

Recent acquisitions at the National Gallery of Canada, Ottawa, 1998–2006

THE NATIONAL GALLERY of Canada is mandated to collect outstanding works of art in the broadest possible sense. There are four main areas of collecting, all of which are represented in the highly eclectic grouping in this Supplement: contemporary art, which includes both Canadian and international works, making its Canadian holdings the most comprehensive in the country; aboriginal art; Canadian historical art; and European and American historical art. The collection is not developed encyclopaedically, and only works of quality and rarity in optimal condition are considered. The Gallery is particularly committed to the collecting of works of art on paper, including prints, drawings and photographs. Indeed, its affiliated institution, the Canadian Museum of Contemporary Photography, already contains over 160,000 images by Canadian photographers. At the same time, the Gallery has assembled an extensive collection of artists' videos and films, a pioneering move among Canadian museums.

Acquisitions at the National Gallery of Canada are funded by a parliamentary appropriation that is dispensed at the



I. *Virgin and Child with an Angel*, by Francesco Salviati. c.1535–39. Oil on wood, 112.3 by 83 cm. Purchased 2005 with the support of the Volunteer Circle of the National Gallery of Canada and the National Gallery of Canada Foundation Renaissance Ball Patrons, for the Gallery's 125th Anniversary; inv. no.41690.



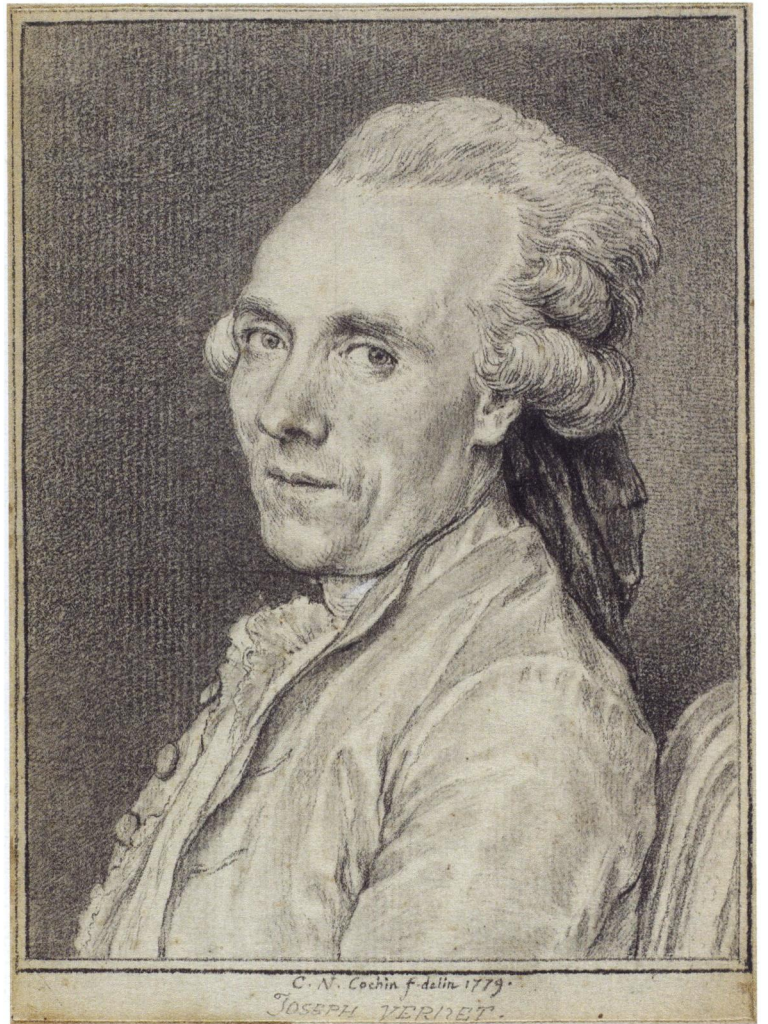
II. *St Bonaventure*, by Claude François (called Frère Luc). c.1655. Oil on oak, 70 by 77 cm. Purchased 1998 with the assistance of a grant from the Government of Canada under the terms of the Cultural Property Export and Import Act; inv. no.39763.

discretion of the Gallery's Board of Trustees and Director. This allocation is further supplemented by endowments, special contributions and gifts, administered through the National Gallery's Foundation office. Under the current director, Pierre Théberge, the Gallery has added well over 3,000 objects to the collection, which now totals about 37,000 works of art. The selection presented here inevitably concentrates on more recent purchases and reflects the individual expertise and preoccupations of the current curators. From the area of the Italian Renaissance, for example, there are drawings by Francesco Salviati and Pontorno (Figs.III and VI); the exceptionally beautiful drawing by the latter (once in the collection of Sir Thomas Lawrence, when it was attributed to Michelangelo) was the subject of an article in this Magazine last year.¹ Contemporary media-based work is represented here by the ambitious installation by Janet Cardiff and George Bures Miller (Fig.XII). Recently, aboriginal art has also become a particular area of growth for the Gallery, exemplified by the purchase of a major painting by Norval Morrisseau (Fig.XXI). The characteristic work by Louise Bourgeois (Fig.XVII) is a notable addition to the Gallery's remarkable holdings of later twentieth-century sculpture. The splendid landscape by Emily Carr (Fig.XXIII) belongs to her later period and complements the Gallery's representative collection of works by one of Canada's foremost modern painters.

¹ D. Franklin: 'A newly discovered drawing by Pontorno', THE BURLINGTON MAGAZINE 147 (2005), pp.180–82.



III. *David*, by Francesco Salviati. c.1526–33. Pen and brown ink over black chalk on beige laid paper, 41.7 by 27.8 cm. Purchased 2005 with the support of The National Gallery of Canada Foundation Renaissance Ball Patrons, for the Gallery's 125th Anniversary; inv. no.41486.



IV. *Portrait of Claude Joseph Vernet (1714–89)*, by Charles-Nicolas Cochin the Younger. 1779. Black chalk heightened with white on laid paper, 14.9 by 11 cm. Purchased 2005; inv. no.41670.



V. *Portrait of Baccio Bandinelli*, by Nicola della Casa. c.1544. Engraving on ivory laid paper, 29.7 by 21.9 cm. Purchased 2004; inv. no.41343.



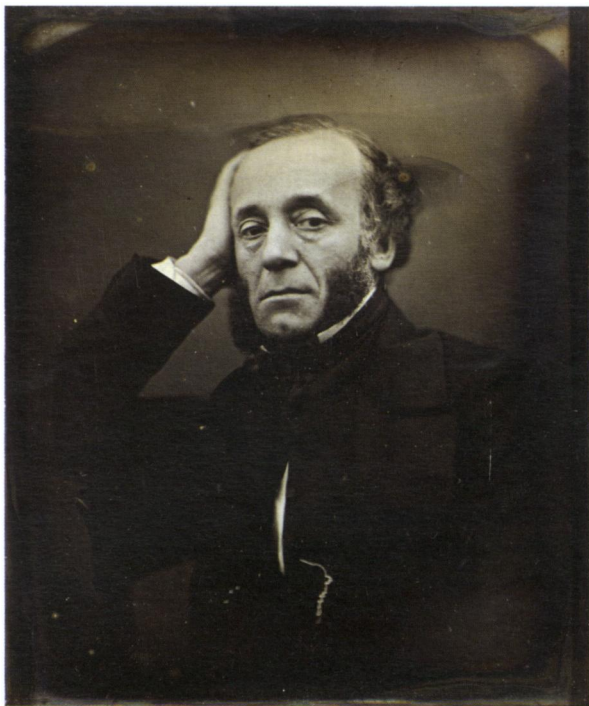
VI. *Reclining male nude*, by Jacopo Pontormo. c.1530–40. Black chalk on ivory laid paper, 25.1 by 38.3 cm. Purchased 2004; inv. no.41370r.



VII. *Garden of an Italian villa*, by Hubert Robert. 1764. Oil on canvas, 93.5 by 133 cm. Purchased 1998; inv. no.39760.



VIII. *Southern mountainous landscape with city, waterfall, and figures*, by Joseph Anton Koch. c.1799. Pen and black ink, brush and brown and grey ink with white heightening, on black chalk on laid paper, 56 by 82.3 cm. Purchased 2003; inv. no.41281.



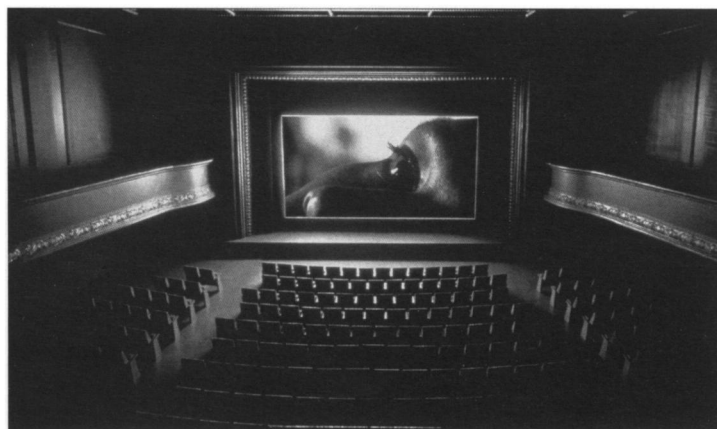
IX. *John Barritt Melson (1811-98)*. British, after 1850. Daguerreotype, 30.6 by 25.5 cm. Gift of William John Melson, Barbara Elizabeth Melson Estes and families in memory of Alfred John Wallace Melson, 2004; inv. no.41548.



X. *Vortograph*, by Alvin Langdon Coburn. 1917. Gelatin silver print, 27.6 by 20.3 cm. Purchased 2005; inv. no.41656.



XI. *Barn, Gaspé*, by Paul Strand. 1936. Platinum print, varnished, 12.4 by 15.7 cm. Purchased 2003; inv. no.41146.



XII. *Paradise institute*, by Janet Cardiff and George Bures Miller. 2001. Audio, video, mixed media installation, 3 by 12 by 5.1 m. Anonymous gift 2002; inv. no.41156.



XIII. *Orchard view, late spring*, by Scott McFarland. 2004. Chromogenic print, 106.4 by 309.4 cm. Purchased 2005 (Canadian Museum of Contemporary Photography, Ottawa); inv. no.2005.91.



XIV. Cup presented to George Taylor, by Laurent Amiot. 1827. Silver, 30.7 by 16.8 by 16.7 cm. Purchased 2000 with the assistance of a grant from the Government of Canada under the terms of the Cultural Property Export and Import Act; inv. no.40385.



XV. *China-Bust 18*, by Ah Xian. 1999. Porcelain with copper-red and cobalt-blue underglaze in landscape design, 38.1 by 33 by 22.9 cm. Purchased 2005; inv. no.41713.



XVI. *Nunali*, by Jackposie Oopakak. c.1988–89. Dark green stone, antler, sinew, bone, steel and black inlay, 113 by 73.6 by 95.4 cm. Purchased 2003; inv. no.41188.



XVII. *Maman*, by Louise Bourgeois. 1999, cast 2003. Bronze, stainless steel, and marble, 9.27 by 8.91 by 10.24 m. Purchased 2004; inv. no.41429.



XVIII. *Untitled*, by Jean-Paul Riopelle. 1953. Coloured ink on wove paper, 74.5 by 107.4 cm. Purchased 1998; inv. no.39742. (© SODRAC, Montreal, and DACS, London, 2006).



XIX. *Multi-triangular*, by Guido Molinari. 1972. Acrylic on canvas, 250 by 546.7 cm. Gift of the Guido Molinari Estate, Montreal, 2004; inv. no.41579. (© SODRAC, Montreal, and DACS, London, 2006).



XX. *Room*, by Philip Guston. 1976. Oil on canvas, 203.2 by 254.1 cm. Purchased 1999; inv. no.40065. (© Courtesy McKee Gallery and the Estate of Philip Guston, New York).



XXI. *Artist and Shaman between two worlds*, by Norval Morrisseau. 1980. Acrylic on canvas, 175 by 282 cm. Purchased 2006; inv. no.41869. (© Norval Morrisseau).



XXII. *Onontaha*, by Marc-Aurèle de Foy Suzor-Coté. 1915. Oil on canvas, 100.5 by 80 cm. This acquisition was made possible through the support of the Foundation's Circle patrons and Supporting Friends of the National Gallery of Canada; inv. no.41452.



XXIII. *Forest landscape*, by Emily Carr. 1932. Oil on wove paper, 88.6 by 61.3 cm. Purchased 2004 with the support of The Circle patrons of the National Gallery of Canada Foundation; inv. no.41339.



XXIV. *Grand Rivière*, by Peter Doig. 2001–02. Oil on canvas, 228.8 by 358.4 cm. Purchased 2003; inv. no.41147.