundation of $3,000 (2011 - $3,000)
from the Volunteer Associates.

During the year, the Foundation contributed $40,000 (2011 - nil) to the Gallery, which has been
recorded in donations earned.

Included in accounts receivable is $4,740 (2011 - nil) due from the Foundation.

9. WORKING CAPITAL RESERVE:
During fiscal 2009, the Gallery entered into a five year Funding Agreement (the Agreement) with Arts
Stabilization Manitoba, Inc. (ASM). Under the Agreement, ASM was to provide a total of $500,000 to
establish a Working Capital Reserve over a five year period providing certain performance conditions
were met by the Gallery on an annual basis. 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 Agreement.
At March 31, 2012, the Gallery had $300,000 (2011 - $300,000) held as restricted funds.

During fiscal 2011, the Gallery incurred a Class 1 default under the Agreement with ASM as a result of
the deficit position in the Operating Fund for the 2011 year. The consequence of this default was a one
year deferral of funding under the Agreement. Funding eligibility will be restored following the current
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,
upon satisfaction of the participation requirements.

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.
During fiscal 2011, in accordance with the Agreement, the Gallery transferred $82,957 of cash from the Works of Art Fund (Norwell Fund) and the Winnipeg Art Gallery Foundation transferred $400,000 of investments into the Fund as donations. These initial gifts and any other gifts to the fund are irrevocable and shall be held and invested by The Winnipeg Foundation in perpetuity. There were no transfers from the Gallery to the Fund in the current year.

The Winnipeg Foundation allocates investment income to the Gallery based on a fixed percentage to a maximum of 5 percent of the average market value of the investments under administration for the previous 3 years. Investment income of $20,404 (2011 - nil) was allocated to the Gallery during fiscal 2012.

The fair value of the Fund at March 31, 2012 was $479,653 (2011 - $400,394).

### 11. VOLUNTEER ASSOCIATES:

The operating results of the Volunteer Associates are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art development and fund raising</td>
<td>$25,629</td>
<td>$33,048</td>
</tr>
<tr>
<td>Expenditures:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>12,859</td>
<td>11,908</td>
</tr>
<tr>
<td>The Winnipeg Art Gallery Foundation Inc.</td>
<td>3,000</td>
<td>3,000</td>
</tr>
<tr>
<td></td>
<td>15,859</td>
<td>14,908</td>
</tr>
<tr>
<td>Excess of revenue over expenditures</td>
<td>$9,770</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></th>
<th>2012</th>
<th>2011</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>–</td>
<td>1,018</td>
</tr>
<tr>
<td>Acquisitions for Clara Lander Library</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Guide to the Collection</td>
<td>–</td>
<td>25,000</td>
</tr>
<tr>
<td></td>
<td>$4,000</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.
Gallery staff all got involved in installing Time Warp from the exhibition Carl Beam.