ARTWORKS TRAVELLED 64,000 KM TO WINNIPEG
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.

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.

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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Cover and inside cover:
Michiel Sweerts. Self-Portrait with Skull (detail), c. 1661. Oil on canvas. Agnes Etherington Art Centre.
Although our Centennial year was 2012, the celebrations carried over into this past fiscal year, particularly with 100 Masters: Only in Canada. As you will read in the Director & CEO’s message, the exhibition was phenomenally successful, and our thanks goes to Stephen who spent two years criss-crossing the country, meeting with curators and directors of 30 galleries and museums, and convincing them to lend us some of their finest works, many of which had never been loaned out before. Thank you also to the Gallery staff and management whose hard work and dedication made this the best attended exhibition in WAG history.

One of the WAG’s strategic pillars is to provide a dynamic meeting place for people, art, and ideas, and 100 Masters certainly achieved that. It was very exciting for all of us at the WAG to see the Gallery bursting at the seams, overflowing with people looking at art and talking about art.

The momentum will continue into the 2014-2015 fiscal year when Masterworks from the Beaverbrook Art Gallery and Dali Up Close open in September 2014. The former will bring to the WAG 75 works from one of North America’s unparalleled art collections, including Salvador Dali’s monumental Santiago El Grande. This inspired us to put together Dali Up Close, a second exhibition that will feature a number of defining Dali paintings, such as The Madonna of Port Lligat, and a selection of prints of Dali taken in collaboration with American photographer Philippe Halsman.

Over the year, we acquired many notable artworks through donations and purchases. Highlights include superb paintings by Jules Olitski and Larry Poons; a suite of iconic photographs by “Doc” Harold Edgerton; and a significant drawing by Shuvina Ashoona. The WAG commissioned a major bronze sculpture from Winnipeg artist Eva Stubbs for our Rooftop Sculpture Garden. The latter was secured with the support of the Canada Council for the Arts, the Jewish Foundation of Manitoba, and through the generosity of over one hundred private donors.

On behalf of the Board of Governors, I thank all the donors, sponsors, Gallery visitors, volunteers, and members who made the past year such a milestone in the Gallery’s history. It has been my privilege to serve as Chairman of the WAG Board during this momentous time in the Gallery’s history.

BRIAN BOWMAN  CHAIR, BOARD OF GOVERNORS
It was the great communicator, Marshall McLuhan, who said: “Art at its most significant is a distant early warning system that can always be relied on to tell the old culture what is beginning to happen.”

Art is one of our oldest languages, one of the first and last ways we communicate with each other. Before words, before the assemblage of vocabularies, there has been a visual means in which thoughts and emotions are made known. For centuries art has been the cultural expression of humankind, central to our survival and well-being.

The material we call art is an integral part of the history of civilization tied to the idea of living. Art penetrates all sectors of our society. We may only see or understand part of the work, but we cannot deny its impact and place. Beyond the idea of beauty, meaning, or even truth art is an expression of the human spirit. Albert Einstein once said he was enough of an artist to draw freely upon his imagination. Left to our own imagination, we tend to thrive, and art is part of this life-giving exercise. The WAG plays an important role in this exercise.

Our blockbuster exhibition *100 Masters: Only in Canada*, which ran from May to September, 2013, is just one example of what an exhibition can do for a community in the expression of the human spirit. Featuring 100 artworks borrowed from 30 museums across the country, and spanning 500 years of art-making, the exhibition was the most successful in the WAG’s 100-year history, attracting over 60,000 visitors—and a few awards!

The WAG was honoured with the Canadian Museum Association’s national award for Outstanding Achievement in Marketing for the *100 Masters* exhibition. The 275-page illustrated publication accompanying the exhibition received the Manitoba Book Awards’ Manuela Dias Book Design of the Year award. The WAG exhibition was announced as the runner-up for a Winnipeg Tourism Award of Distinction in Marketing and was also the runner-up for the *Winnipeg Free Press* Entertainment Story of the Year, as voted by its readers, coming in second to the Paul McCartney concert at Investors Group Field in Winnipeg. Most recently, *100 Masters* was nominated for the 2014 Tourism Industry Association of Canada’s Tourism Awards in the Marketing Campaign of the Year Award category.

Beyond the record attendance, school outreach, membership growth, huge revenues, national media attention, and honours for *100 Masters*, what was most rewarding for me was to see how the public responded to seeing and experiencing the original works of art. In an era filled with reproductions and replicas of all kinds in all places, it is a powerful reminder that people still want to see the real thing—masterworks created by men and women over the ages.

Once again the WAG team, led by our staff and volunteers, and supported by the Board, Foundation, and membership, came together to embrace and embolden the Gallery’s place as a creative, relevant, and accessible forum where people gather to experience art and the cultural well-being of our community.

STEPHEN BORYS  DIRECTOR & CEO
Chair
Brian Bowman  Partner, Pitblado Law

Vice-Chair
Alex Robinson  Business Development Manager, Graham Construction

Past Chair
Naomi Z. Levine  Lawyer

Chair, Building Committee
Kevin Donnelly  Senior Vice President & General Manager, MTS Centre, True North Sports & Entertainment Ltd.

Chair, Development Committee
Alex Robinson  Business Development Manager, Graham Construction

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

Chair, Governance and Nominating Committee
Naomi Z. Levine  Lawyer

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

President, Volunteer Associates Committee
Judy Kaprowy

Chair, Works of Art Committee
Doneta Brotchie  FUNdamentals Creative Ventures

Ex Officio (WAG Director & CEO)
Stephen Borys

Members at Large
Ernest Cholakis  Dentist, Cholakas Dental Group
Hennie Corrin
Curwin Friesen  CEO, Friesens Corporation
Dwight MacAulay  Chief of Protocol, Government of Manitoba
Scott McCulloch
Ovide Mercredi
James A. Ripley  Lawyer, Thompson Dorfman Sweatman LLP

Winnipeg Art Gallery
Foundation Inc. Appointment
Tom Carson  Senior Fellow and Director, Canada West Foundation

Province of Manitoba Appointment
Manju Lodha  Artist, Creative Writer, and Multicultural/Multifaith Educator and Learner
Valerie Shantz  Council on Post-Secondary Education

City of Winnipeg Appointment
Paula Havixbeck  City Councillor, Charleswood-Tuxedo Ward
The Winnipeg Art Gallery Foundation Inc. continues to play an essential role in the life of the Winnipeg Art Gallery, both in sustaining the Gallery and in helping it to grow. Our early commitment to the Inuit Art Centre is reflected in the substantial sums already transferred to the Gallery to cover preliminary campaign costs. The Foundation is now ready to enter a new phase of raising and growing endowment funds to benefit the WAG, including the Inuit Art Centre, over the long term.

It is a privilege for me to serve as Chair of the Foundation and of the capital campaign’s Legacy Gifts component. It has been exciting to participate in the evolution of the idea for an Inuit art resource and exhibition facility, from the discussion points of many years ago to today’s planning and campaign stages.

Over the past twenty-seven years, the Winnipeg Art Gallery Foundation has provided nearly $2 million to the Winnipeg Art Gallery—helping to expand its permanent collection, present exhibitions, and develop capital projects such as those outlined in the pages that follow.

RICHARD L. YAFFE  PRESIDENT, WAG FOUNDATION
STAFF

APRIL 2, 2013–MARCH 31, 2014

DIRECTORATE
Stephen Borys
Director & CEO
Maxine Bock
Executive Assistant

CURATORIAL
Helen Delacretaz
Chief Curator and Curator
Decorative Art and Fine Art
Andrew Kear
Curator of Historical Art
Darlene Coward Wight
Curator of Inuit Art
Paul Butler
Curator of Contemporary Art
Ellen Plouffe
Administrative Assistant
Curatorial and Museum Services

CAPITAL CAMPAIGN
Pam Simmons (to December, 2013)
Capital Campaign Director
Grant Cooper (to March, 2014)
Capital Campaign Assistant
Susan Clarke (to March, 2014)
Capital Campaign Assistant
Janet Walker
Capital Campaign Consultant

EDUCATION
Anna Wiebe
Head of Education
Aline Frechette
Youth Programs Coordinator (French)
Rachel Baerg
Youth Program Coordinator (English)
Sophie Bégin (to December, 2013)
Youth Programs Coordinator (French)
Nicole Fletcher
Education Administrative Assistant
Deborah Riley
School Programs Facilitator*
Rhonda Kennedy Rogers
School Programs Facilitator*
Angeliki Bogiatji
School Programs Facilitator*
Lisa Bedard
School Programs Facilitator*
Dallas Clement
School Programs Facilitator*
Mira Le-Ba
School Programs Facilitator*
Lisa Jorgenson
School Programs Facilitator*
Tiffany Humble
Birthday Party Host*

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Head of WAG Studio
Anne Hanley
Studio Programs Assistant*
Crystal Nykoluk
Studio Programs Technician*
Craig Love
Studio Programs Technician*
Valerie Dewson
Studio Programs Receptionist*

LIBRARY AND ARCHIVES
Kenlyn Collins
Librarian, Clara Lander Library

MUSEUM SERVICES
Helen Delacretaz
Head of Museum Services
Karen Kisioiw
Registrar
Lisa Quirion
Collections Manager
Dan Donaldson
Gallery Technician, Vaults
Joy Stewart
Matting & Framing*
Radovan Radulovic
Head Conservator
Carey Archibald
Exhibition Designer/Head Installations
Steve Colley
Lead Technician
Vitaliy Yatsevych
Gallery Technician, Installations
DEVELOPMENT AND MEMBERSHIP

Judy Slivinski
Director of Development
Alisa Raizman
Development Associate
Kris Olafson
Development Associate
Cathy Collins
Grants Officer
Chantelle Babalola
Database Administrator
Elizabeth Wiens
Development Assistant

MARKETING AND COMMUNICATIONS

Debra Fehr
Manager, Communications and Marketing
Heather Mousseau (to October, 2013)
Communications Coordinator
Izzy Goluch (to March, 2014)
Communications Coordinator

EVENTS AND RENTALS

Doren Roberts
Manager of Events & Rental
Mandy Hyatt
Events & Rental Assistant
Asherah Bock
Special Events*
Mike Nosol
Special Events*
Lisa Jorgensen
Special Events*
Krystal Meixner
Special Events*
Jessica Holl
Special Events*
Shannon Kristinnson
Special Events*
Will Peppler
Special Events*
Ruth-Ann Seburn
Special Events*
Tessa Tang
Special Events*
Jordan Waters
Special Events*

DESIGN

Lisa Friesen (on leave December, 2013)
Head Designer
Mike Carroll
Designer*

FINANCE AND ADMINISTRATION

Bill Elliott
Manager, Business Operations and Services
Mike Malyk
Human Resources Manager
Hugh Hansen
Accounting Manager
Jayne Colter
Accounting Associate
Peter Lohre
Chief Engineer

AUDIOVISUAL

James Gordon
Lead A/V Technician and Network Administrator*
Derek Elaschuk
A/V Technician*
Warren McNeil
A/V Technician*
Ian Phillips
A/V Technician*
James Jansen
A/V Technician*
Tom Kowalsky
A/V Technician*
Evan Milejszo
A/V Technician*

GALLERY SHOP AND ART RENTAL & SALES

Sherri Van Went
Gallery Shop and Art Rental & Sales Manager
Anna Robinson
Gallery Shop Assistant
Eric Des Arais
Front Desk*
Gloria Lord
Sales Assistant*
Tanya Reid
Sales Assistant*
Samantha Jarman
Sales Assistant*

VOLUNTEER ASSOCIATES

Kathy Kushpel*
Secretary

*Indicates part-time
The Volunteer Associates (VA), a standing committee of the Board of Governors, is a dedicated, committed partner of the Winnipeg Art Gallery. The VA’s goals are to encourage increased participation in the activities of the Gallery, promote the work of Manitoba artists, support education programs for youth, provide art education events for its members, and fundraise to support the many endeavours at the WAG.

The VA offered two exciting travel tours this year. In October an unforgettable trip to Machu Picchu and the Galapagos gave participants a wonderful sense of the area’s rich histories. In June, naturalists, an archeologist, and a historian were on board the Arctic cruise to inform participants on relevant aspects of the North. Interspersed with daily lectures were art lessons, writing workshops, discussions of ice charts, music, hikes on the tundra, flora and bird watching, and whale or polar bear sightings.

Art education is a focus for the members of the VA. The season opened with a tour of the exhibition *Storm and Spirit: The Eckhardt-Gramatté Collection of German Expressionist Art* led by WAG curator Andrew Kear. A second education event brought members together in the St. Boniface General Hospital’s Buhler Gallery. Pat Bovey, curator and director of the gallery, led a tour of the exhibition *The Story Illuminated: Children’s Book Illustrations*. Two art study groups met on a regular basis to research and make presentations in the area of classic, modern, and contemporary art and architecture.

Many of the 110 members of the VA are actively engaged in volunteer activities for the numerous functions that take place at the WAG such as the annual fashion show, the Gallery Ball, and the exhibitions. The volunteers work in partnership with WAG staff to ensure the success of key WAG functions throughout the year.

At the fall Welcome Back Tea, the VA proudly paid homage to long-standing members. Recognition pins were presented to honour those who have contributed to our highly successful history. Pins were presented to 8 members for 50 years and 35 members for 25 years of support to the WAG. We are forever in their debt for their leadership, their dedication, and for forging the way.

As a result of fundraising activities throughout the past years, through tireless efforts and the dedicated commitment of members, the VA has contributed in excess of $800,000 in support of the WAG Foundation. Funds committed this year went to support WAG Studio scholarships, *Through the Eyes of a Child*, and the Clara Lander Library.

A special thank you is extended to Dr. Stephen Borys and to the exceptional WAG staff for all their support as we work together to ensure the excellence of the WAG. We are appreciative, also, of the Board’s ongoing leadership. As well, gratitude is expressed to the committed members of the VA who dedicate time, energy and passion to enrich the Gallery and to make this another successful year.

JUDY KAPROWY
PRESIDENT, VOLUNTEER ASSOCIATES OF THE WINNIPEG ART GALLERY
RECORD 400 VOLUNTEERS DONATING 13,500 HOURS
CURATOR STEPHEN BORYS TRAVELLED 10,000 KM IN SEARCH OF MASTERWORKS
The WAG’s Centennial year of celebration ended with astounding success. As the first arts group in Winnipeg to celebrate a Centennial, the WAG has set a precedent for community outreach and we are very proud that our ambitious vision met with such great success. From a signature birthday party event to a Centennial Gala Ball and Art & Soul: One Hundred event, the year was filled with exciting opportunities to engage and celebrate. The exhibition lineup was varied and spoke to the strength of the WAG’s curatorial focus, and included Winnipeg Now, Creation & Transformation, Storm and Spirit: The Eckhardt-Gramatté Collection of German Expressionist Art, and culminated with the blockbuster hit 100 Masters: Only in Canada.

Throughout the Centennial year we signed up 2,082 new memberships for a total membership of 4,345 households. Nearly 150,000 people passed through our doors throughout the year, taking in art exhibitions, educational programming, and special events. Over 9,000 students toured the galleries through our youth and school tours, and over 1,754 art students participated in Studio classes throughout the year.

The planning for the Centennial began three years prior, starting with staff brainstorming sessions that evolved into a joint volunteer and staff planning committee. Additional subcommittees were formed to focus specifically on events, marketing, and history. A web site, funded by the Building Communities Through Arts and Heritage, Department of Heritage Fund, was created as a historical resource and remains as a lasting legacy to the community, recounting the WAG’s history complete with photos and video interviews.

The WAG’s history as an art gallery is inextricably bound together with the stories and contributions of so many people who have been committed to the role of art in our community. To recognize the significant individuals, foundations, funders, and institutions that played key roles in contributing to the WAG’s success over the past 100 years, the Centennial committee created a special program that recognized all of these individuals. This program was distributed at the Celebrating a Century event, which also opened the 100 Masters exhibition on May 10, 2013. Attended by over 750 visitors, it was a night that paid fitting tribute not only to our history but also to our future as we opened the best attended and highest profile exhibition in WAG history.

To the more than 70 Centennial volunteers, to the staff, and to all the people who took part in the Centennial Celebration, we give our sincerest thanks and gratitude for a job well done.

LILA GOODSPEED & DEBRA FEHR
CO-CHAIRS, CENTENNIAL COMMITTEE
2013–2014 was a very rewarding exhibition year for the Gallery, full of rich, diverse exhibitions that appealed to audiences of all ages and interests. It began with the centrepiece of our Centennial celebrations, 100 Masters: Only in Canada. This significant exhibition showcased 100 works of art borrowed from 28 public institutions from across Canada as well as the Minneapolis Institute of Art and the Walker Art Center, two American museums with long-standing relationships of exchanges with the WAG dating back to the 1950s.

The exhibition was curated by WAG Director & CEO, Dr. Stephen Borys. In the months preceding the exhibition Dr. Borys travelled from coast to coast visiting each lending institution. He worked with gallery directors, curators and collections managers to select works that achieved the designation of “excellence” in terms of quality, condition, and art historical discourse. The resulting selection recognized the regional significance of the works in relation to the lending institution, a variety of media, and an equal number of Canadian and non-Canadian works. The exhibition allowed audiences to see works of a quality, historical significance, and by the hands of masters which are not generally on view at the WAG. 100 Masters occupied more than 16,500 square feet, approximately three-quarters of the Gallery’s display space. The show featured paintings, sculptures, photographs, and installations, each set within one of eight thematic sections arranged in chronological order. Works by artists who have come to represent the art historical bedrock of this country—Cornelius Krieghoff, Paul Kane, Tom Thomson, Emily Carr—joined modern and contemporary Canadian artists of international reputation, such as Jean-Paul Riopelle, Michael Snow, and Jeff Wall. Adding to this were works by more than 50 renowned historical, modern, and contemporary artists from Europe and the United States: from Lucas Cranach to Gerard Richter, Thomas Gainsborough to Andy Warhol. Finally the exhibition included 10 works by important historical and contemporary Inuit and First Nations artists.

Storm and Spirit: The Eckhardt-Gramatté Collection of German Expressionist Art brought the story of this important art movement to the Gallery over the fall season. In 2009 the WAG received a major donation of some 200 works of art once belonging to Austrian-born Dr. Ferdinand Eckhardt, the WAG’s longest-serving director from 1953 to 1974. Storm and Spirit featured notable artists and works such as paintings by Walter Gramatté; woodcuts by Erich Heckel, Karl Schmidt-Rottluff, and Emil Nolde; lithographs by Oskar Kokoschka and George Grosz; and etchings by Käthe Kollwitz and Egon Schiele. The scope of the exhibition was broadened by a selection of graphic works by artists such as Max Beckmann, Otto Dix, Vasily Kandinsky, and Ernst Ludwig Kirchner generously loaned by the McMaster Museum of Art in Hamilton.

Early in February 2014 the WAG opened Off the Beaten Path: Violence, Women and Art. This compelling exhibition sought to bring much needed attention to the violence experienced by women worldwide. Featuring the work of 30 international artists, Off the Beaten Path drew attention to the root causes of violence against women and created empathy for women’s stories. The dialogue fostered through the
art displayed—painting, photography, sculpture, multi-media, video, installation—spoke to the pervasiveness of this social issue. Ultimately the show aspired to empower women and girls with new behavioural choices.

Inuit art continues to be a prominent aspect of the Gallery’s exhibition roster, and this year was no different, featuring three exhibitions beginning with a display honouring artists who had recently passed. *In Memoriam: Inuit Artists Remembered* paid tribute to the significant contributions of Kenojuak Ashevak, Kanganginak Pootoogook, Pauta Saila, Lucy Tasseor Tutsweetok, Jacob Irkok, and Simon Tookoome. *From the Land: Material & Message in Inuit Art* explored the various media and themes prevalent in Inuit art through sculpture and wall-hangings drawn from the WAG’s pre-eminent collection. Finally, *Looking Up: Contemporary Connections with Inuit Art* considered the impact this particular strength of the WAG’s collection has had on contemporary artists of this city over the past 40 years. Eight local artists—Michael Dumontier, Aganetha Dyck, Neil Farber, Simon Hughes, Jeanette Johns, Krisjanis Kaktins-Gorsline, Sylvia Matas, and Paul Robles—were invited to produce new work in response to the WAG’s Inuit collection. Through a series of informal visits to the vault, they selected works from the permanent collection to display alongside their own work. What resulted was an intriguing exhibition that drew connections...
between two art communities with idiosyncratic histories who mythologize, share stories, tell jokes, and capture their landscapes through the common language of art.

This year completed the first year of NGC@WAG exhibitions, a three-year collaborative partnership that features a series of exclusive exhibitions at the WAG drawn from the National Gallery of Canada’s extensive contemporary art collection. This past year featured bright, playful sculpture by American Pop artist Keith Haring in our rooftop sculpture garden, and two major video installations: Christian Marclay: The Clock and Ragnar Kjartansson: The End—Rocky Mountains. Marclay’s extraordinary production has garnered international acclaim and wowed audiences since it first went on display at White Cube in London in 2010. The work went on to win a Golden Lion at the Venice Biennial in 2011. The Clock is an ode to time and cinema made up of thousands of film clips compiled into a 24-hour single channel real time video. This ambitious project explores the wonderment and illusion of cinema through a dizzying chronology in which theatrical and real time fold into one. The End was produced during an artist residency at the Banff Centre for the Arts in 2009. Against the sublime backdrop of the Rocky Mountains, Kjartansson and fellow Icelandic musician David Thor Jonsson conduct a jam session in the winter elements on a series of musical instruments. In his first encounter with the Rockies, Kjartansson whimsically embraced the rugged Canadian landscape with a light-hearted yet sincere search for creative originality. Conjuring age-old conceptions of the artist as a romantic, this experimental five-projection video offers a blithe poetic commentary on the inspirational power of nature.

The year closed with a show embraced by our education community. Math + Art was an innovative exhibition that sought to teach math principles through the visual arts. The exhibition explored how the disciplines of math and art have been inextricably linked throughout history. Drawing upon the richness of the WAG’s permanent collection, the exhibition featured over 30 works by artists such as Bertram Brooker, Kazuo Nakamura, Sol Le Witt, and Salvador Dali. At the close of its run, the exhibition proved to be one of the most popular exhibitions in WAG history for school children, equalling the attendance to 100 Masters for that demographic.
**A P R I L  1 ,  2 0 1 3 — M A R C H  3 1 ,  2 0 1 4**

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

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

**The Collection on View:**
The Academic Tradition in Europe & Canada, 1700–1900  
ONGOING

**The Collection on View:**
The Modernist Tradition 1900–1950  
ONGOING

**The Collection on View:**
Unikkaatuat/Inuit Stories  
MAY 10–DECEMBER 1, 2013

**100 Masters: Only in Canada**  
MAY 10–SEPTEMBER 2, 2013

**Keith Haring**  
JUNE 5–NOVEMBER 4, 2013  
NGC@WAG

**The Collection on View:**
In Memoriam: Inuit Artists Remembered  
AUGUST 11–NOVEMBER 24, 2013

**Storm and Spirit: The Eckhardt-Gramatté Collection of German Expressionist Art**  
SEPTEMBER 20–DECEMBER 8, 2013

**Dean Baldwin: The Acropolis**  
SEPTEMBER 28–OCTOBER 15, 2013

**The Collection on View**  
(for the 2013 Gallery Ball)  
OCTOBER 11–20, 2013

**Christian Marclay: The Clock**  
OCTOBER 11, 2013–JANUARY 5, 2014  
NGC@WAG

**JNZNBRK: Behaviours of Light**  
OCTOBER 14, 2013–JANUARY 12, 2014

**Don McCullin: A Retrospective**  
NOVEMBER 1, 2013–JANUARY 12, 2014  
NGC@WAG

**The Collection on View:**
Math + Art  
DECEMBER 6, 2013–APRIL 27, 2014

**The Collection on View:**
From the Land: Material & Message in Inuit Art  
DECEMBER 14, 2013–MARCH 30, 2014

**Looking Up: Contemporary Connections with Inuit Art**  
DECEMBER 21, 2013–MARCH 16, 2014

**Ragnar Kjartansson:**
The End–Rocky Mountains  
JANUARY 17–APRIL 20, 2014  
NGC@WAG

**Off the Beaten Path: Violence, Women and Art**  
JANUARY 31–APRIL 20, 2014  
Art Works for Change, Inc.

**Through the Eyes of a Child**  
MARCH 29–MAY 11, 2014
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.

**Storm and Spirit:**
*The Eckhardt-Gramatté Collection of German Expressionist Art*
Essays by Stephen Borys, Patricia Bovey, Ihor Holubizky, Andrew Kear, Anabelle Kienle Pońka, Carla Schulz-Hoffmann, Christian Weikop.
ISBN 978-0-88915-014-0
Published to accompany the exhibition that brought focused attention on the work of 25 artists who have all made definitive, lasting, and rebellious contributions to the history of modern art, this lavishly illustrated catalogue explores a diverse range of topics pertinent to German Expressionism and to the WAG’s unique and provenance-rich Eckhardt-Gramatté collection.

**100 Masters: Only in Canada**
Primary author and editor Stephen Borys. Contributing author Andrew Kear.
The year 2012 marked the WAG’s centennial, and with it the opportunity to organize an exhibition that celebrated not just the Gallery’s rich holdings, but those from across the nation. The resulting exhibition was documented in this lavishly illustrated publication. The truly historic assemblage of more than 100 works of art from 30 museums across Canada and the United States (including works from the WAG’s own collection) represented some of the finest Canadian, European, and American works spanning six centuries, from 1500 to 2010. The publication received the Manitoba Book Awards’ Manuela Dias Book Design of the Year.

**Looking Up:**
*Contemporary Connections with Inuit Art*
*Looking Up* explores the influence of ongoing access and exposure to Inuit Art through the WAG’s collection and the local contemporary art community. Eight local artists produced new work in response to the Gallery’s Inuit art collection. The exhibition and publication explores two art communities with idiosyncratic histories who mythologize, share stories, and capture their landscapes through the common language of art.

**Drawn and Fired:**
*Recent Vessels by Robert Archambeau*
Essay by Helen Delacretaz.
*Drawn and Fired* explores new work by renown ceramist Robert Archambeau. The exhibition and publication showcased the WAG’s fine collection of his masterful ceramic vessels, but also a lesser known aspect of his practice, that of drawing. Seen side-by-side, the surfaces intimated through washes and dense ink on paper, are realized with clay, glaze and ash fall from the kiln. The exhibition marked the first occasion that these drawings were shown to the public.
With Storm and Spirit: The Eckhardt-Gramatté Collection of German Expressionist Art, the Winnipeg Art Gallery brings focused attention to the work of twenty-five artists who have all made definitive, lasting, and rebellious contributions to the history of modern art. The exhibition includes eighty-eight graphic works and paintings produced between 1900 and 1930 by such well-known artists as Erich Heckel, Karl Schmidt-Rottluff, and Egon Schiele.

The majority of the art in Storm and Spirit formed part of a significant donation of two hundred prints, drawings, and paintings that the WAG received in 2009. This gift came to the Gallery from the Eckhardt-Gramatté Foundation, which was established by the WAG’s longest serving Director, Dr. Ferdinand Eckhardt. Curated by Andrew Kear, Storm and Spirit augments the WAG’s Eckhardt-Gramatté collection with loans from the McMaster Museum of Art, Hamilton, and the National Gallery of Canada, Ottawa. This lavishly illustrated exhibition catalogue includes essays by Ihor Holubizky, Andrew Kear, Anabelle Kienle Pon, Carla Schulz-Hoffmann, and Christian Weikop. Together, these scholars discuss a diverse range of topics pertinent to German Expressionism and to the WAG’s unique and provenance-rich Eckhardt-Gramatté collection.

Andrew Kear is Curator of Historical Canadian Art at the Winnipeg Art Gallery. He holds two Masters degrees, in Canadian Art History (Carleton University) and Philosophy (University of Toronto), and teaches courses in Canadian art history at the University of Winnipeg. In 2011 he co-curated William Kurelek: The Messenger, the largest retrospective on the artist to date.

The Winnipeg Art Gallery was established in December 1912 as Canada’s first civic art gallery. Its permanent collection includes over 27,000 objects, incorporating historical and contemporary art spanning ten centuries by Canadian and international artists, including decorative arts and photography. The WAG is home to the world’s preeminent collection of contemporary Inuit art. Celebrating its Centennial year through 2013, the WAG is today one of the leading visual arts institutions in the country. The Gallery’s history of exhibiting German Expressionist art goes back more than half a century to the 1950s, when then Director Dr. Ferdinand Eckhardt began introducing WAG audiences to this crucial manifestation of European Modernism.


Back cover: Walter Gramatté with his 1920 painting Die Beichte (The Confession) in a studio at Max Beckmann’s home in Berlin (Hermsdorf), c. 1921. Photograph courtesy of the Eckhardt-Gramatté Foundation.
A RECORD-BREAKING 60,000+ VISITORS
**PAINTINGS, SCULPTURE, INSTALLATION, AND MIXED MEDIA**

**Walter Darby Bannard**  
**AMERICAN, B. 1934**  
*Young Phoenix #1*, 1970  
alkyd resin on canvas,  
169.5 x 253.4 cm  
*Gift of Fredrik S. Eaton, Toronto*  
2013-112

**H. Eric Bergman**  
**CANADIAN (BORN IN GERMANY), 1893–1958**  
*Winnipeg River*, 1922  
oil on board, 32.1 x 24.3 cm  
2013-169  
*Sunlight and Shadow (Sunshine and Shadows, Minaki)*, 1922  
oil on board, 32.4 x 24.6 cm  
2013-170

**Fritz Brandtner**  
**CANADIAN (BORN IN GERMANY), 1896–1969**  
*Quebec Landscape*, c. 1955  
watercolour, ink on paper,  
27.8 x 38 cm  
2013-132

**Bertram Brooker**  
**CANADIAN (BORN IN ENGLAND), 1888–1955**  
*Near Quebec*, c. 1931  
oil on board, 28.1 x 37.8 cm  
2013-134

**Charles Fraser Comfort**  
**CANADIAN (BORN IN SCOTLAND), 1900–1994**  
*Cranberry Lake, La Cloche Mountains*, 1936  
oil on board, 25.5 x 30.8 cm  
2013-175  
*Gifts of Robert and Margaret Hucal, Winnipeg*  
2013-175

**Michel de Broin**  
**CANADIAN, B. 1970**  
*Decolonization I, II, III, 2009*  
(triptych)  
oil on canvas,  
81 x 124 x 6.4 cm (each panel)  
*Gift of the artist, New York*  
2013-188.1 to 3

**Cathy Daley**  
**CANADIAN, B. 1955**  
*Untitled*, 2006  
pastel, archival print on vellum,  
60.9 x 48 cm  
2013-189  
*Untitled*, 2006  
pastel, archival print on vellum,  
60.9 x 48 cm  
2013-190  
*Untitled*, 2007  
pastel, archival print on vellum,  
60.9 x 48 cm  
2013-191  
*Untitled*, 2007  
pastel, archival print on vellum,  
60.9 x 48 cm  
2013-192  
*Untitled*, 2007  
pastel, archival print on vellum,  
60.9 x 48 cm  
2013-193  
*Untitled*, 2007  
pastel, archival print on vellum,  
60.9 x 48 cm  
2013-194  
*Untitled*, 2007  
pastel, archival print on vellum,  
60.9 x 48 cm  
2013-195  
*Untitled*, 2007  
pastel, archival print on vellum,  
60.9 x 48 cm  
2013-196  
*Untitled*, 2006  
pastel, archival print on vellum,  
48 x 60.9 cm  
2013-197  
*Untitled*, n.d.  
pastel, archival print on vellum,  
48 x 60.9 cm  
2013-198  
*Untitled*, 2007  
pastel, archival print on vellum,  
48 x 60.9 cm  
2013-199  
*Untitled*, 2007  
pastel, archival print on vellum,  
48 x 60.9 cm  
2013-200  
*Untitled*, 2007  
pastel, archival print on vellum,  
48 x 60.9 cm  
2013-201  
*Untitled*, 2007  
pastel, archival print on vellum,  
48 x 60.9 cm  
2013-202  
*Untitled*, 2006  
pastel, archival print on vellum,  
192.1 x 110 cm  
2013-203  
*Untitled*, 2007  
pastel, archival print on vellum,  
186.6 x 110 cm  
2013-204  
*Untitled*, 2007  
pastel, archival print on vellum,  
110 x 153.1 cm  
2013-205  
*Untitled*, 2006  
pastel, archival print on vellum,  
110 x 192.1 cm  
2013-206  
*Untitled*, 2006  
pastel, archival print on vellum,  
176.6 x 91 cm  
2013-207  
*Gifts of the artist, Toronto*  
2013-207
Cathy Daley  CANADIAN, B. 1955

*Untitled*, 2006. Pastel and archival print on vellum, 60.9 x 48 cm. *Gift of the Artist.* 2013-189

Historically, Cathy Daley has made a significant contribution towards the development of post-1980 feminist concerns in contemporary Canadian art practices—in particular, with what might be described as the pluralistic post-modern period in Canada and the emergence of “second generation” feminist concerns, and a “subversive attitude.” Her drawings examine notions of feminine identity and form. Beginning in the early 1980s, Daley carved out a unique and distinctive visual language though drawing—her primary studio practice—with imagery that related to the female dress and body, and concerns with what can be described as private and public space. *Untitled* drawing collages are unique in that Daley incorporated elements of collage into her drawings, distinguishing them from her ongoing drawing practice and recognizable style.
One of the first and most celebrated practitioners of Colour Field abstraction, Jules Olitski immigrated as an infant to the United States from Soviet Ukraine in 1923. He studied art in New York and, after the Second World War, in Paris with Ossip Zadkine. Back in the United States, he befriended the influential critic Clement Greenberg and began teaching at Bennington College in Vermont. In 1964, the same year that Harlow Flow was painted, Olitski led the Emma Lake Artists’ Workshop in Saskatchewan. Unlike Abstract Expressionists like Jackson Pollock, Colour Field painters like Olitski consciously sought to remove any reference to painterly gesture. Their practice was deeply informed by Greenberg’s aesthetic ideas, which emphasized material and formal issues over and above those of subject matter and personal expression.
Dan Donaldson  
CANADIAN, B. 1968  
*Down with Up & Up with Down, 2011* (diptych)  
aCRYlic on Gatorboard,  
115.8 x 92.5 cm (each panel)  
Gift of the artist, Beausejour  
2013-139.1 and 2

Lionel LeMoine FitzGerald  
CANADIAN, 1890–1956  
*Snowflake, Manitoba, 1927*  
watercolour, graphite on Masonite,  
22.7 x 27.9 cm  
Gift of Robert and Margaret Hucal, Winnipeg  
2013-135

E.J. Hutchins  
CANADIAN, ACTIVE 1908–1910  
*Main Street, Winnipeg, 1871, c. 1910*  
watercolour, ink on paper,  
33.3 x 45 cm  
Gift of Art Jefferson, Mississauga  
2013-168

Wanda Koop  
CANADIAN, B. 1951  
*Floodway, c. 1971*  
aCRYlic on canvas, 172.2 x 172.2 cm  
Gift of Dorothy Waugh, Newmarket  
2014-49

William Kurelek  
CANADIAN, 1927–1977  
*Night Descending on Pangnirtung, 1975*  
mixed media on board, 8.9 x 25.7 cm  
2014-34  
*Those were the Days my Friend, 1977*  
mixed media on board, 20.6 x 25.7 cm  
2014-35  
Gifts of Robert and Margaret Hucal, Winnipeg

Tom Lovatt  
CANADIAN, B. 1951  
*Untitled (from Human Position series), 1995*  
gouache, watercolour, acrylic and pencil on paper, 40.6 x 50.8 cm  
2014-25  
*Untitled (from Human Position series), 1995*  
gouache, watercolour, acrylic and pencil on paper, 40.6 x 50.8 cm  
2014-26  
*Untitled (from Human Position series), 1995*  
gouache, watercolour, acrylic and pencil on paper, 40.6 x 50.8 cm  
2014-27  
Gifts of the artist, Winnipeg

William Maltman  
CANADIAN (BORN IN ENGLAND), 1901–1971  
*Winnipeg River, 1920*  
watercolour on paper, 22.5 x 26.3 cm  
2013-179

James Mercer  
CANADIAN, ACTIVE 1930s  
*River Road, Lockport, c. 1935*  
watercolour, graphite on paper, 30.3 x 24.6 cm  
2013-180  
Gifts of Robert and Margaret Hucal, Winnipeg

Alfred Pellan  
CANADIAN, 1906–1988  
*Trois Têtes, 1945*  
mixed media collage on paper, 14.6 x 24.8 cm  
2013-121

Walter J. Phillips  
CANADIAN (BORN IN ENGLAND), 1884–1963  
*Ice on Red River, c. 1920*  
watercolour on paper, 17.8 x 25.4 cm  
2014-32  
*Seine River, Ste. Anne, Manitoba, c. 1920*  
watercolour on paper on board, 25.8 x 37.5 cm  
2014-33  
Gifts of Robert and Margaret Hucal, Winnipeg

Alison Lockerbie Newton  
CANADIAN (BORN IN SCOTLAND), 1890–1967  
*Begonias, c. 1930*  
watercolour, graphite on paper, 24.4 x 27.2 cm  
Gift of Robert and Margaret Hucal, Winnipeg  
2013-177

Jules Olitski  
AMERICAN (BORN IN UKRAINE), 1922–2007  
*Triple Bend Pose, 1986*  
aCRYlic, enamel on Plexiglas, 40.6 x 66 cm  
Gift of Joseph and Sandra Rotman, Toronto  
2013-28

Jules Olitski  
AMERICAN (BORN IN UKRAINE), 1922–2007  
*Harlow Flow, 1964*  
oil miscible acrylic on canvas, 210.8 x 203.2 cm  
Gift of Fredrik S. Eaton, Toronto  
2013-114

George Overton  
CANADIAN (BORN IN ENGLAND), 1881–1957  
*Landscape, 1922*  
watercolour on paper, 30.3 x 25.7 cm  
Gift of Howard Brull, Toronto  
2013-111

Shaun Morin  
CANADIAN, B. 1979  
*Voyager, 2013*  
aCRYlic and oil on canvas, 99.1 x 111.8 cm  
Gift of the artist, Winnipeg  
2014-24

Larry Poons  
AMERICAN (BORN IN JAPAN), B. 1937  
*Chill, 1972*  
aCRYlic on canvas, 246.4 x 304.8 cm  
Gift of Fredrik S. Eaton, Toronto  
2013-113
**Don Proch**  
CANADIAN, B. 1942  
*Prairie Drive-Thru*, 1988  
graphite, coloured pencil, chromed copper, cross-cut laminated plywood, fiberglass, 57.2 x 30.5 x 14 cm  
2014-43  

**Spur Line**, 1999  
graphite, coloured pencil, crosscut laminated plywood, chromed copper, sisal, 104.8 x 48 cm (h x oda)  
2014-44  

**Red River Flood Mask**, 1997  
graphite, coloured pencil, steel, wood, sisal, cotton bags, fiberglass, 82.6 x 33 x 33 cm  
2014-45  

**Through the Artist’s Eye—Moon and Pine Bough**, 1990  
graphite, coloured pencil, crosscut laminated plywood, animal and chicken wing bones, chromed pins, fiberglass, copper, light bulb, 150 x 20.3 x 24.7 cm  
2014-46  

**Gifts of Allan MacDonald, Winnipeg**

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**Eva Stubbs**  
CANADIAN (BORN IN HUNGARY), B. 1925  
*Generation*, 2013  
bronze, 96.5 x 125.5 x 78.5 cm  
Acquired with funds from the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l’aide du programme d’aide aux acquisitions du Conseil des Arts du Canada and with funds from friends of the artist  
2014-47  

**Philip Surrey**  
CANADIAN, 1910-1990  
*F.H. Varley on the Back Porch, Lynn Valley*, 1933  
watercolour on paper, 20.4 x 27.8 cm  
Gift of Robert and Margaret Hucal, Winnipeg  
2013-136  

**Tony Tascona**  
CANADIAN, 1926-2006  
*Pyramidal Concept*, c. 1968  
lacquer on aluminum, 182.9 x 122.5 cm  
Gift of the Estate of Paul and Edwina Heller, Vancouver  
2014-41  

**David Urban**  
CANADIAN, B. 1966  
Untitled (study), c. 1994  
oil on paper, 33.9 x 26.5 cm  
2013-186  

Solitude (study), 2005  
oil on canvas on board, 61 x 45.7 cm  
2013-187  

**Gifts of David and Julie Moos, Toronto**

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**Sybil Andrews**  
CANADIAN (BORN IN ENGLAND), 1898–1992  
*Joseph and Nicodemus*, 1932  
linocut on paper, 12/60, 27.4 x 18.9 cm  
2013-129  

**Peter**, 1966  
linocut on paper, TP3, 29.2 x 14.2 cm  
2013-130  

**Bertram Brooker**  
CANADIAN (BORN IN ENGLAND), 1888–1955  
*Untitled (Resting in the Park)*, c. 1935  
graphite on paper, 28 x 28.3 cm  
2013-133  

**Untitled (Buildings)**, c. 1942  
ink on paper, 28 x 20.5 cm  
2014-36  

**Untitled (Horses and Buggies)**, 1951  
ink on paper, 23 x 28.5 cm  
2014-37  

**Cecil Buller**  
CANADIAN, 1886–1973  
*Man (The Fighter)*, 1929  
wood engraving on paper, 11/25, 15 x 11.3 cm  
2013-171  

**Frederick Simpson Coburn**  
CANADIAN, 1871–1960  
*The Voyager*, 1905  
woodcut on paper, 35.3 x 28.7 cm  
2013-172  

**On the Logging Road, Winter**, 1921  
etching on paper, 47.4 x 61 cm  
2013-173  

**Charles Fraser Comfort**  
CANADIAN (BORN IN SCOTLAND), 1900–1994  
*Greetings*, 1925  
linocut on paper, 30/100, 14.2 x 11.2 cm  
2013-174  

**Gifts of Robert and Margaret Hucal, Winnipeg**
Jonathan Lasker  AMERICAN, B. 1948

*Untitled (study)*, 1990. Acrylic, marker, and ball point pen on paper, 12.1 x 14.9 cm. *Gift of David and Julie Moos.* 2013-184

New York artist Jonathan Lasker reinvests in the legacy of postwar American painters like Jackson Pollock and Barnett Newman. Lasker is interested in illustrating tensions between conflicting values within this tradition, between abstraction and representation, gesture and geometry, preparatory study and finished work. In a sense, he mines the visual grammar of Modernism, its reliance on specific sorts of graphic signs—grids, squiggles, patches—as a way of highlighting how a painting is constructed. Lasker has a very particular way of working. He first creates small maquettes, such as this untitled study, which he then precisely transcribes into large-scale canvases. The maquettes, which Lasker describes as “handmade circuit boards, programs that ignite possible pictorial realities,” reveal the frozen spontaneity that results from the artist’s method of invention.

Lionel LeMoine FitzGerald  CANADIAN, 1890–1956

*Standing Nude*, c. 1935
pencil on paper, 27.7 x 21.1 cm
2014-40

*Gifts of Robert and Margaret Hucal, Winnipeg*

Edwin Holgate  CANADIAN, 1892-1977

*Lumbermen*, 1925
woodcut on paper, 2/5, 9.1 x 11.7 cm
2013-176

*Houses, Baie St. Paul*, 1924
ink on paper, 11 x 17 cm
2014-39

Tony Tascona  CANADIAN, 1926–2006

*Scorpion*, 1962
ink on illustration board, 61 x 56.8 cm
Gift from the collection of Robert and Meridel Archambeau, Winnipeg
2013-206

Esther Warkov  CANADIAN, B. 1941

*Untitled*, c. 1995
graphite, coloured pencil, pastel on paper, 60 x 81 cm
*Gift of an anonymous donor*
2013-137

Robert Yarber  AMERICAN, B. 1948

*Untitled*, 1993
pastel on black paper, 56.9 x 76.3 cm
*Gift of David and Julie Moos, Toronto*
2013-182

Unidentified Artist  CANADIAN, 20TH CENTURY

*The Red River near St. Norbert*, c. 1930–1939
colour woodcut on paper, 11.2 x 15.8 cm
*Gift of Robert and Margaret Hucal, Winnipeg*
2013-181
PHOTOGRAPHS

Dana Claxton
CANADIAN, HUNKPAPA LAKOTA (SIOUX), B. 1959
*Tatanka Wanbli Chekpa Wicincala*, 2006
C-print on board, 4/6, 56.7 x 69.5 cm (each photograph)
*Gift of the artist, Vancouver*
2013-30.1 to 5

Harold Edgerton
AMERICAN, 1903–1990
*Collection of 60 prints*, 1938–1989
colour prints, dye-transfer prints, and gelatin silver prints on paper
*Gift of Angela and David Feldman, the Menkes Family, Marc and Alex Musso, Tory Ross, the Rose Baum-Sommerman Family, and Shabin and Nadir Mohamed, Toronto*
2013-35 to 2013-94

Andy Warhol
AMERICAN, 1928–1987
*Little Red Book*, 1975 [Photo Album: 29 Polaroids of Murray Brant or Christopher Makos]
Polacolor Type 108 on paper, 7.3 x 9.5 cm (each photograph)
*Gift of The Andy Warhol Foundation for the Visual Arts, New York*
2014-29

Unidentified Artist
CANADIAN, 19TH–20TH CENTURY
*Stooks, Vehicle and Farmers on the Canadian Prairies*, c. 1915
colour pencil on paper, 17.8 x 22.9 cm
*Gift of Masters Gallery Ltd., Saskatoon*
2013-116

Unidentified Artist
CANADIAN, 19TH–20TH CENTURY
*A Canadian Northern Railway Box Car, No. 50628 from the Crossen Car Co. Ltd.*, c. 1915
silver gelatin print on paper, 7.3 x 9.5 cm
2013-117

Unidentified Artist
CANADIAN, 19TH–20TH CENTURY
*On the Farm of Henry Brown, Swan River Valley, Manitoba*, c. 1915
silver gelatin print on paper, 7.3 x 9.5 cm
2013-118

Unidentified Artist
CANADIAN, 19TH–20TH CENTURY
*Ploughing on the Farm of D Horston/M Ballfour*, c. 1915
silver gelatin print on paper, 7.3 x 9.5 cm
2013-119

Unidentified Artist
CANADIAN, 19TH–20TH CENTURY
*Canadian Northern Railway, Engine 416*, c. 1915
silver gelatin print on paper, 7.3 x 9 cm
2013-120

Unidentified Artist
CANADIAN, 19TH–20TH CENTURY
*Steam Tractor and Threshing Machine on the Canadian Prairies*, c. 1915
silver gelatin print on paper, 11.4 x 16.5 cm
2013-121

Unidentified Artist
CANADIAN, 19TH–20TH CENTURY
*Steam Tractor on the Canadian Prairies*, c. 1915
silver gelatin print on paper, 17.2 x 22.9 cm
2013-122

Unidentified Artist
CANADIAN, 19TH–20TH CENTURY
*A Canadian Northern Railway Train Delivering Modern Farm Horse Tractors from the Hart-Parr Tractor Co. Iowa*, c. 1915
silver gelatin print on paper, 7.5 x 9.5 cm
2013-115

Gifts of Robert and Margaret Hucal, Winnipeg

INUIT ART

Roger Aksadjuaq
CANADIAN (RANKIN INLET), B. 1972
*Sedna and Friends*, 2001
earthenware, 29.8 x 9.9 x 33.1 cm
*Gift of Carol Heppenstall, Santa Fe*
2013-128

Geela Akulukjuk
CANADIAN (PANGNIRTUNG), B. 1952
Printmaker: Enookie Akulukjuk
*Sudden Movement*, 1985
stencil on paper, 1/50, 39.4 x 34.2 cm
*Gift of an anonymous donor*
2013-19

Luke Anguhadluq
CANADIAN (BAKER LAKE), 1895–1982
*Two Wolves Attacking Two Bears*, 1981
coloured pencil on paper, 56 x 76 cm
2014-3

*Man and Woman*, 1978
coloured pencil on paper, 75.5 x 52.2 cm
2014-4

*Gathering with Old Women*, 1978
coloured pencil, graphite on paper, 56 x 76 cm
2014-5

*Six Fish and Seven Kakivaks*, 1981
coloured pencil on paper, 56 x 76 cm
2014-6

*Two Fish Biting Hooks, One Fish with Human Face*, 1977
coloured pencil, graphite on paper, 56 x 76 cm
2014-7

*Bird Flying into Nest*, 1981
coloured pencil on paper, 76 x 56 cm
2014-8

*Fish Eating Fish and Kakivak*, 1977
coloured pencil on paper, 56 x 76 cm
2014-9

*Two Caribou*, 1981
coloured pencil on paper, 56 x 76 cm
2014-10

*Four Ulus*, 1978
coloured pencil on paper, 38 x 56 cm
2014-11

*Gifts of the Michael A. Thomson Family, Winnipeg*
Shuvinai Ashoona  CANADIAN (CAPE DORSET), B. 1961

_Sinking Titanic, 2012_. Graphite, coloured pencil, Pentel pen on paper, 124.5 x 122 cm. 2013-20

Shuvinai Ashoona has lived her entire life in the community of Cape Dorset on Baffin Island and is a member of one of the most prominent artistic Inuit families. She began making drawings in the early 1900s and quickly distinguished herself as an artist with an unconventional vision. She has had her work featured in many exhibitions since then and is the subject of a 2012 film by Marcia Connelly. In recent years, her drawings simultaneously chronicle the past (Titanic history) and the present (rock band on deck). This is the first of Ashoona’s large-scale drawings to be acquired by the Gallery.
Luke Anguhadluq  
CANADIAN (BAKER LAKE), 1895–1982  
Printmaker: Margaret Toodlik  
April Caribou, 1973  
stencil, stonecut on paper, 38/50, 31.7 x 48.7 cm  
2013-96

Eric Anoee, attributed to  
CANADIAN (ARVIAT), 1924–1989  
Drum Dancer, c. 1980  
antler, 8.7 x 3 x 5.5 cm  
2013-16  
Gifts of an anonymous donor

Germaine Arnaktauyok  
CANADIAN (YELLOWKNIFE; IGLOOLIK), B. 1946  
Flock of Birds, 1976  
felt pen on paper, 21.6 x 35.6 cm  
Gift of an anonymous donor  
2013-127

Pitseolak Ashoona  
CANADIAN (CAPE DORSET), 1904–1983  
Games of My Youth, 1978  
stencil, stonecut on paper, 33/55, 43 x 86.2 cm  
Gift of Robert M. Martin, Winnipeg  
2013-18

Shuvinai Ashoona  
CANADIAN (CAPE DORSET), B. 1961  
Sinking Titanic, 2012  
graphite, coloured pencil, Pentel pen on paper, 124.5 x 122 cm  
Acquired with funds realized from the sale of Inuit prints  
2013-20

Nancy Puqingnak Aupaluktuq  
CANADIAN (BAKER LAKE), B. 1940  
Bird, 1974  
stone, 12.5 x 20 x 6.5 cm  
2013-17

Ada Eyetoaq  
CANADIAN (BAKER LAKE), B. 1934  
Two Men Wrestling, c. 1988  
stone, 5 x 3.5 x 1.9 cm  
2013-13  
Gifts of an anonymous donor

Renatus (Ray) Hunter  
CANADIAN (HOPEDALE), B. 1936  
Dog Team and Driver, 1976  
birchwood, 16.5 x 81.3 x 8.9 cm  
2013-109.1 to 7

Elisapie Inukpuk  
CANADIAN (INUJIAK), B. 1938  
Doll (Hunter Dressed in Bird Feather Parka), 1989  
Eider duck skin, caribou skin, sealskin, rabbit fur, wood, grass, soapstone, 41.9 x 20.3 x 25.4 cm  
2013-107  
Gifts of JoAnn and Barnett Richling, Bedford

Bessie Scottie Iquginnuaq  
CANADIAN (BAKER LAKE), 1912–2009  
Jealous Woman, 1987–#4  
stonecut, stencil on paper, 65 x 95 cm  
Gift of Grace Eiko Thomson, Vancouver  
2014-20

Hannah Kigusiuq  
CANADIAN (BAKER LAKE), 1931–C. 1991  
Building Tents, 1978  
graphite on paper, 56 x 76 cm  
2014-1  
Drum Dance, 1978  
graphite on paper, 56 x 76 cm  
2014-2

Janet Kigusiuq  
CANADIAN (HOPEDALE), B. 1926–2005  
Printmaker: Nancy Kangryuaq, b. 1936  
Woman in Labour, 1983  
stonecut, stencil on paper, 9/50, 63.5 x 80 cm  
Gift of Grace Eiko Thomson, Vancouver  
2014-22

Myra Kukiyaut  
CANADIAN (BAKER LAKE), 1929–2006  
Figure and Spirits, 1986  
coloured pencil, graphite on paper, 38 x 56 cm  
Gift of the Michael A. Thomson Family, Winnipeg  
2014-17

Veronica Kadjuak Manilak  
CANADIAN (RANKIN INLET), B. 1935  
Arctic Scenes (Loons, Iglu, Walrus, Killer Whales), 1997  
wool duffle, felt, embroidery floss, 90.3 x 67.7 cm  
2013-163  
Arctic Scenes (Ptarmigan, Iglu, Narwhals, Killer Whales), 1994  
wool duffle, felt, embroidery floss, 90.2 x 66.4 cm  
2013-166  
Gifts of Yvonne Cantin, Winnipeg

Sybilla Nitsman  
CANADIAN (HOPEDALE), C. 1912–1995  
Woman’s Parka, 1976–1977  
wool duffle, Grenfell cloth, embroidery floss, beads, fur, 104.5 cm (length)  
Gift of JoAnn and Barnett Richling, Bedford  
2013-110

Jessie Oonark  
CANADIAN (BAKER LAKE), 1906–1985  
Sledding, 1978  
coloured pencil on paper, 56 x 76 cm  
Gift of the Michael A. Thomson Family, Winnipeg  
2014-15
<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Description</th>
<th>Media and Dimensions</th>
<th>Acquisition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pavinaq Petaulassie</td>
<td>CANADIAN (CAPE DORSET), B. 1961</td>
<td>School of Fish, 2013 serpentine, 10 x 23.8 x 4.8 cm</td>
<td>A gift from dear friends, Winnipeg, in honour of Lindy and Howard Greenberg’s 40th Wedding Anniversary</td>
<td>2013-167</td>
</tr>
<tr>
<td>Miriam Qiyuk</td>
<td>CANADIAN (BAKER LAKE), B. 1933</td>
<td>Sleeping Couple, 1978 stone, 4.4 x 20 x 12 cm</td>
<td>Gift of an anonymous donor</td>
<td>2013-15</td>
</tr>
<tr>
<td>Tagaktok</td>
<td>CANADIAN (BAKER LAKE, POSSIBLY), DATES UNKNOWN</td>
<td>Man and Woman Sitting on Kamotik Drinking Tea, c. 1950–1959 graphite, coloured pencil, ink on paper, 21.6 x 28 cm</td>
<td>Gift of an anonymous donor</td>
<td>2013-21</td>
</tr>
<tr>
<td>Marion Tuu’luq</td>
<td>CANADIAN (BAKER LAKE), 1910–2002</td>
<td>Three Men Enjoy the Dog, 1981 coloured pencil on paper, 38 x 56 cm</td>
<td>2014-16</td>
<td></td>
</tr>
<tr>
<td>Unidentified Artist</td>
<td>CANADIAN (BAKER LAKE), 20TH CENTURY</td>
<td>Activities, 1986 graphite on paper, 28 x 38 cm</td>
<td>2014-19</td>
<td></td>
</tr>
<tr>
<td>Unidentified Artist</td>
<td>CANADIAN (HOPEDALE), 20TH CENTURY</td>
<td>Doll (Woman Dressed in Caribou Skin Clothing), 1975–1976 caribou skin, wood, sealskin, wood, cotton, embroidery floss, fake fur, 47 x 40.5 x 15 cm</td>
<td>Gift of JoAnn and Barnett Richling, Bedford</td>
<td>2013-108</td>
</tr>
<tr>
<td>Unidentified Artist</td>
<td>CANADIAN (UNKNOWN COMMUNITY), 20TH CENTURY</td>
<td>Kneeling Man Stretching Skin, 1973 stone, 10 x 4.8 x 4.7 cm</td>
<td>Gift of an anonymous donor</td>
<td>2013-12</td>
</tr>
<tr>
<td>Sakarasi Tututtuk Tarriasuk</td>
<td>CANADIAN (IVUJIVIK), B. 1929</td>
<td>Caribou, c. 1980 stone, caribou antler, 20.3 x 20.5 x 7.6 cm</td>
<td>Gifts of an anonymous donor</td>
<td></td>
</tr>
<tr>
<td>Coalport</td>
<td>BRITISH, ACTIVE 1793-1926</td>
<td>Sugar Bowl, c. 1875–1881 bone china, 5.2 x 9.2 cm (h x odia)</td>
<td>Gift of A. Lorne and Kathleen Campbell, Winnipeg</td>
<td>2013-156</td>
</tr>
<tr>
<td>Doulton</td>
<td>BRITISH, ACTIVE 1813-PRESENT</td>
<td>Slop Bucket, 1901 Pattern: Seymour soft-paste porcelain, 32.3 x 30.2 x 26.7 cm</td>
<td>Gift of Moshe Dobner, Markham</td>
<td>2013-10.1 to 3</td>
</tr>
</tbody>
</table>
William Eley and William Fearn  
**BRITISH, ACTIVE C. 1797-1820**  
**Ladle**, 1820  
silver, 33.3 x 9 cm (l x w)  
2013-164

Pierre Lespérance  
**CANADIAN, 1819-1882**  
**Sugar Spoon**, n.d.  
silver, 14.8 x 4.6 cm (l x w)  
2013-163

Minton  
**BRITISH, ACTIVE 1793-1968**  
**Plate**, pair, 1880  
Pattern: Essex Birds  
creamware, 2.3 x 22.5 x 22.5 cm  
2013-100.1 and 2

Minton  
**BRITISH, ACTIVE 1793-1968**  
**Cup and Saucer**, c. 1836-1841  
Pattern: 3084  
felspar porcelain, cup: 3.5 x 15 cm (h x odia)  
2013-153.1 and 2

Bernard Moore  
**BRITISH, 1850-1935**  
**Vase**, c. 1910  
earthenware, 14.5 x 15.5 cm (h x odia)  
2013-101

New Hall  
**BRITISH, ACTIVE C. 1787-1835**  
**Tea Bowl and Saucer**, c. 1815-1851  
Pattern: 1511  
bone china, tea bowl: 5.8 x 8.7 cm; saucer: 3 x 14.3 cm (h x odia)  
2013-157.1 and 2

F. & R. Pratt  
**BRITISH, ACTIVE C. 1818-1979**  
**Pot Lid**, c. 1860  
Pattern: Wimbledon, July 2, 1860  
earthenware, polychrome transfer print, 10.5 cm (odia)  
2013-98

Ridgway  
**BRITISH, ACTIVE 1744-1940s**  
**Cake Plate**, c. 1840  
earthenware, polychrome enamel, 4 x 27 x 20 cm  
2013-97

Rockingham  
**BRITISH, ACTIVE 1820-1842**  
**Teacup and Saucer**, c. 1830-1842  
Pattern: 864 or 869  
bone china, teacup: 4.6 x 11.3 x 9.5 cm; saucer: 2.8 x 14 cm (h x odia)  
2013-155.1 and 2

Ruskin Pottery  
**BRITISH, ACTIVE 1898-1935**  
**Vase**, c. 1930  
porcellaneous stoneware, 17 x 11.6 cm (h x odia)  
2013-161

Samson (possibly)  
**FRENCH, ACTIVE 1845-1969**  
**Plate**, n.d.  
hard-paste porcelain, polychrome enamel, 3 x 24.8 cm (h x odia)  
2013-102

Shelley  
**BRITISH, ACTIVE 1890-1930**  
**Bowl**, c. 1922-1924  
Pattern: 8632  
earthenware, 8 x 19 cm (h x odia)  
Gift of Moshe Dobner, Markham  
2013-9

Steuben Glass Works  
**AMERICAN, ACTIVE 1903-2011**  
**Stemware**, c. 1920-1929  
glass, 13.9 x 11.3 cm (h x odia)  
Gift of A. Lorne and Kathleen Campbell, Winnipeg  
2013-148

Stourbridge, attributed to  
**BRITISH**  
**Miniature Candlestick**, c. 1860s  
white opal glass, enamel, gilding, 7 x 4.7 cm (h x odia)  
Gift of Dr. Peter Kaellgren, Toronto  
2014-30

William Swadling  
**BRITISH, ACTIVE 1685-C. 1692**  
**Trefid Spoon**, 1694  
silver, 20 x 4.5 cm (l x w)  
Gift of Elizabeth Morrison, Winnipeg  
2014-31

This Art Deco shaped pitcher was designed by Charlotte Rhead (1885-1947), who was well regarded for her tube lined designs. As present on this pitcher, tube lining—also called slip trailing—involves squeezing a thin line of liquid clay or slip through a nozzle onto the vessel’s surface. At the age of 12 she was introduced to this technique by her father with whom she later worked at various Staffordshire potteries. Charlotte Rhead is a contemporary of Clarice Cliff and Susie Cooper, ceramic designers known for their modernist aesthetic. Rhead’s work is less avant-garde, but nevertheless, beautifully composed and executed. This is the second work by Rhead to enter the WAG’s collection.

H. J. Wood  
**BRITISH**  
Burslem; designer: Charlotte Rhead, 1885-1947; tube liner artist: Jessie Hazelhurst  
**Pitcher**, c. 1942-1947  
Bursley Ware, stoneware.  
Gift of Moshe and Ina-Marie Dobner.  
2014-28
Unidentified Maker
DUTCH, 19TH CENTURY

Wine Glass, c. 1840
glass, 12.9 x 7.6 cm (h x odia)
2013-146

Unidentified Makers
BRITISH, 18TH CENTURY

Wine Bottle, 18th century
glass, 29.4 x 7.7 cm (h x odia)
2013-143

Wine Glass, c. 1750
glass, 12.8 x 7.4 cm (h x odia)
2013-145

Sandra Black
AUSTRALIAN, B. 1950

Leaf Etch Bowl, 2008
Southern Ice porcelain,
6.2 x 15.1 cm (h x odia)
2013-140

Floating Bowl, 2008
Southern Ice porcelain,
5.5 x 15.3 cm (h x odia)
2013-141

Gifts of Grace Nickel, Winnipeg

Seth Cardew
ENGLISH, B. 1934

Plate, n.d.
stoneware, 3.8 x 25 cm (h x odia)
2013-103

Wayne Ngan
CANADIAN (BORN IN CHINA), B. 1937

Covered Jar, c. 1975–1985
stoneware, 12.8 x 14.7 cm (h x odia)
2013-104.1 and 2

Plate, c. 1975–1985
stoneware, 4.8 x 22 cm (h x odia)
2013-125

Duane Perkins
CANADIAN (BORN IN U.S.A.), B. 1947

Vase, n.d.
porcelain, 32.8 x 10 x 7.2 cm
2013-105

Jack Sures
CANADIAN, B. 1934

Covered Jar, 2004
stoneware, 17.3 x 10.6 cm (h x odia)
2013-106.1 and 2

Gifts of A. Lorne and Kathleen Campbell, Winnipeg

Ione Thorkelsson
CANADIAN, B. 1947

Goblet, 1985
glass, 16.3 x 8 cm (h x odia)
2013-124

Goblet, 1985
glass, 15 x 8.1 cm (h x odia)
2013-126

Gifts of Janis Kaminsky, Winnipeg

STUDIO CRAFT

Student of Robert Archambeau
CANADIAN

Covered Cheese Platter, c. 1974
stoneware, 19.1 x 32 cm (h x odia)
Gift of Gail Nep, Winnipeg
2013-95.1 and 2

Wedgwood
BRITISH, EST. 1759

Footed Canoe Basket, c. 1870
creamware, 12.6 x 25.2 x 15.3 cm
2013-99

Plate, c. 1830–1860
earthenware, 2.2 x 20.3 cm (h x odia)
2013-160

Gifts of A. Lorne and Kathleen Campbell, Winnipeg

H.J. Wood
BRITISH, ESTABLISHED 1884

Designer: Charlotte Rhead, 1885–1947
Tube liner artist: Jessie Hazelhurst
Pie, c. 1942–1947
Bursley Ware, 29 x 17.1 x 13 cm
Gift of Moshe and Ina-Marie Dobner, Markham
2014-28

Worcester
BRITISH, ESTABLISHED 1751

Tea Bowl and Saucer,
c. 1790–1795
soft-paste porcelain,
tea bowl: 5.6 x 8.3 cm (h x odia);
saucer: 2.7 x 13.5 cm (h x odia)
2013-154.1 and 2

Coffee Cup, c. 1785–1795
soft-paste porcelain, 6.1 x 8.8 x 6.7 cm
2013-158

Coffee Cup, c. 1785–1795
soft-paste porcelain, 6 x 8.9 x 6.5 cm
2013-159

Gifts of A. Lorne and Kathleen Campbell, Winnipeg

Worcester
BRITISH, ESTABLISHED 1751

Presentation Mug, c. 1830
porcelain, 7.3 x 10.5 x 7.8 cm
Gift of A. Lorne and Kathleen Campbell, Winnipeg, in honour of Clayton Shields
2013-162

Unidentified Maker
BOHEMIAN, 19TH CENTURY

Wine Goblet, c. 1840–1850
glass, 13.4 x 7.4 cm (h x odia)
2013-151

Unidentified Maker
DUTCH, 19TH CENTURY

Wine Glass, c. 1840
glass, 12.9 x 7.6 cm (h x odia)
2013-146

Gifts of A. Lorne and Kathleen Campbell, Winnipeg

STUDIO CRAFT

Student of Robert Archambeau
CANADIAN

Covered Cheese Platter, c. 1974
stoneware, 19.1 x 32 cm (h x odia)
Gift of Gail Nep, Winnipeg
2013-95.1 and 2

Unidentified Maker
DUTCH, 19TH CENTURY

Wine Glass, c. 1840
glass, 12.9 x 7.6 cm (h x odia)
2013-146

Unidentified Makers
BRITISH, 18TH CENTURY

Wine Bottle, 18th century
glass, 29.4 x 7.7 cm (h x odia)
2013-143

Wine Glass, c. 1750
glass, 12.8 x 7.4 cm (h x odia)
2013-145

Gifts of A. Lorne and Kathleen Campbell, Winnipeg
CARLETON UNIVERSITY ART GALLERY
Ottawa, Ontario, for the exhibition Dorset Seen
APRIL 2–JUNE 2, 2013

Napachie Pootoogook
CANADIAN, 1938–2002
black felt-tip pen, coloured pencil on paper
2008-104

ASINIBOINE PARK CONSERVANCY
PAVILION GALLERY MUSEUM & CONSERVATORY FOYER GALLERY
Winnipeg, Manitoba, for the exhibition Cultural Impressions—Contemporary Art from Winnipeg to Nunavut
MAY 21–SEPTEMBER 2, 2013

Johnniebo Ashevak/Kenojuak Ashevak
Composition with Taleelayo, 1962 copperplate engraving on paper, 1/50 G-89-646

Helen Kalvak
CANADIAN (ULUKHAKTOK), C. 1901–1984
From People to Animals, 1969 stonecut on paper, Co-op/50 G-90-106

Iyola Kingwatsiak
CANADIAN (CAPE DORSET), 1933–2000
Arctic Rock Cod, 1959 stencil on paper, B/30 G-89-805

William Noah
CANADIAN (BAKER LAKE), B. 1943
The Great Male Caribou, c. 1971 coloured pencil on paper G-72-42

Joseph Pootoogook
CANADIAN (CAPE DORSET), 1887–1958
Caribou, 1958 linocut, stencil on paper, 21/30 G-85-721

Kananginak Pootoogook
CANADIAN (CAPE DORSET), 1935–2010
Snowy Owl, 1981 etching, aquatint on paper, 19/25 G-89-972

Pudlo Pudlat
CANADIAN (CAPE DORSET), 1916–1992
In Celebration, 1979 lithograph on paper, 3/50 G-89-1064

Andrew Qappik
CANADIAN (PANGNIRTUNG), B. 1964
Favourite Place to Be, 1993 stencil on paper, 34/50 2006-279

GALLERY IN THE PARK
Altona, Manitoba, for the exhibition Looking North: Selections from the WAG Inuit Collection
AUGUST 10–OCTOBER 6, 2013

Mosusie Uniurtitak Ainalik
CANADIAN (WJIKIJK), B. 1934
Test of Strength, c. 1956 stone, bone, inlay G-72-172

Akéeaktashuk
CANADIAN (INUKJUAK), 1898–1954
Shaman Riding a Bear, c. 1952 stone, ivory, sinew, feather G-60-135 ab
Mother Pulling Up Hood, 1953 stone G-76-381

Eva Taloooki Aliktiluk
CANADIAN (ARVIAT), 1927–1995
Woman Wearing Beaded Amautik, 1993 stone, beads on string G-98-380

Augustin Anaittuq
CANADIAN (KUGAARUK), 1935–1992
Spirit Head, 1987 whale bone, antler, ivory, wolf fur, black inlay G-93-314

Elizabeth Angnakuq
CANADIAN (BAKER LAKE), B. 1924
Untitled, 1981 wool felt, embroidery floss, cotton thread on wool duffle G-83-162

Barnabus Arnasungaaq
CANADIAN (BAKER LAKE), B. 1924
Angel, 1987 stone G-88-7

Joe Jaw Ashoona
CANADIAN (YELLOWKNIFE/CAPE DORSET), B. 1989
Hunters’ Territory, 2010 whale bone, stone, abalone, buffalo horn, metal 2010-92.1 and 2

Kiugak Ashoona
CANADIAN (CAPE DORSET), B. 1933
Naturalik, 2000 green serpentinite stone 2012-67

Irene Avaalaaqiaq Tiktaalaaq
CANADIAN (BAKER LAKE), B. 1941
Good and Evil, 1992 duffle, felt, embroidery floss G-93-27
Jacob Echalook, attributed to
CANADIAN (INUJUAK), 1930–1965
Match Holder, 1950
stone, wood, soap inlay
G-85-465

Martha Ikiperiak Eekerkik
CANADIAN (ARVIAT), 1912–1979
Figures in Beaded Parkas, 1978
beads, hide, felt, antler, thread on wool duffle
G-85-312

Romeo Eekerkik
CANADIAN (ARVIAT), 1923–1983
Family, 1976
caribou antler, sinew, brown colouring, black colouring
G-83-122 a-d

Tivi Ilisituk
CANADIAN (SALLIUIT), B. 1933
Mother and Child, c. 1956
stone
G-60-26

Naomi Ityi
CANADIAN (BAKER LAKE), 1928–2003
Untitled, c. 1973
Wool felt, embroidery floss on wool duffle
G-74-62

Mattiusi Iyaituk
CANADIAN (IVUJIVIK), B. 1950
Old Qulliq Being Carried by a Woman, 2000
stone, marble, caribou antler, musk ox hair, sinew
2002-69

Victoria Mamnguqsualuk Kayuryuk
CANADIAN (BAKER LAKE), B. 1930
Hunter and Bear, 1973–1974
embroidery floss on wool stroud
2003-159

Chesley Nibgoarsi
CANADIAN (ARVIAT), B. 1974
Hockey Player, 2006
antler, stone
2007-113.1 to 4

Pilipusi Novalinga
CANADIAN (INUJUAK), 1906-1987
Ashtray, Match, and Cigarette Holder, c. 1950
stone, soap inlay, glass beads
G-85-372

John Ohokak
CANADIAN (KUGLUKTUK), B. 1934
Family in Igloo, 1987
stone, copper
G-87-277

Isa Oomayoualook, attributed to
CANADIAN (INUJUAK), 1915-1976
Man, Owl, Bear, Walrus Totem, 1951
stone, antler, soap inlay, brown stone inlay, black colouring
G-85-431

Jessie Oonark
CANADIAN (BAKER LAKE), 1906-1985
Magic Circle, c. 1972
felt, embroidery floss, thread on felt
G-80-148

Jessie Oonark
CANADIAN (BAKER LAKE), 1906-1985
Figure in Striped Clothing, c. 1972
felt, embroidery floss, thread on cotton
G-80-149

Sheokjuk Oqutaq
CANADIAN (CAPE DORSET), 1920-1982
Mother and Child, 1952
stone, ivory, black colouring
G-85-307

Jamasi Padluq Pitseolak
CANADIAN (CAPE DORSET), B. 1968
Horse Shoe, 2007
stone
2009-122

Ruth Qaulluayuk
CANADIAN (BAKER LAKE), B. 1932
Landscape with Human and Animals, 1972–1973
wool felt, embroidery floss on wool stroud
2003-156

Nuyaliaq Qimirpik
CANADIAN (KIMMIRUT), 1937-2007
Spirited Bear, 1993
stone
2006-541

Pitsiula Qimirpik
CANADIAN (KIMMIRUT), B. 1967
Bird, 1987
stone
G-87-362

Noah Qiuauajua, attributed to
CANADIAN (PUVIRNITUQ), 1913–1960
Mother and Child, 1952
stone, ivory, black plastic inlay
G-60-49

Miriam Qiyuk
CANADIAN (BAKER LAKE), B. 1933
Flock of Birds, 1971
stone
G-76-61

Toonoo Sharky
CANADIAN (CAPE DORSET), B. 1970
Bird Shaman, 1995
stone
2006-516

Nick Sikkukark
CANADIAN (KUGAARUK), 1943–2013
Landscape with Bears, 1991
whale bone, ivory, black colouring
G-91-129

Mary Yuusipik Singaqti
CANADIAN (CAPE DORSET), B. 1936
Summer Scenes, 1992
wool felt, embroidery floss on wool duffle
G-92-231

Winnie Tatya
CANADIAN (BAKER LAKE), B. 1931
People and Animals, 1971-1972
wool felt, embroidery floss on wool stroud
2003-157
4,500 NEW / RETURNING MEMBERS
Oviloo Tunnillie
CANADIAN (CAPE DORSET), B. 1949
Grieving Woman, 1997
stone
1999-499

Marion Tuu’luq
CANADIAN (BAKER LAKE), 1910–2002
People and Owls, c. 1975
wool felt, embroidery floss on wool stroud
2003-155

Eli Weetaluktuk, attributed to
CANADIAN (INUKJUAK), C. 1910–1958
Fish (Arctic Char), 1950
ivory, red inlay
G-98-427 ab

MACKENZIE ART GALLERY
Regina, Saskatchewan, for the exhibition 7: Professional Native Indian Artists Inc.
SEPTEMBER 21, 2013–JANUARY 12, 2014, plus national tour

Jackson Beardy
CANADIAN, 1944–1984
Myth Image, 1971
gouache on paperboard
G-71-91

Daphne Odjig
CANADIAN, B. 1919
Massacre, 1971
oil pastel on paper
G-71-21

Carl Ray
CANADIAN, 1943–1978
Shaman, 1972
ink on paper
G-72-55
The South Wind, 1972
ink on paper
G-72-56

ESKER FOUNDATION AND ILLINGWORTH KERR GALLERY
Calgary, Alberta, for the exhibition Fiction/Non-fiction
SEPTEMBER 28–DECEMBER 22, 2013

Jonathan Jones
AUSTRALIAN, B. 1978
infinity, 2010–2011
powder-coated steel, fluorescent tubes and fittings, electrical cable
2011-112

ART GALLERY OF WINDSOR
Windsor, Ontario, for the exhibition Border Cultures: Part Two (work, labour)
JANUARY 25–APRIL 13, 2014

Ken Lum
CANADIAN, B. 1956
Melly Shum Hates Her Job, 1989
colour print, pressed paper vinyl film letters on Plexiglas
G-91-111

SCHOOL OF ART GALLERY, UNIVERSITY OF MANITOBA
Winnipeg, Manitoba, for the exhibition On Principle: 100 Years of Creative Direction of the School of Art
MARCH 24–MAY 23, 2014

C. Keith Gebhardt
AMERICAN, 1899–1982
Skull of a Pig, 1928
ink on paper
G-73-111

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Calgary, Alberta, for the exhibition Fiction/Non-fiction
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powder-coated steel, fluorescent tubes and fittings, electrical cable
2011-112

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Skull of a Pig, 1928
ink on paper
G-73-111

JUSTINA M. BARNICKE GALLERY, UNIVERSITY OF TORONTO
Toronto, Ontario, for the exhibition An Introduction to the Language of Partial Seduction: Works by David Buchan
MARCH 27–MAY 3, 2014

David Buchan
CANADIAN, 1950–1994
Halo, 1989
Cibachrome on paper
G-91-113

ART GALLERY OF ALBERTA
Edmonton, Alberta, for the exhibition Lawren Harris and A.Y. Jackson: Jasper / Robson, 1924
MARCH 29, 2014–AUGUST 17, 2014

A.Y. Jackson
CANADIAN, 1882–1974
Mountains at Yellowhead Pass, B.C., 1914
graphite on paper
G-70-624

Lawren S. Harris
CANADIAN, 1885–1970
Mountain Sketch, c. 1924–c. 1928
oil on plywood on Masonite
L-8

ART GALLERY OF ALBERTA
Edmonton, Alberta, for the exhibition Lawren Harris and A.Y. Jackson: Jasper / Robson, 1924
MARCH 29, 2014–AUGUST 17, 2014

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oil on plywood on Masonite
L-8
2013 was a stellar year with *100 Masters: Only in Canada* setting attendance records in all areas. The Education Department pulled out all the stops to celebrate our Centennial and this landmark exhibition. Our wide-ranging programming engaged with our diverse audiences, including schools and teachers, art students of all ages, families, and adults. The learning agenda developed in connection with *100 Masters* was particularly in-depth and engaging.

Visitors could choose from two specialized *audio tours*, one for general audiences and one for kids/families. Narrated by the CBC’s Jeff Douglas and written by WAG Director & CEO Dr. Stephen Borys, the general audience tour highlighted 30 fabulous works that spanned 500 years of art, bringing the exhibition to life through insightful commentary and music. The kids’ audio tour engaged our youngest audiences and their families in an art adventure. In all 32,000 visitors took advantage of these tours.

Engagement with families was a particularly important facet of our community outreach with *100 Masters*. In addition to the family audio tour we also created 30 specialized *artwork labels*, as well as a series of four self-guided *mini art tour booklets*. There was also a family friendly *interactive zone* with art-making activities, a space for visitor comments, and a very popular photo op where visitors could become “part of the art.”

For our school audiences we created five *Meet the Masters educational kits* for teachers and classrooms. Each kit was aligned with and
supported Manitoba curriculum outcomes and featured the work of a different artist from the exhibition. **School Tours** for the months of May and June were booked solidly with a record 3,800 kids participating. Due to a generous grant we were also able to offer two full days of free tours to inner-city schools.

For general audiences, **One Master at a Time** was a twice weekly series of short 15-minute talks on individual art works. WAG Director & CEO and exhibition curator Dr. Stephen Borys gave several very well-attended public lectures. The two originally scheduled **Art Eats**, featuring a dinner at Storm Bistro followed by an exhibition tour, were so popular that four more were added. In all, 96 adult tours were run.

**WAG Studio** students also made very good use of **100 Masters** with almost 300 students visiting the exhibition. Two eight-week courses focused on the show for adults. **Drawing in the Gallery from the Masters** brought students into the exhibition to draw in the gallery. Both it and **Painting from the Masters** concentrated on honing technical and conceptual skills by copying works in the exhibition. Fine examples of work from both of these classes were displayed in our annual adult students’ art exhibition.

Our ongoing partnership with the **Yang Mythos Education Centre** saw 20 students from Shenzhen, China, visit **100 Masters** along with 20 of their new friends from École St. Avila School in Winnipeg. The drawings they did of works in the exhibition, along with other
work done during the students’ exchange, were proudly exhibited in Eckhart Hall at a reception which brought in approximately 150 children and adults as well as representatives from the Chinese community, Manitoba Arts Council, provincial government, and Pembina Trails School Division.

Our annual special events continued with great success. Highlights include Nuit Blanche, our all-night celebration of the arts, which engaged thousands of people on all four levels of the Gallery, culminating with Dean Baldwin’s Rooftop Acropolis. This year’s edition of The Collection: A Fashion Show, presented by the Gallery Shop, featured one-hundred stunning looks for the WAG’s Centennial year. Dedicated teams of volunteers made possible our two major annual fundraisers: Gallery Ball and Art & Soul. Guests at the Gallery Ball once again enjoyed dining in the galleries surrounded by art, and were the first to see JNZNBRK’s Behaviours of Light, an installation commissioned for the Ball that went on to win Public Vote for the international Architizer Architecture + Art Award. This year’s Art & Soul committee also worked tirelessly to present a high-energy, four level party with DJs, entertainment, and open galleries.

In conjunction with the exhibition Storm and Spirit: The Eckhardt-Gramatté Collection of German Expressionist Art, an international symposium was held with speakers Dr. Christian Weikop (University of Edinburgh), Dr. Anabelle Kienle Ponke (National Gallery of Canada), Dr. Ihor Holubizky (McMaster Museum of Art), Dr. Oliver Botar (University of Manitoba) and Andrew Kear (Winnipeg Art Gallery).

Our WAG volunteers always play a vital role in all these programs and events—working in the library, assisting at special events, greeting visitors, doing clerical duties. Last year, because of 100 Masters, a record 398 volunteers put in 13,342 hours.
OVER 9,500 CHILDREN PARTICIPATED IN OUR SCHOOL AND YOUTH TOURS
WINNIPEG ART GALLERY

INUUK / THE PEOPLE

The Winnipeg Art Gallery is expanding on first steps to create a national Inuit Art Centre adjacent to the existing Gallery at St. Mary Ave. and Memorial Blvd. The “nucleus phase” initiated in 2012/13 continues and, over the past year, established momentum with completion of the architectural schematic and commencement of financial investment to the project through pacesetting donations.

While the campaign continues to engage the interest of government and private leadership support, the project claims international attention, through gallery communiqués, and print and online media appearing in 2013/14.

QAGGIQ / GATHERING PLACE

BEGINNINGS

The Inuit Art Centre (IAC) is envisioned to be more than a space to house the Inuit art of the past; it has the potential to provide an international stage to showcase and understand the evolving style of Inuit art in its many forms. This past year, the WAG increased its collection to include significant works in bone, stone carvings, textiles, and prints by established artists. The WAG has amassed the world’s largest Inuit art collection of over 13,000 pieces, a collection that continues to evolve with signature donations and acquisitions.

The Gallery, through funds raised by the Women’s Committee, made its first major acquisition of Inuit art from the collection of professor and artist George Swinton (1917–2002) in 1960. The WAG celebrated the opening of its new gallery on Memorial Blvd. in 1971 with a display of the Twomey Collection comprising over 4,000 Inuit works (the largest private collection in the world at the time), representing 27 settlements and 400 artists.

The IAC represents the WAG’s centennial legacy project. The project prepares to make space for display of significant existing collections and anticipates that newly acquired works and future gifts will find a welcome home in this premier gallery.

The IAC will be positioned in the space currently occupied by the WAG Studio building on the corner of Memorial Boulevard and St. Mary Avenue. In addition to housing the collection of Inuit art, the three-level building will offer classroom space and continue to be the home of the WAG Studio.

NUNAMIT / FROM THE LAND

DESIGNING THE INUIT ART CENTRE

When the WAG sought an architect to design their new IAC, there was interest from 65 architectural teams from 15 different countries. In the end, after proposals from six finalists, the selection committee chose American architect Michael Maltzan. Michael Maltzan Architecture (MMA), has designed a range of building styles all over the world. MMA, based in Los Angeles, will work in conjunction with Winnipeg’s Cibinel Architects Ltd.
An Arctic expedition, which took place July 22, 2013, significantly influenced and shaped Michael Maltzan’s vision for the IAC, one that reflects the power of the North, its light, land and people.

Dr. Stephen Borys, WAG Director & CEO, visited MMA offices to provide feedback and see first-hand the progress towards an innovative and appropriate design for the Centre. Dr. Borys said Maltzan “talked about Inuit art as contemporary art in a regional and global context. He looked at the WAG and the city and expanded urban opportunities, presenting the idea of creating a new forum for exhibition, contemplation, and learning—an accessible and invigorating space—in the public realm.” (CBC Manitoba Scene: A. Lazowski) Completion of the final architectural schematic was completed on April 2014. The design complements the existing Gustavo da Rosa building, expanding on the unique use of space through complementary principles of line and form.

INUNIQ / WHO WE ARE

ACHIEVEMENTS

An integrated strategic plan was developed by the capital campaign executive in 2014. Its vision supports the WAG’s commitment as a cultural advocate—a lens and forum—helping people see and experience more through art. Its intent is to “open the vault” to share the world’s pre-eminent collection of Inuit art, celebrate culture, and create collaborative dialogue and transformational learning.

“Our goals are ambitious and compelling,” says Borys. “We intend to cement Manitoba’s reputation as a national centre for excellence in arts and culture. We recognize the profound economic impact of creative industries in

Manitoba—$1 billion of our province’s annual economic output, representing 6.3% of Winnipeg’s labour force and 3 million attendees (500,000 tourists). The WAG is now part of a vibrant arts campus hub located near the historic intersection of Portage Avenue and Memorial Blvd. adjacent to the Provincial Manitoba Legislature. The WAG’s iconic modernist building and world-class exhibitions have much to contribute to this district of innovation for artistic and educational excellence.”

Key accomplishments in 2013/14 include:

• Establishment of the campaign cabinet and honorary cabinet
• Development of the project in line with the recommendations of the Inuit art task force
• Development of an Arctic engagement strategy and educational plan for the new IAC
• Hosted presentation of Michael Maltzan’s schematic design to 150 stakeholders in October 2013
• Advanced action on a 2010 Memo of Understanding between the Province of Manitoba and the Territory of Nunavut aimed at strengthening cultural ties and joint learning opportunities
- Secured City of Winnipeg initial support for the project
- Designed, developed, and distributed Capital Campaign Newsletter (Issue 1) September/October 2013
- Met with printmaker Jolly Atagoyuk, artist Andrew Qappik, graphic artists Elisapee Ishulutaq, Joemie Takpauangai, Kavavaow Mannomee, Kingak Ashoona

Recognition goes to the Volunteer Cabinet who are lending their valued leadership, generosity, and community experience to the campaign:

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Marion Tuu’luq, *Thirty Faces*, 1974, wool felt, embroidery floss, thread on wool stroud on wool, 141 x 124 cm, Collection of the Winnipeg Art Gallery, G-76-956
© Public Trustee for Nunavut, Estate of Marion Tuu’luq
The image chosen to represent the IAC Campaign is *Owl* (1990) by Pootoogook Qiatsuk. The serpentineite sculpture is from the WAG collection.

To do something for the first time is challenging. In 1971 the WAG opened its doors to a unique and modern gallery, determined to celebrate art with all people. As we approach Canada’s 150th anniversary, we set our sights to the Arctic. As the project develops in strength and support, the ground will make way for a new celebration of Inuit artists.

The Centre will provide a dedicated learning space for indigenous cultures (Inuit and non-Inuit) and will offer a significant opportunity for provincial and national protection of these unique treasures in a manner worthy of their significance to Canadian culture and heritage.
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French Language Education Programs
Bureau de l’éducation française under the aegis of the Canada/Manitoba Program for Official Languages in Education

Live on the Rooftop
Casillero Del Diablo
Manitoba Arts Council
Rebecca Belmore Performance
Manitoba Arts Council

Quantum Programs
Children’s Heritage Fund, Winnipeg School Division

Saturday Morning Art Classes
Winnipeg School Division

School Tours
The Leonard Foundation

Sign for Art
Boeing Canada Technology

Studio Programs
Alyssa Sara Averbach Memorial Fund
Investors Group

WAG Archives
Heritage Grants Program
Young Canada Works

WAG Holiday Season Tree
Stella’s Bakery
Sweet Impressions
Mr. and Mrs. Peter Thiessen

WAG Menorah
The Mauro Family Foundation

WAG Volunteer Program
Manitoba Liquor & Lotteries Corporation

SPECIAL EVENTS

GALLERY BALL
OCTOBER 19, 2014

Presented by
DundeeWealth Investment Council

Gallery Naming Sponsor
RBC

Catered by
Amarula Cream – The Spirit of Africa
Baked Expectation
Cakeology
Chocolatier Constance Popp
High Tea Bakery
Lilac Bakery
Mise Bistro
Parlour Coffee
Prairie Ink Restaurant & Bakery

Media
Winnipeg Free Press

Flora Designs
Cindy Mireki – Charleswood Florists
Gloria Swatsky – Flora Elements
Melanie Bernadsky & Penny Kovacs – Freshcut Downtown
Jim Chouzouris – In Full Bloom
Gayle Sidney – McDairmid Flowers
Dawn Stewart – The Camel Studio
Julie Pritchard – The Floral Fyxx

Table Sponsors
5468796 Architects
Akman Construction Ltd.
Alpha Masonry
BMO Bank of Montreal
Crosier Kilgour & Partners Ltd.
Derksen Plumbing & Heating
Graham Construction
Great-West Life
James Richardson & Sons, Limited and Richardson International Limited
The Johnston Group
Monoploy Realty
Murdoch Management Ltd.
Nova 3 Engineering Ltd.
PCL Constructors Inc.
Pitbaldo LLP
PricewaterhouseCoopers LLP
Scotiabank
Stantec
The Winnipeg Foundation
Wescan Electrical Services

Eckhardt Hall Installation by jnznbrk
Acryl Design Ltd.
Mid-Canada Fasteners & Tools

Artist Donors
Edward Aquino and Karen Shanski
Iwan Baan
Kathleen Black
$750,000 IN SPONSORSHIP SUPPORT
### YEAR END % COMPARISON REVENUE

<table>
<thead>
<tr>
<th>Category</th>
<th>13/14</th>
<th>12/13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admission &amp; Members</td>
<td>16%</td>
<td>8.0%</td>
</tr>
<tr>
<td>Special Events</td>
<td>4%</td>
<td>5.7%</td>
</tr>
<tr>
<td>Donations</td>
<td>15%</td>
<td>9.0%</td>
</tr>
<tr>
<td>Programs</td>
<td>23%</td>
<td>24.3%</td>
</tr>
<tr>
<td>Federal Funding</td>
<td>2%</td>
<td>6.2%</td>
</tr>
<tr>
<td>Provincial Funding</td>
<td>34%</td>
<td>40.2%</td>
</tr>
<tr>
<td>City of Winnipeg Funding</td>
<td>6%</td>
<td>6.7%</td>
</tr>
</tbody>
</table>

### OPERATIONS % OF EXPENDITURE

<table>
<thead>
<tr>
<th>Category</th>
<th>13/14</th>
<th>12/13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building &amp; Maintenance</td>
<td>8.9%</td>
<td>7.5%</td>
</tr>
<tr>
<td>Curatorial &amp; Museum Services</td>
<td>25%</td>
<td>24.4%</td>
</tr>
<tr>
<td>Marketing &amp; Promotions</td>
<td>8.9%</td>
<td>8.4%</td>
</tr>
<tr>
<td>Administration</td>
<td>26.7%</td>
<td>28.6%</td>
</tr>
<tr>
<td>Programs</td>
<td>23.5%</td>
<td>23.7%</td>
</tr>
<tr>
<td>Special events/Membership/Development</td>
<td>7%</td>
<td>7.4%</td>
</tr>
</tbody>
</table>
SUMMARY FINANCIAL STATEMENTS

The summary financial statements fully comply with Canadian accounting standards for not-for-profit organizations. Our financial statements were audited by KPMG LLP. The complete audited financial statements for the year ended March 31, 2014 are available upon request.

STATEMENT OF FINANCIAL POSITION
MARCH 31, 2014, WITH COMPARATIVE INFORMATION FOR 2013

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current assets</td>
<td>$1,548,563</td>
<td>$2,070,189</td>
</tr>
<tr>
<td>Capital assets, net of amortization</td>
<td>4,188,308</td>
<td>4,425,532</td>
</tr>
<tr>
<td>Collection</td>
<td>36,920,883</td>
<td>35,944,963</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$42,657,754</strong></td>
<td><strong>$42,440,684</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>LIABILITIES, DEFERRED CONTRIBUTIONS AND NET ASSETS (Deficiency)</strong></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current liabilities</td>
<td>$2,448,020</td>
<td>$2,556,402</td>
</tr>
<tr>
<td>Deferred contributions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenses of future periods</td>
<td>153,972</td>
<td>790,059</td>
</tr>
<tr>
<td>Capital assets</td>
<td>2,577,421</td>
<td>2,756,050</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>2,731,393</strong></td>
<td><strong>3,546,109</strong></td>
</tr>
<tr>
<td>ASM working capital reserve funds</td>
<td>500,000</td>
<td>400,000</td>
</tr>
<tr>
<td>Net assets (deficiency):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating Fund</td>
<td>175,930</td>
<td>(131,397)</td>
</tr>
<tr>
<td>Investment in capital assets</td>
<td>(244,224)</td>
<td>9,682</td>
</tr>
<tr>
<td>Works of Art Fund</td>
<td>36,976,097</td>
<td>35,991,996</td>
</tr>
<tr>
<td>Sir Peter Ustinov Fund</td>
<td>70,538</td>
<td>67,892</td>
</tr>
<tr>
<td><strong>Total net assets (deficiency)</strong></td>
<td><strong>36,978,341</strong></td>
<td><strong>35,938,173</strong></td>
</tr>
<tr>
<td><strong>Total liabilities, deferred contributions and net assets</strong></td>
<td><strong>$42,657,754</strong></td>
<td><strong>$42,440,684</strong></td>
</tr>
</tbody>
</table>
## Statement of Operations and Changes in Net Assets

Year ended March 31, 2014, with comparative information for 2013

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grants:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Province of Manitoba:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culture, Heritage and Tourism $</td>
<td>2,312,000</td>
<td>2,312,100</td>
</tr>
<tr>
<td>Other</td>
<td>45,538</td>
<td>71,595</td>
</tr>
<tr>
<td><strong>Total grants</strong></td>
<td>2,357,538</td>
<td>2,383,695</td>
</tr>
<tr>
<td>Government of Canada:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department of Canadian Heritage –</td>
<td>215,526</td>
<td></td>
</tr>
<tr>
<td>Canada Council</td>
<td>164,000</td>
<td>134,000</td>
</tr>
<tr>
<td>Other</td>
<td>15,256</td>
<td>13,253</td>
</tr>
<tr>
<td>City of Winnipeg</td>
<td>465,000</td>
<td>390,000</td>
</tr>
<tr>
<td><strong>Total earned</strong></td>
<td>3,001,794</td>
<td>3,136,474</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>9,191,107</td>
<td>8,195,126</td>
</tr>
<tr>
<td><strong>Expenditures:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration, maintenance, security</td>
<td>3,675,071</td>
<td>2,438,142</td>
</tr>
<tr>
<td>Curatorial and museum services</td>
<td>1,656,738</td>
<td>1,382,414</td>
</tr>
<tr>
<td>Education, rentals and programs</td>
<td>831,762</td>
<td>761,203</td>
</tr>
<tr>
<td>Memberships and development</td>
<td>263,076</td>
<td>243,851</td>
</tr>
<tr>
<td>Marketing and promotion</td>
<td>486,103</td>
<td>391,120</td>
</tr>
<tr>
<td>Design, photograph, audio visual</td>
<td>142,249</td>
<td>131,055</td>
</tr>
<tr>
<td>Special fund drives</td>
<td>182,272</td>
<td>178,513</td>
</tr>
<tr>
<td>Retail</td>
<td>655,413</td>
<td>528,754</td>
</tr>
<tr>
<td>Volunteer Associates</td>
<td>12,939</td>
<td>27,950</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>245,296</td>
<td>264,382</td>
</tr>
<tr>
<td><strong>Total expenditures</strong></td>
<td>8,150,939</td>
<td>6,347,384</td>
</tr>
<tr>
<td><strong>Excess of revenue over expenditures</strong></td>
<td>1,040,168</td>
<td>1,847,742</td>
</tr>
<tr>
<td><strong>Net assets, beginning of year</strong></td>
<td>35,938,173</td>
<td>34,090,431</td>
</tr>
<tr>
<td><strong>Net assets, end of year</strong></td>
<td>$36,978,341</td>
<td>$35,938,173</td>
</tr>
</tbody>
</table>
GARNERED 170,000 PAGE VIEWS AT 100MASTERS.WAG.CA