



McMichael

CANADIAN ART COLLECTION D'ART CANADIEN

2015-2016 | Annual Report

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McMichael Vision

To be recognized as an extraordinary place to visit and explore Canadian culture and identity, and the connections between art and nature

Extraordinary place to visit

A physical and virtual gathering place that provides an engaging and continually changing experience to targeted audiences and communities driving new and repeat visits

Explore Canadian culture and identity

Enables our users to understand who we are as Canadians and where we fit in the global context over time, through the medium of art

Connections between art and nature

Bringing together, integrating, the visual arts with the natural world to create a cultural landscape that combines works of nature and people

McMichael Mission

To interpret and promote Canadian and Aboriginal art, to attract local, national, and international audiences

McMichael Values

Excellence We are the best in our sector, are leaders in our field, and have achieved a national and global reputation

Respect We trust each other and treat each other, our visitors, and our clients with integrity and openness, working together to create a culture of inclusion and engagement

Innovation Our unique legacy lets us think outside the box, take risks, and encourages creativity and fresh ideas

Learning We encourage research and scholarship, generate and disseminate knowledge, inspire creativity, and foster visual literacy and critical thinking for all

McMICHAEL CANADIAN ART COLLECTION: A YEAR IN REVIEW



The past year has been highlighted by many significant events building up to an important milestone in the McMichael's history—the official fiftieth anniversary in July 2016.

As 2016 also marks the end of my eight-year tenure as the McMichael's Board Trustee and Chair, I will touch on a few of the many highlights of the past several years.

With the support of all key stakeholders, we passed new legislation in 2011 to clarify and enhance the McMichael's mandate. In that same year, we developed a new strategic plan that guided our four key strategic priorities over the past five years. The hugely successful exhibitions that followed and collaborations with Scotiabank CONTACT Photography Festival and Luminato have reinforced the

McMichael's artistic relevance on the world stage.

We've radically strengthened our governance practices to be best in class, including best practices in Board recruitment, performance, and effectiveness, to ensure we honour the trust placed in us by the people of Ontario. Fiscally, we are in sound financial position due to the continued support of the Ministry of Tourism, Culture and Sport, the generosity of patrons and donors, our Foundation, fundraising staff and volunteers, and disciplined, prudent financial management.

To me, just as important as what we achieved as an organization was how we achieved this, by embodying the following qualities:

- **Courage**—we faced challenges head-on and made difficult decisions focused squarely on a brighter future;
- **Connection**—we reconnected more deeply with our arts audiences, art donors, patrons, volunteers, the McMichael heirs, the city of Vaughan, and the province of Ontario;
- **Confidence**—we earned the confidence of our key stakeholders and renewed confidence in ourselves to take risks, strive higher, and do better—not simply continue the status quo;
- **Change**—we recognized, encouraged, and embraced the need to change proactively in anticipation of something better, rather than in reaction to past events.

Credit for this goes to my current and past colleagues on the Board whose commitment was tremendous; our leadership team, including Victoria Dickenson and Interim Executive Director Nathalie Mercure, who has done an admirable job in transition; management, volunteers, and staff; and to those who came before us, with the vision and tenacity to keep the dream alive.

Of course, not all of our aspirations were realized, but I have great confidence in the incoming chair, Andrew Dunn, and the leadership team at the Board and the gallery to paint an even brighter landscape for the McMichael in the years to come.

I am truly grateful for the privilege of serving you. The McMichael has nestled its way into my heart, becoming a part of who I am, and connecting me to this country I call home, as it has for thousands of Canadians alike, over the past fifty years.

A handwritten signature in black ink that reads "Upkar Arora". The signature is written in a cursive, flowing style.

Upkar Arora, CPA, CA, ICD.D
Past Chair, Board of Trustees

McMICHAEL CANADIAN ART COLLECTION: A YEAR IN REVIEW

As the McMichael Canadian Art Collection prepares to celebrate its fiftieth birthday, I am delighted and humbled to be taking on the role of Chair of the Collection. When I was younger, the prospect of fifty seemed old. The McMichaels themselves were only forty-five when the gallery first opened to the public in 1966. When I turned fifty, I was struck that it is a lot younger than I had originally thought, but definitely an occasion to celebrate!



The Collection has grown and accomplished so much in its fifty years of existence as a public gallery, and there is much to be proud of and to appreciate. At the same time, the McMichael story is poised for many exciting chapters ahead. In many respects, the McMichael is just hitting its stride.

The entire McMichael team has been hard at work on a number of great new exhibitions for the year ahead as we focus on celebrating the many aspects of *The Art of Canada**, which our curator Dr. Sarah Stanners has articulated so well as the inclusive combination of what has been historically known as Canadian art with First Nations and Inuit art, all of which serve as cornerstones of the McMichael Collection.

Our exhibitions, programs, grounds and sculpture gardens, our virtual presence, and our physical facilities are all under study to bring the best of the Collection and the work of those who have had an important effect on the development of art in Canada to all of you. We hope you notice new elements each time you visit.

The Trustees and I would like to thank each of you—our members, patrons, and friends of the McMichael—for your support of the gallery throughout its first fifty years, and we hope to count on your continued and growing support for the next fifty, as well. We welcome your ongoing input and invite you to become even more involved with this wonderful collection.

And finally, on behalf of the Board of Trustees, I would like to thank Upkar Arora for his outstanding contributions over his eight years on the Board, his last six serving as Chair. His commitment has been inspirational and has had a significant effect on the shape and direction of the gallery.

A handwritten signature in black ink, appearing to read 'A. W. Dunn'.

Andrew W. Dunn, FCPA, FCA
Chair Nominee, Board of Trustees

**The Art of Canada* is an official mark of the McMichael Canadian Art Collection.

McMICHAEL CANADIAN ART COLLECTION: A YEAR IN REVIEW



Having the privilege to lead an iconic art institution at a turning point in its history is truly an honour. The McMichael Canadian Art Collection has benefited in the last year from the incredible talent of its many dedicated employees, including its accomplished chief curator, Dr. Sarah Stanners, who has embraced the revised legislative mandate for the McMichael and has shown exhibitions that cleverly combine contemporary, indigenous, and Group of Seven artworks. The McMichael launched a reinstallation of the permanent collection under the new title *Reframing the Art of Canada*.

As the McMichael embarked on its fiftieth anniversary celebrations this year, the institution has focused on extending a special thank you to its many supporters, patrons, and visitors by offering a number of events, including special receptions, revitalized exhibitions, members' openings, artist talks, a road-naming ceremony (the driveway leading to the McMichael is now named "En Plein Air Drive"), a citizenship ceremony, art classes, concert series, *Family Sundays*, and summer camps.

Despite some transitional changes this year, the McMichael has remained true to itself and embraced many new challenges. I would like to acknowledge the continued support and passion that the McMichael staff and volunteers demonstrate for this great institution.

The McMichael staff would also like to extend its gratitude to its retiring Chair of the Board, Upkar Arora. Over the last eight years, as a dedicated and committed Trustee of the Board, Mr. Arora has been instrumental regarding significant changes and, as a volunteer, has led by example in providing the McMichael with his time, talent, and support. We are grateful for his many contributions.

Similarly, the McMichael staff would like to welcome its incoming Chair of the Board, Andrew Dunn. Already, in his first few months, Mr. Dunn has demonstrated a high level of commitment and passion for the McMichael, and we look forward to sharing our passion with him.

A handwritten signature in black ink that reads "Nathalie Mercure".

Nathalie Mercure, BCL, LLB, MBA, ICD.D
Interim Executive Director

McMICHAEL CANADIAN ART COLLECTION: A YEAR IN REVIEW

Now in its fiftieth-anniversary year, the McMichael Canadian Art Collection is winning high praise for exciting new exhibitions that have captured the attention of the media and the public. In celebrating *The Art of Canada**, we aim to be inclusive of indigenous culture, continue to honour our past iconic artists, and engage with the best innovations in art.

As Canada's social landscape changes, so, too, does the art that we exhibit. Our Scotiabank CONTACT Photography Festival exhibition, *Field Trip: Sarah Anne Johnson*, documents the culture of musical festivals and millennial revellers with both a critical eye and a nostalgic lens. And the exhibition *Needles and Pins* celebrates the new work of Colleen Heslin, who uses common fabrics and needlework to produce audacious abstract works that recall modernist approaches, while employing a feminist perspective.



The McMichael is embracing a new landscape of young artists who are pushing against our traditional notions of art, just as Tom Thomson and members of the Group of Seven did 100 years ago. It is important to remember that these now-iconic Canadian artists were once accused of making “hot mush” of our land. Today, we invest in artists whose work extends an important legacy of daring to be creative.

I would like to highlight two major gifts received this past year: 189 Inuit prints and drawings from the Baker Lake area—kindly donated by our long-time patrons, Jamie Cameron and Christopher Bredt; and the final component of the major photographic and archival collection of the life's work of Inuit ethnographer Norman Hallendy.

*The Art of Canada** not only hangs on the gallery walls, but it also extends into the hands of the public by online technology that will make the Collection accessible to all. Our first priority is to make the Cape Dorset archive of Inuit prints and drawings available to their originating indigenous community and to brand new audiences.

From a platform that allows one and all to commune with both art and nature, the McMichael is proud to serve as a cultural pilgrimage point for Ontario.

A handwritten signature in black ink that reads "S Stanners". The signature is fluid and cursive, with a long horizontal stroke at the end.

Sarah Stanners, PhD
Director, Curatorial and Collections

**The Art of Canada* is an official mark of the McMichael Canadian Art Collection.

ON DISPLAY FROM THE McMICHAEL COLLECTION
AND SPECIAL EXHIBITIONS

"There are frames that a great painting
seeks to sink into with rapture and relief.
And there are others that provoke in the
painting an almost palpable cry of pain."

John Russell, *New York Times*, 1990

« Il y a des cadres dans lesquels un
chef-d'œuvre aspire à se glisser avec
ravissement et soulagement. Et il y a
des cadres qui lui arrachent un cri de
douleur qu'il nous semble entendre. »

John Russell, *New York Times*, 1990

ON DISPLAY FROM THE McMICHAEL COLLECTION



Northern Narratives

February 14 to May 17, 2015

Curated by Chris Finn

The mystique and spiritual power of the North were explored in the exhibition *Northern Narratives*. The show featured seventy works, including drawings, paintings, sculptures, and prints, that address the cultural interchange between Aboriginal and non-Aboriginal peoples in the North. Also included were two film excerpts documenting Lawren Harris's 1930 trip to the Arctic.

Works by members of the Group of Seven and their contemporaries, including Harris, A.Y. Jackson, Frederick Varley, and Sir Frederick Banting, represented the perspective of first-time, non-Aboriginal travellers who were driven north by a sense of the Arctic as an imagined, powerful place, while carvings and works of art on paper by Inuit artists such as Tim Pitsiulak, Kananginak Pootoogook, Pudlo Pudlat, Pitseolak Ashoona, and Napachie Pootoogook gave expression to traditional Inuit narratives about the land as a source of sustenance, spirituality, and interconnectedness.

A.Y. Jackson (1882–1974), *Summer Pangnirtung, Baffin Island*, c. 1930, oil on canvas, 53.7 x 66.5 cm, Gift of Dr. and Mrs. Max Stern, Dominion Gallery, Montreal, McMichael Canadian Art Collection, 1979.26.4



Ingirrajut Isumaginnguaqtaminnut: Journey Into Fantasy

June 20 to September 27, 2015

Curated by Elyse Portal

This exhibition featured the work of Inuk artist Pudlo Pudlat (1916–1992) and celebrated the one-year mark for the collaboration with York University in the multipartner project, Mobilizing Inuit Cultural Heritage (MICH). As a MICH partner, the McMichael Canadian Art Collection is working to digitize drawings from the Cape Dorset Archive (1959–1989), on long-term loan from the West Baffin Eskimo Co-operative in Cape Dorset, Baffin Island.

By creating digital records of the drawings in the archive, the McMichael and MICH aim to expand access to the collection for teachers, students, community members, and researchers, no matter where they live. Our common vision is to initiate a dialogue based on the archive as a foundation of Inuit traditional knowledge.

Pudlo Pudlat (1916–1992), *Boat and Airplane*, 1981, lithograph on paper, proof I, overall: 57 x 76.7 cm, Collection of the West Baffin Eskimo Co-operative Ltd., on loan to the McMichael Canadian Art Collection, CDP.24.198.1

ON DISPLAY FROM THE McMICHAEL COLLECTION



Transforming Spirit: The Cameron/Bredt Collection of Contemporary Northwest Coast Art

September 19, 2015 to February 15, 2016

Curated by Chris Finn

This exhibition offered viewers an opportunity to assess a range of aesthetic qualities inherent in the work created by indigenous artists of the Northwest Coast. Distinct artistic styles have emerged from each of the First Nations communities represented, based on their social and religious customs. Cultural narratives related to historical cosmological beliefs were incorporated into both the material and ceremonial culture of the peoples. Among the works featured in the exhibition were bentwood boxes, rattles, blankets, and several works on paper, all by well-known artists, as well as many examples of an object important for its expressive qualities—the mask. The last serves as a form for communicating the importance of nature, animals, and humans, as well as imagined characters that are at the core of many First Nations cultures.

Transforming Spirit: The Cameron/Bredt Collection of Contemporary Northwest Coast Art, exhibition installation, McMichael Canadian Art Collection, 2015–16. Photograph by Alexandra Cousins



For Every Season

October 24, 2015 to May 9, 2016

Curated by Sarah Stanners

**“The breath of the Four Seasons must ever be our basic inspiration.”
—J.E.H. MacDonald, *A Landmark of Canadian Art* (1917)**

Canada is celebrated for its four beautiful and distinct seasons, which have especially inspired our landscape painters. Riots of colour in the fall leaves, soft quietude in the winter snow, the fresh promise of spring green, and the long hours of the summer sun are all vividly expressed in the painted canvases throughout this four-part exhibition. Drawn entirely from the permanent collection of the McMichael Canadian Art Collection, the masters of each season came forward in full colour as four galleries were dedicated to each of the four seasons: winter, fall, summer, and spring.

For Every Season, exhibition installation, McMichael Canadian Art Collection, 2015–16. Photograph by Alexandra Cousins



A Foundation for Fifty Years: McMichael Masterworks

Ongoing from November 18, 2015

Curated by Sarah Stanners

The McMichael owes its existence and collection to the generosity of donors. *A Foundation for Fifty Years* presents some of the most significant donations made for the McMichael gallery's founding year, 1966, by Signe and Robert McMichael, as well as their peers, who were all excited to make Canadian masterworks a gift to the public of Ontario. Installed in the McMichael's principal gallery on the ground floor, this collection of masterworks celebrates our core artists—the Group of Seven and their contemporaries. Artists on show include Tom Thomson, Lawren Harris, David Milne, and Emily Carr, to name just a few. The exhibition space has been restored to its 1960s modernist style, in a manner that the McMichaels intended: traditional materials with modern lines.

A.J. Casson (1898–1992), *White Pine*, c. 1957, oil on canvas, 76 x 101.3 cm, Gift of the founders, Robert and Signe McMichael, 1966.16.119

ON DISPLAY FROM THE McMICHAEL COLLECTION



On Paper

February 6 to May 1, 2016

Curated by Sarah Stanners and Chris Finn

Most great works of art begin with a drawing. Ideas come out on paper first. There is a degree of intimacy and immediacy that is inherent with works on paper, and this exhibition aimed to celebrate these qualities in art.

On Paper was on view for a limited time only, since light exposure must be kept to a minimum to ensure the conservation of the works of art for future generations to enjoy. This exhibition was an extraordinary opportunity to engage with many of the best works on paper from the McMichael Canadian Art Collection—ranging from a never before publicly exhibited David Milne watercolour painting to a comprehensive collection of the original artwork by Clarence Gagnon for the beloved novel *Maria Chapdelaine*.

On Paper, exhibition installation, McMichael Canadian Art Collection, 2015–16. Photograph by Alexandra Cousins



Reframing the Art of Canada

Ongoing from February 6, 2016

Curated by Sarah Stanners and Chris Finn

Every art gallery, and every exhibition within it, is a frame upon a work of art. With this in mind, *Reframing the Art of Canada* aims to “reframe” the McMichael’s collection in four ways across four galleries. In addition to a new space for the paintings of Norval Morrisseau, this exhibition features further context around the work of Jessie Oonark, thanks to a recent major gift; a meaningful conflation of historical and contemporary works of art; and a demonstration of the power of the frame in the most literal sense. With this reinstallation, we aim to reframe the way we see even the most familiar works from our permanent collection.

As the McMichael celebrates its fiftieth year as a public institution, we celebrate our same great collection with brand new experiences.

Norval Morrisseau (1931–2007), *Shaman and Disciples*, 1979, acrylic on canvas, 180.5 x 211.5 cm, Purchase 1979, McMichael Canadian Art Collection, 1979.34.7

SPECIAL EXHIBITIONS



The Photographs of Frank (Franz) Johnston

Organized by the McMichael Canadian Art Collection with
Scotiabank CONTACT Photography Festival
April 18 to October 12, 2015

Curated by Sharona Adamowicz-Clements and Neil David MacDonald

While Frank Johnston is widely regarded as a painter, his interest in photography has largely been overlooked. Featuring photographs sourced from both public and private collections, this exhibition was the first major display of Johnston's photographic images. Selected images were paired with paintings to demonstrate how Johnston used photographs as inspirations for, and to inform, his paintings.

Frank (Franz) Johnston (1888–1949), *Untitled*, silver gelatin print, 28 x 35.5 cm, Huronia Museum



7: Professional Native Indian Artists Inc.

Organized by the MacKenzie Art Gallery. This project was made possible through a contribution from the Museums Assistance Program, Department of Canadian Heritage. The MacKenzie receives ongoing support from the Canada Council for the Arts, the Saskatchewan Arts Board, SaskCulture, the City of Regina, and the University of Regina.

May 9 to September 7, 2015

Curated by Michelle LaVallee

The seven artists of the Professional Native Indian Artists Inc. (PNIAI) came together in order to collectively fight for the inclusion of their work within the Canadian mainstream and the contemporary art canon. Situated within a contentious political context, including the Liberal government's controversial Indian policy of 1969, the PNIAI were resistant to colonial discourses and broke with identity definitions and boundaries imposed on First Nations. Disenchanted with the Department of Indian Affairs and Northern Development's marketing and promotion strategies, they fought against exclusionary practices which treated their work as a type of handicraft, a categorization which prevented it from being shown in mainstream galleries and museums. These artists were among the first to fight to establish a long-overdue forum for the voices and perspectives of indigenous artists. In many ways, the forward thinking of these pivotal artists led to the development and acceptance of an indigenous art discourse and the recognition of indigenous artists as a vital part of Canada's past, present, and future identity. By fearlessly portraying the reality of Canada from a First Nations' perspective, they expanded the vocabulary of contemporary visual art practice and set a new standard for the artists who followed in their wake. Reaching across cultural boundaries, their lasting artistic merit continues to be a source of inspiration for generations to come.

Carl Ray (1943–1978), *BangWaJusk the ManEater of the Underworld*, 1975, ink and acrylic on paper, 57 x 77.5 cm, Purchase 1975, McMichael Canadian Art Collection, 1975.3.3



This House Was Made for Christmas

October 3, 2015 to January 31, 2016

Curated by Sharona Adamowicz-Clements

This House Was Made for Christmas celebrated the art of Christmas greeting cards, which were designed by seminal Canadian artists of the twentieth century. Several members of the Group of Seven, including Lawren Harris, J.E.H. MacDonald, and A.J. Casson, and their contemporaries, as well as Aboriginal artists of Canada, were represented with works drawn from the McMichael art and archival collections, as well as private holdings, some of which had never been displayed before. The inspiration for this exhibition stemmed from Pierre Berton's 1956 article "The House That Was Made for Christmas" (*Canadian Homes and Gardens* magazine), which featured the foundation for the McMichael gallery—the actual home of the founders—as a place of special Christmas spirit. This exhibition reflected on the gallery's tradition of neighbourly gathering for holiday joy.

Franklin Carmichael (1890–1945), *Mountain Ash (Rowanberry) State II*, colour wood engraving on paper, 13.6 x 10.8 cm, Gift of Mr. and Mrs. R.G. Mastin, McMichael Canadian Art Collection, 1985.18.114



Field Trip: Sarah Anne Johnson

In Partnership with Scotiabank CONTACT Photography Festival

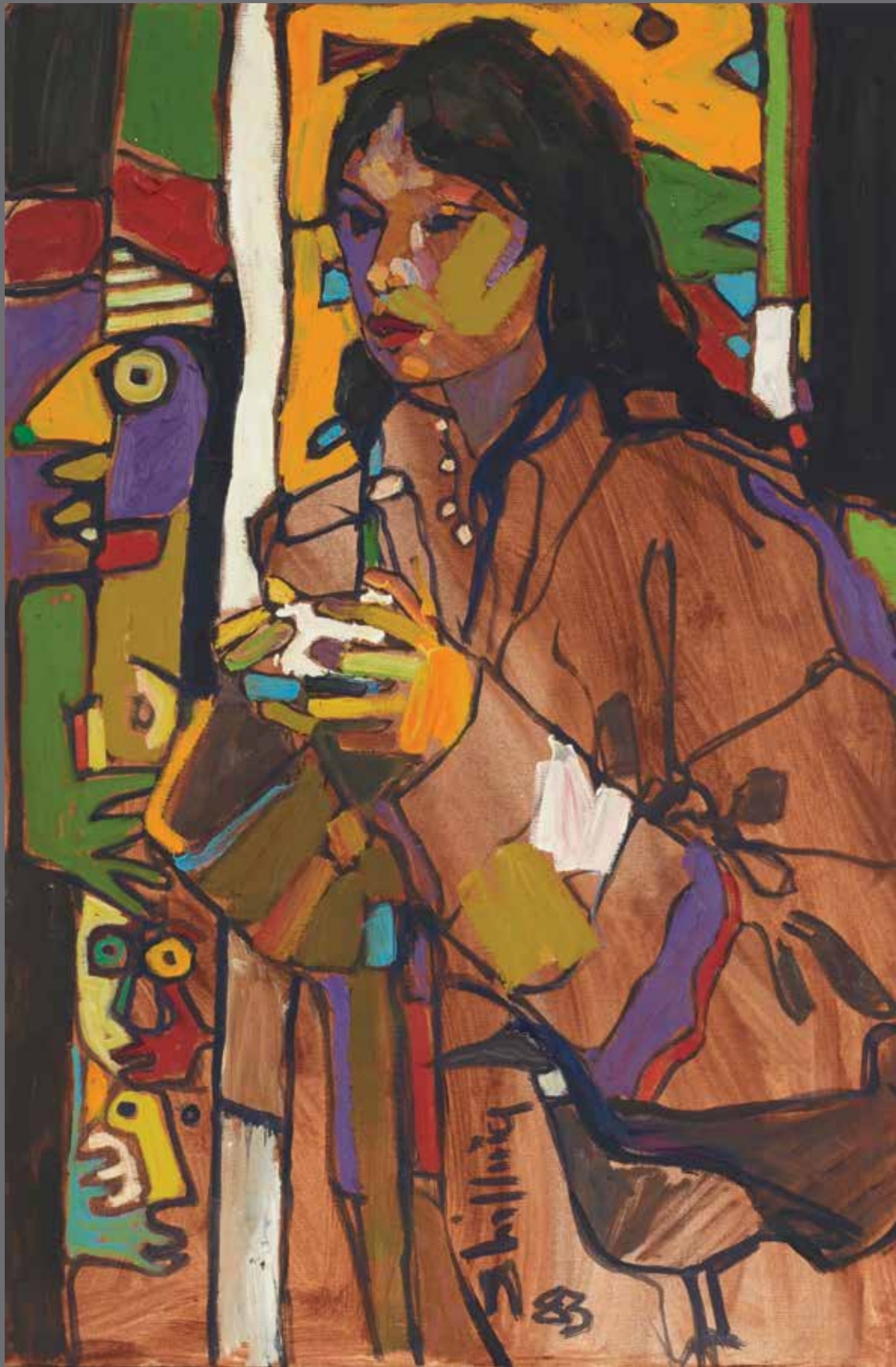
March 5 to September 5, 2016

Curated by Sharona Adamowicz-Clements

As a primary exhibition partner with Scotiabank CONTACT Photography Festival, this exhibition featured the artist's latest project about Canada's outdoor music festivals. Johnson sees these festivals as a forum for a community of people coming together to create a modern-day Dionysian celebration through a connection to nature, music and dance, and the rejection of social norms.

Canadian artist Sarah Anne Johnson (b. 1976) lives and works in Winnipeg. While her work is primarily photo-based, she also employs a full range of media, including painting, sculpture, and performance, where she addresses issues that are environmental, social, and personal. Johnson received her MFA from Yale University and a BFA from the University of Manitoba.

Sarah Anne Johnson, *Group Portrait*, 2015, chromogenic print with oil paint, 28 x 42 in., Courtesy Miraly Family Collection



Arthur Shilling (1941–1986,) *Girl with Dreams*, 1983, oil on canvas, 91.3 x 60.7 cm, Gift from the Dr. Michael Braudo Collection, McMichael Canadian Art Collection, 1994.14.4



Emily Carr (1871–1945), *Totem Pole*, c. 1912, oil on canvas, 68.6 x 35.9 cm, Gift of Dr. and Mrs. Max Stern, Dominion Gallery, Montreal, McMichael Canadian Art Collection, 1974.18.4



Lawren S. Harris (1885–1970), *Icebergs, Davis Strait*, 1930, oil on canvas, 121.9 x 152.4 cm, Gift of Mr. and Mrs. H. Spencer Clark, McMichael Canadian Art Collection, 1971.17

Alberta

CALGARY

Barracks to Banks: Canadian Silkscreens for War and Peace
The Military Museums
September 18, 2015 to January 17, 2016
One painting by A.J. Casson

British Columbia

VANCOUVER

Jock Macdonald: Evolving Form
Vancouver Art Gallery, and touring to The Robert McLaughlin Gallery, Oshawa, ON
October 18, 2014 to May 24, 2015
Four paintings by Jock (J.W.G.) Macdonald

Ontario

MARKHAM

Colour, in Theory
Varley Art Gallery
January 25, 2014 to April 30, 2015
One painting by F.H. Varley

MISSISSAUGA

The Journals of Susanna Moodie: Charles Pachter and Margaret Atwood
Museums of Mississauga
January 30 to April 17, 2016
Portfolio of 28 prints by Charles Pachter

PETERBOROUGH

Arthur Shilling: The Final Works
Art Gallery of Peterborough, and touring to Thunder Bay Art Gallery; MacLaren Art Centre, Barrie; and Tom Thomson Art Gallery, Owen Sound
February 20, 2016 to June 18, 2017
One painting by Arthur Shilling

TORONTO

Alex Colville
Art Gallery of Ontario and National Gallery of Canada, Ottawa
August 23, 2014 to September 7, 2015
One painting by Alex Colville

Camera Atomica

Art Gallery of Ontario
July 8 to November 15, 2015
One photograph by Edward Burtynsky

Quebec

MONTREAL

1920s Modernism in Montreal: The Beaver Hall Group
Montreal Museum of Fine Arts, and touring to Art Gallery of Hamilton; Art Gallery of Windsor, ON; and Glenbow Museum, Calgary
October 19, 2015 to February 12, 2017
Three paintings by Edwin Holgate, A.Y. Jackson, and Kathleen Morris

Saskatchewan

REGINA

7: Professional Native Indian Artists Inc.
MacKenzie Art Gallery, and touring to Winnipeg Art Gallery, Winnipeg; Kelowna Art Gallery, Kelowna, BC; McMichael Canadian Art Collection; Art Gallery of Windsor, Windsor, ON; and Art Gallery of Alberta, Edmonton
September 21, 2013 to June 5, 2016
Nine paintings by Alex Janvier, Norval Morrisseau, Daphne Odjig, and Carl Ray

International

LOS ANGELES

The Idea of North: The Paintings of Lawren Harris
Hammer Museum, and touring to Museum of Fine Arts, Boston; and Art Gallery of Ontario, Toronto
October 11, 2015 to September 18, 2016
Six paintings by Lawren S. Harris

LONDON

From the Forest to the Sea: Emily Carr in British Columbia
Dulwich Picture Gallery, and Art Gallery of Ontario, Toronto
November 1, 2014 to August 9, 2015
Five paintings by Emily Carr



Janet Kigusiuq (1926–2005), *Untitled (Going Camping)*, 2004, graphite, pastel on paper, 76.6 × 57.2 cm, Gift from the Cameron/Bredt Collection, McMichael Canadian Art Collection, 2015.10.14

ACQUISITIONS | PERMANENT COLLECTION

Luke Anguhadluq (1895–1982)

Untitled
graphite, coloured pencil on paper
56.3 × 75.8 cm
Gift from the Cameron/Bredt Collection
2015.10.1

On the Land, 1970
stonecut on Japanese paper
63.5 × 55.9 cm
Gift from the Cameron/Bredt Collection
2015.10.30

Drum Dance, 1970
stonecut on Japanese paper
56.1 × 63.9 cm
Gift from the Cameron/Bredt Collection
2015.10.31

Geese In September, 1972
stencil on paper
66.1 × 101.3 cm
Gift from the Cameron/Bredt Collection
2015.10.60

Kayaks and Caribou, 1971
stonecut and stencil on Japanese paper
62.9 × 100.7 cm
Gift from the Cameron/Bredt Collection
2015.10.61

String Game, 1972
stonecut and stencil on Japanese paper
31.3 × 48.5 cm
Gift from the Cameron/Bredt Collection
2015.10.62

Musk-Oxen, 1972
stonecut and stencil on Japanese paper
64.5 × 94.2 cm
Gift from the Cameron/Bredt Collection
2015.10.70

Musk-Ox Eating Grass, 1973
stonecut and stencil on Japanese paper
63.9 × 94 cm
Gift from the Cameron/Bredt Collection
2015.10.71

Qiviuq Crossing the Ocean, 1975
serigraph on paper
54.6 × 78.9 cm
Gift from the Cameron/Bredt Collection
2015.10.84

Old Woman, 1975
serigraph on paper
79 × 54.7 cm
Gift from the Cameron/Bredt Collection
2015.10.85

Drum Dancing, 1975
stencil on paper
56.2 × 76.5 cm
Gift from the Cameron/Bredt Collection
2015.10.86

Old Inuit Couple, 1975
serigraph on paper
54.7 × 39.5 cm
Gift from the Cameron/Bredt Collection
2015.10.87

The Caribou Hunt, 1976
serigraph on paper
55.8 × 76 cm
Gift from the Cameron/Bredt Collection
2015.10.107

Sunwoman, 1976
serigraph on paper
76.2 × 55.9 cm
Gift from the Cameron/Bredt Collection
2015.10.108

Shaman Entering the Drum Dance, 1976
serigraph on paper
76.2 × 55.4 cm
Gift from the Cameron/Bredt Collection
2015.10.119

Muskox, 1977
stonecut and stencil on Japanese paper
63.5 × 94.9 cm
Gift from the Cameron/Bredt Collection
2015.10.120

Calling the Animals Together, 1980
stencil on paper
56.5 × 76.1 cm
Gift from the Cameron/Bredt Collection
2015.10.140

Four Fishermen, 1980
stencil on Japanese paper
55.9 × 73.7 cm
Gift from the Cameron/Bredt Collection
2015.10.141

The Two Wolves Following the Caribou Migration, 1980
stencil on paper
56.6 × 76.1 cm
Gift from the Cameron/Bredt Collection
2015.10.142

Caribou Man, 1982
stonecut and stencil on Japanese paper
55.8 × 73.8 cm
Gift from the Cameron/Bredt Collection
2015.10.161

Fisherman and the Widow, 1982
stonecut and stencil on Japanese paper
55.6 × 73.4 cm
Gift from the Cameron/Bredt Collection
2015.10.162

Mermaid, 1983
stonecut and stencil on Japanese paper
56.1 × 73.4 cm
Gift from the Cameron/Bredt Collection
2015.10.167

Tony Anguhalluq (b. 1970)

Spring River Bed, 2008
stonecut and stencil on Japanese paper
49.8 × 35.3 cm
Gift from the Cameron/Bredt Collection
2015.10.46

If He Catches More Fish the Dogs Will Eat Too, 2006
stonecut and stencil on Japanese paper
62.2 × 99.6 cm
Gift from the Cameron/Bredt Collection
2015.10.117

Ruth Annaqtuusi Tulurialik (b. 1934)
Gathering of People at Water's Edge
graphite, pastel, coloured pencil on paper
56.4 × 75.6 cm
Gift from the Cameron/Bredt Collection
2015.10.2

Flying Shaman, 1982
graphite, coloured pencil on cream paper
57.3 × 76 cm
Gift from the Cameron/Bredt Collection
2015.10.3

Untitled
graphite, coloured pencil, pastel on paper
56.2 × 75.5 cm
Gift from the Cameron/Bredt Collection
2015.10.4

Shaman, 1970
stonecut and stencil on paper
48.6 × 61.1 cm
Gift from the Cameron/Bredt Collection
2015.10.32

A Face Like the Sun, 1971
stonecut and stencil on paper
54.8 × 79.2 cm
Gift from the Cameron/Bredt Collection
2015.10.50

The Flood, 1972
stonecut and stencil on Japanese paper
87.5 × 63.9 cm
Gift from the Cameron/Bredt Collection
2015.10.63

We Lived By Animals, 1975
stonecut and stencil on Japanese paper
64.5 × 94.4 cm
Gift from the Cameron/Bredt Collection
2015.10.89

Contacting Spirits, 1976
stonecut and stencil on Japanese paper
63.2 × 94.6 cm
Gift from the Cameron/Bredt Collection
2015.10.109

Out in the Land, 1977
serigraph on paper
55.9 × 76 cm
Gift from the Cameron/Bredt Collection
2015.10.121

ACQUISITIONS | PERMANENT COLLECTION

Marble Island, 1980

linocut and stencil on paper
58.4 × 82.4 cm
Gift from the Cameron/Bredt Collection
2015.10.143

The Sun and the Moon, 1985

stonecut and stencil on Japanese paper
46.8 × 63.6 cm
Gift from the Cameron/Bredt Collection
2015.10.174

The Hungry Kudloopudlooa-look, 1985

stonecut and stencil on Japanese paper
61.1 × 91.6 cm
Gift from the Cameron/Bredt Collection
2015.10.175

Shaman Family, 1986

stonecut and stencil on Japanese paper
64 × 82.4 cm
Gift from the Cameron/Bredt Collection
2015.10.182

The Minister, 1986

stonecut and stencil on Japanese paper
62.3 × 83 cm
Gift from the Cameron/Bredt Collection
2015.10.183

Kenojuak Ashevak (1927–2013)

Frightened Flight, 1986
stonecut on Japanese paper
63.8 × 62.7 cm
Gift of John and Jane Kean
2015.13.4

Shuvinaí Ashoona (b. 1961)

Composition (View of Kinngait), 2013
ink and coloured pencil on paper
61 × 241.9 cm
Purchased with the generous support of
The Dr. Michael Braudo Fund of the
McMichael Canadian Art Foundation
2015.3.1

Composition, 2013

ink and coloured pencil on paper
61 × 213.5 cm
Purchased with the generous support of
The Dr. Michael Braudo Fund of the
McMichael Canadian Art Foundation
2015.3.2

Irene Avaalaaqiaq Tiktaalaaq (b. 1941)

Bird/Humans
graphite, coloured pencil on paper
69.7 × 50.8 cm
Gift from the Cameron/Bredt Collection
2015.10.5

The Wolf Sees His Shadow, 2006

stonecut and stencil on Japanese paper
62.2 × 99.3 cm
Gift from the Cameron/Bredt Collection
2015.10.29

Human Water Worms, 1975

stencil on paper
55.8 × 75.6 cm
Gift from the Cameron/Bredt Collection
2015.10.90

The Big Head with Horns, 1975

stencil on paper
66 × 101.6 cm
Gift from the Cameron/Bredt Collection
2015.10.91

Reflection, 1976

stencil on paper
38.1 × 76.1 cm
Gift from the Cameron/Bredt Collection
2015.10.111

Half Fish, Half Human, 1978

linocut on Japanese paper
47.6 × 63.5 cm
Gift from the Cameron/Bredt Collection
2015.10.125

All Different Thoughts, 1978

stencil on paper
56.6 × 76.9 cm
Gift from the Cameron/Bredt Collection
2015.10.126

The Tired Tatoed Lady, 1979

linocut on Japanese paper
63.6 × 46.8 cm
Gift from the Cameron/Bredt Collection
2015.10.133

The Shaman Calls His Friends, 1980

stencil on paper
53.1 × 75.4 cm
Gift from the Cameron/Bredt Collection
2015.10.144

Birds Were Frightened by the Eyes in the

Potatoes, 1981
stencil on Japanese paper
64 × 83 cm
Gift from the Cameron/Bredt Collection
2015.10.153

Happy That the Birds Are Back, 1982

linocut and stencil on Japanese paper
62.8 × 94.4 cm
Gift from the Cameron/Bredt Collection
2015.10.163

Shadows of the Wolf, 1985

stonecut and stencil on Japanese paper
61.7 × 89.1 cm
Gift from the Cameron/Bredt Collection
2015.10.176

Alistair Bell (1913–1997)

A Happy Christmas/New Year
wood engraving on tissue paper, tipped onto
paper card image: 13.6 × 11.1 cm; closed:
17.9 × 14.1 cm; open: 17.8 × 27.9 cm
Gift of Margaret Hall
2015.9.11

Bruno Bobak (1923–2012)

First Snow, late 1950s
oil on canvas
101.8 × 122.1 cm
Gift of Mimi, John and Kate Fullerton in
memory of Douglas and Charlotte Fullerton
2015.2

David Bolduc (1945–2010)

Suite for A.K. #14, 1993
lithograph with acrylic on paper
sheet: 107.7 × 76.5 cm;
image: 87.3 × 61 cm
Donated by Blaise DeLong
2015.5.1

N.W.T., 1991

watercolour over graphite on paper
sheet: 76 × 56.5 cm; image: 47 × 35.6 cm
Donated by Blaise DeLong
2015.5.2

Canada '99, 1993

watercolour over graphite on paper
sheet: 76.2 × 56.6 cm;
image: 47.3 × 35.9 cm
Donated by Blaise DeLong
2015.5.3

Banaras #6, 2004

watercolour and acrylic on paper
45.7 × 38.7 cm
Donated by Blaise DeLong
2015.5.4

The Bay Monday, 2009

oil on plywood
55.6 × 61.3 cm
Donated by Blaise DeLong
2015.5.5

Try-Colour, 1983

woodcut with black and red ink (acrylic?)
on paper
sheet: 97.2 × 35 cm; image: 89.3 × 29.9 cm
Donated by Blaise DeLong
2015.5.6

From Tom Thomson, 2007

watercolour over graphite on paper
sheet: 76.9 × 57 cm; image: 30.5 × 38.6 cm
Donated by Blaise DeLong
2015.5.7

E. Shipton, 2006

watercolour over graphite on paper
sheet: 66.4 × 51 cm; image: 28 × 25.7 cm
Donated by Blaise DeLong
2015.5.8

Joseph Mandelstaum, 2007

watercolour over graphite on paper
sheet: 65.7 × 50.5 cm;
image: 27.2 × 25.2 cm
Donated by Blaise DeLong
2015.5.9

ACQUISITIONS | PERMANENT COLLECTION

And they danced, 1984
serigraph on paper
sheet: 56.8 × 73.7 cm;
image: 44 × 58.8 cm
Donated by Blaise DeLong
2015.5.10

The Palace
lithograph and watercolour (?) on paper
76.5 × 57.5 cm
Donated by Blaise DeLong
2015.5.11

Feb. 1978 O.C.A., 1978
lithograph on paper
sheet: 105.5 × 75.3 cm;
image: 95.5 × 67.3 cm
Donated by Blaise DeLong
2015.5.12

Jack Bush (1909–1977)
The Three Wise Men, 1947
watercolour on paper
78.9 × 57 cm
Gift of Jack Bush, Jr., and Elaine Bell
2015.8

A.J. Casson (1898–1992)
Flower screenprint
screenprint on veneer
12.3 × 16 cm
Gift of Robin Meader
2015.15.1

Flower screenprint
screenprint on veneer
12.2 × 16 cm
Gift of Robin Meader
2015.15.2

Flower screenprint
screenprint on veneer
12 × 15.2 cm
Gift of Robin Meader
2015.15.3

Flower screenprint
screenprint on veneer
12 × 15.7 cm
Gift of Robin Meader
2015.15.4

White Baneberry
screenprint on veneer
31.7 × 35.8 cm
Gift of the Estate of Margaret Norman
2016.1

Ada Eyeetowak (b. 1934)
Sleeping in Skins, 1970
stonecut and stencil on Japanese paper
46.7 × 64.3 cm
Gift from the Cameron/Bredt Collection
2015.10.33

R.S. Hewton (1888–1960)
Untitled, 1940s/1950s
oil on canvas
51.5 × 61.5 cm
Gift in memory of Dr. D.L. Wilson, his wife Mary
and their daughter Elizabeth
2015.12

Nicholas Hornyansky (1896–1965)
Ezra Cornell Statue (Ithaca, 1937), 1937
watercolour over etching and aquatint on paper
image: 10.8 × 9.5 cm; closed: 19.1 × 16 cm;
open: 19.1 × 31.7 cm
Gift of Margaret Hall
2015.9.1

The Old Milldam, c. 1941
watercolour over etching and aquatint on paper
image: 9.5 × 10.8 cm;
closed: 15.9 × 19.4 cm;
open: 31.5 × 19.4 cm
Gift of Margaret Hall
2015.9.2

The Old Livery, c. 1942
etching and aquatint on paper
image: 9.4 × 10.8 cm;
closed: 15.8 × 19.3 cm;
open: 31.8 × 19.3 cm
Gift of Margaret Hall
2015.9.3

Frozen Waterfall, c. 1956
etching and aquatint on paper
image: 10.8 × 9.4 cm;
closed: 19.3 × 15.9 cm;
open: 19.3 × 31.5 cm
Gift of Margaret Hall
2015.9.4

Snow in Venice, c. 1957
watercolour over etching and aquatint on paper
image: 10 × 13.3 cm; closed: 16 × 19.3 cm;
open: 31.9 × 19.3 cm
Gift of Margaret Hall
2015.9.5

A Study in White-etch, c. 1963
etching on paper
image: 11.7 × 10.2 cm;
closed: 19.2 × 16.1 cm;
open: 19.2 × 32.1 cm
Gift of Margaret Hall
2015.9.6

Last Land
etching and aquatint on paper
image: 10.8 × 9.4 cm;
closed: 19.2 × 15.9 cm;
open: 19.2 × 31.8 cm
Gift of Margaret Hall
2015.9.7

Château de Ramezay, Montreal
etching and aquatint on paper
image: 10.5 × 15.1 cm;
closed: 16.2 × 19.8 cm;
open: 32 × 19.8 cm
Gift of Margaret Hall
2015.9.8

Clocktower, Berne
watercolour over etching and aquatint on paper
image: 10.8 × 9.5 cm;
closed: 19.2 × 15.9 cm;
open: 19.2 × 31.7 cm
Gift of Margaret Hall
2015.9.9

Rockwood Mill
watercolour over etching and aquatint on paper
image: 10.9 × 9.5 cm;
closed: 19.2 × 15.9 cm;
open: 19.2 × 31.3 cm
Gift of Margaret Hall
2015.9.10

Robert Houle (b. 1947)
Maquette for Seven in Steel, 1989
matboard panels with acrylic and collaged
elements on wood base/stand
overall: 11.2 × 54.2 × 1 cm;
each of 7 panels: 10.3 × 7.6 cm
Gift of Jonathan Kean
2015.14.1

Seven in Steel—Altered, 1989
photographs altered with water-based paints,
coloured pencil and collaged elements
part 1—orange series, overall: 6.4 × 27.3 cm;
each photograph: 6.4 × 9.1 cm
part 2—grey series, overall: 7.4 × 27.9 cm;
each photograph: 7.4 × 9.1 cm
Gift of Jonathan Kean
2015.14.2.1–.2

Luke Iksiktaaryuk (1909–1977)
Fanciful Ptarmigan, 1969
stonecut on Japanese paper
61.9 × 66.1 cm
Gift from the Cameron/Bredt Collection
2015.10.28

Giant, 1970
stonecut on paper
67.6 × 52.4 cm
Gift from the Cameron/Bredt Collection
2015.10.34

Crane, 1970
stonecut and stencil on paper
54.7 × 79.2 cm
Gift from the Cameron/Bredt Collection
2015.10.51

An Ancient Way of Dancing, 1971
stonecut and stencil on Japanese paper
101.2 × 63.5 cm
Gift from the Cameron/Bredt Collection
2015.10.52

ACQUISITIONS | PERMANENT COLLECTION

The Herd, 1972

stonecut and stencil on Japanese paper
62.1 × 100.2 cm
Gift from the Cameron/Bredt Collection
2015.10.64

The Great Owl, 1973

stonecut on paper
53 × 65.5 cm
Gift from the Cameron/Bredt Collection
2015.10.78

Dog and Caribou Fighting, 1975

stonecut and stencil on paper
52 × 66.7 cm
Gift from the Cameron/Bredt Collection
2015.10.92

Caribou Chase, 1977

stonecut and stencil on Japanese paper
61.6 × 91.6 cm
Gift from the Cameron/Bredt Collection
2015.10.122

Phillipa Aningnerk Iksiraq (b. 1944)

The Wolf Signals and the Loon Replies, 2006
stonecut and stencil on Japanese paper
62 × 99.4 cm
Gift from the Cameron/Bredt Collection
2015.10.11

The Brother and Sister Become Tundra, 2008

stonecut and stencil on Japanese paper
62.2 × 99.3 cm
Gift from the Cameron/Bredt Collection
2015.10.88

Thomas Iksiraq (b. 1941)

He Sees the Spring Geese, 2006
stonecut and stencil on Japanese paper
62.2 × 99.1 cm
Gift from the Cameron/Bredt Collection
2015.10.12

I Met My Soul, 1998

woodcut and stencil on Japanese paper
49.8 × 62.1 cm
Gift from the Cameron/Bredt Collection
2015.10.186

Martha Ittuluka'naaq (1912–1981)

Drum, 1970
stencil on paper
41 × 50.8 cm
Gift from the Cameron/Bredt Collection
2015.10.35

A.Y. Jackson (1882–1974)

Pine Island, c. 1925
lithograph on paper
sheet: 28.9 × 26.7 cm;
image: 17.1 × 16.5 cm
Gift of Nell Laird
2015.6.1

Jimmy Kamimallik (b. 1967)

Road to the Mine, 2009
stonecut and stencil on Japanese paper
62.2 × 99.5 cm
Gift from the Cameron/Bredt Collection
2015.10.106

Hannah Kigusiuq (b. 1931)

Untitled (A Large Gathering), early to mid-1970s
graphite on paper
56.1 × 75.9 cm
Gift from the Cameron/Bredt Collection
2015.10.6

Celebration, 1970

stonecut on Japanese paper
64.5 × 94.6 cm
Gift from the Cameron/Bredt Collection
2015.10.36

Beginning a Journey, 1971

stonecut on Japanese paper
64.5 × 94.7 cm
Gift from the Cameron/Bredt Collection
2015.10.53

Janet Kigusiuq (1926–2005)

Untitled (Caribou Crossing the River), c. 1999
graphite, coloured pencil, pastel on paper
50.3 × 65.1 cm
Gift from the Cameron/Bredt Collection
2015.10.7

People with Pack Dogs

graphite, crayon on paper
56.6 × 76.6 cm
Gift from the Cameron/Bredt Collection
2015.10.8

People Walking West

graphite, crayon on paper
53.3 × 75.3 cm
Gift from the Cameron/Bredt Collection
2015.10.9

Fishing Weir, 1992

pastel, graphite, coloured pencil, crayon
on paper
56.4 × 76.3 cm
Gift from the Cameron/Bredt Collection
2015.10.10

Untitled (Going Camping), 2004

graphite, pastel on paper
76.6 × 57.2 cm
Gift from the Cameron/Bredt Collection
2015.10.14

Deep Blue Lake with Mountain, 1999

tissue paper and acrylic polymer on paper
56.8 × 76.2 cm
Gift from the Cameron/Bredt Collection
2015.10.15

Untitled

graphite, coloured pencil, crayon on paper
56.7 × 76.3 cm
Gift from the Cameron/Bredt Collection
2015.10.16

A Man Carries His Wife, 1980

linocut and stencil on Japanese paper
47.7 × 63.5 cm
Gift from the Cameron/Bredt Collection
2015.10.145

Crossing the River, 1980

linocut and stencil on Japanese paper
50.1 × 62 cm
Gift from the Cameron/Bredt Collection
2015.10.146

Myra Kukiiyaut (1929–2006)

The Owl Tries to Carry the Rock for a Perch,
2006
stonecut on Japanese paper
62.2 × 99.1 cm
Gift from the Cameron/Bredt Collection
2015.10.13

Untitled

coloured pencil on paper
52.7 × 75.7 cm
Gift from the Cameron/Bredt Collection
2015.10.17

Dreaming, 1971

stencil on paper
50.8 × 66.2 cm
Gift from the Cameron/Bredt Collection
2015.10.54

As It Is Given, So We Accept, 1972

stencil on paper
53.5 × 65.9 cm
Gift from the Cameron/Bredt Collection
2015.10.65

Chased Away by the Wolves, 1982

stencil on paper
56.6 × 76.1 cm
Gift of John and Jane Kean
2015.13.2

Arthur Lismer (1885–1969)

Unfinished sketch, 1918
oil and graphite on paperboard
25.5 × 30.5 cm
Gift of Margaret Anderson in memory of
Bea Mawson
2015.1

Small Craft, c. 1925

lithograph on paper
sheet: 28.2 × 26.7 cm;
image: 12.9 × 16.5 cm
Gift of Nell Laird
2015.6.2

J.E.H. MacDonald (1873–1932)

Lake O'Hara, Rocky Mountains, c. 1925
lithograph on paper
sheet: 28.4 × 26.7 cm; image: 13.9 × 17 cm
Gift of Nell Laird
2015.6.3



Tony Scherman (b. 1950), *Savannah: Better Days*, 2007–2009, encaustic on canvas, 102.7 × 115.7 cm, Gift of the artist, McMichael Canadian Art Collection, 2015.11.2

Victoria Mamnguqsualuk (b. 1930)

Crossing the River, 1979
graphite, coloured pencil, crayon on paper
38 × 56.6 cm
Gift from the Cameron/Bredt Collection
2015.10.18

Untitled (Confrontation)
graphite, crayon, coloured pencil on paper
56.9 × 76.2 cm
Gift from the Cameron/Bredt Collection
2015.10.19

Aloolah/Two-headed Dog, 1970
stonecut on Japanese paper
47 × 64.2 cm
Gift from the Cameron/Bredt Collection
2015.10.37

Two Teams Compete to Play the String Game,
2006
stonecut and stencil on Japanese paper
62 × 99.5 cm
Gift from the Cameron/Bredt Collection
2015.10.80

*The Boy and His Grandmother Trick
the Mean People*, 1980
linocut and stencil on Japanese paper
63.7 × 94.5 cm
Gift from the Cameron/Bredt Collection
2015.10.147

Sisters, Going Up, 2000
woodcut and stencil on Japanese paper
62.1 × 99.3 cm
Gift from the Cameron/Bredt Collection
2015.10.189

Qavavau Manumie (b. 1958)
Blue Necked Loon, 1998
lithograph on paper
76.4 × 57.1 cm
Gift of John and Jane Kean
2015.13.1

Agnes Nanogak Goose (1925–2001)
Old Man Fishing, 1989
stencil on paper
45.2 × 55.7 cm
Gift of John and Jane Kean
2015.13.3

Janet Nipi Ikuutaq (b. 1935)

Jealous Owl, 2000
woodcut and stencil on Japanese paper
sheet: 31.1 × 49.5 cm;
image: 23.1 × 30.1 cm
Gift from the Cameron/Bredt Collection
2015.10.187

William Noah (b. 1943)
Fish Hanging on the Line, 1994
coloured pencil, ink, graphite, felt-tip pen,
gouache(?) on cream paper
38.1 × 56.5 cm
Gift from the Cameron/Bredt Collection
2015.10.20

Hermann River Canyon, 2007
coloured pencil, graphite, crayon on paper
57 × 76.5 cm
Gift from the Cameron/Bredt Collection
2015.10.21

ACQUISITIONS | PERMANENT COLLECTION

Oomingug, the Musk-Ox, 1970/1972
crayon, graphite on paper
50.8 × 66 cm
Gift from the Cameron/Bredt Collection
2015.10.22

Mother and Daughter (recto); Untitled (verso), 2008
graphite, ink and coloured pencil (recto);
coloured pencil (verso) on paper
28.1 × 38.1 cm
Gift from the Cameron/Bredt Collection
2015.10.27.RV

Wolf Man, 1970
stonecut and stencil on paper
67.4 × 52.2 cm
Gift from the Cameron/Bredt Collection
2015.10.38

The Weasel, 1970
stencil on Japanese paper
49 × 63.5 cm
Gift from the Cameron/Bredt Collection
2015.10.39

Shaman, 1971
stonecut and stencil on Japanese paper
64.1 × 94.3 cm
Gift from the Cameron/Bredt Collection
2015.10.55

Spirit, 1970
stonecut and stencil on Japanese paper
48.4 × 62 cm
Gift from the Cameron/Bredt Collection
2015.10.59

Great Bull Caribou, 1972
stonecut and stencil on Japanese paper
64.1 × 94.2 cm
Gift from the Cameron/Bredt Collection
2015.10.66

Qiviuq's Journey, 1973
stonecut and stencil on Japanese paper
63.5 × 93.3 cm
Gift from the Cameron/Bredt Collection
2015.10.72

The Skeletoned Caribou, 1974
stonecut and stencil on Japanese paper
64 × 94.5 cm
Gift from the Cameron/Bredt Collection
2015.10.79

Kiviuq Chooses a Bride, 2006
stonecut and stencil on Japanese paper
99.3 × 62 cm
Gift from the Cameron/Bredt Collection
2015.10.81

Musk-ox Grazing on Green Grass, 1975
stencil on paper
56.7 × 76 cm
Gift from the Cameron/Bredt Collection
2015.10.93

Caribou Swimming in the Sunset, 1975
stonecut and stencil on Japanese paper
63.6 × 98.6 cm
Gift from the Cameron/Bredt Collection
2015.10.94

Mother and Daughter, 2008
stonecut and stencil on Japanese paper
49.6 × 62.1 cm
Gift from the Cameron/Bredt Collection
2015.10.110

The Vision of a Man Cutting Snow Blocks, 1978
serigraph on paper
56.2 × 75.8 cm
Gift from the Cameron/Bredt Collection
2015.10.127

Musk-ox Under the Sun, 1979
linocut and stencil on Japanese paper
46.8 × 61.4 cm
Gift from the Cameron/Bredt Collection
2015.10.134

Drying Char at Kitchkut, 2009
stonecut and stencil on Japanese paper
62 × 99.6 cm
Gift from the Cameron/Bredt Collection
2015.10.139

Hunter's Daydreams, 1980
linocut and stencil on Japanese paper
46.5 × 38.5 cm
Gift from the Cameron/Bredt Collection
2015.10.148

Françoise Oklaga (1924–1991)
The Angel, 1979
linocut and stencil on Japanese paper
53.7 × 44.4 cm
Gift from the Cameron/Bredt Collection
2015.10.135

Jessie Oonark (1906–1985)
Untitled
coloured pencil on paper
76 × 56.4 cm
Gift from the Cameron/Bredt Collection
2015.10.23

Three Figures, 1979
graphite, coloured pencil, crayon on paper
38.2 × 56.6 cm
Gift from the Cameron/Bredt Collection
2015.10.24

Inuk with Birds, 1974
stencil on paper
51.4 × 65.9 cm
Gift from the Cameron/Bredt Collection
2015.10.40

Dogs, 1970
stencil on paper
50.9 × 33.1 cm
Gift from the Cameron/Bredt Collection
2015.10.41

Swallowed By a Wolf, 1970
stencil on paper
25.4 × 33.1 cm
Gift from the Cameron/Bredt Collection
2015.10.42

Flight of the Shaman, 1970
stonecut and stencil on paper
52.3 × 67.3 cm
Gift from the Cameron/Bredt Collection
2015.10.43

Drum Dance, 1970
stonecut on Japanese paper
48.6 × 30.6 cm
Gift from the Cameron/Bredt Collection
2015.10.44

Helped By Spirits, 1970
stonecut on paper
54.1 × 43.9 cm
Gift from the Cameron/Bredt Collection
2015.10.45

Kudloopudlooluk/Sea Monster, 1970
stencil on paper
56.2 × 75.5 cm
Gift from the Cameron/Bredt Collection
2015.10.47

Young Woman, 1971
stencil on paper
33.2 × 50.4 cm
Gift from the Cameron/Bredt Collection
2015.10.56

A Shaman's Helping Spirits, 1971
stonecut and stencil on Japanese paper
94.2 × 64.2 cm
Gift from the Cameron/Bredt Collection
2015.10.57

Pursuit with Spears and Kayaks, 1971
stonecut and stencil on Japanese paper
61.8 × 86.9 cm
Gift from the Cameron/Bredt Collection
2015.10.58

I See Caribou, 1972
stonecut and stencil on Japanese paper
30.2 × 35 cm
Gift from the Cameron/Bredt Collection
2015.10.67

Voice From My Dreams, 1973
stonecut and stencil on Japanese paper
sheet: 47.5 × 60.1 cm;
image: 39.4 × 43.9 cm
Gift from the Cameron/Bredt Collection
2015.10.73

Beaded Face, 1973
stonecut on Japanese paper
48.7 × 30.5 cm
Gift from the Cameron/Bredt Collection
2015.10.74

ACQUISITIONS | PERMANENT COLLECTION

Little Circle, 1973
stencil on paper
23.2 × 28.2 cm
Gift from the Cameron/Bredt Collection
2015.10.75

Sisters, 1973
stonecut on Japanese paper
43.2 × 53.3 cm
Gift from the Cameron/Bredt Collection
2015.10.76

Big Woman, 1974
stonecut and stencil on Japanese paper
64 × 94.7 cm
Gift from the Cameron/Bredt Collection
2015.10.82

Favourable Husband, 1975
serigraph on paper
50.8 × 66 cm
Gift from the Cameron/Bredt Collection
2015.10.95

Polar Bear Stealing Wolf's Pup, 1975
serigraph on paper
27.9 × 38.1 cm
Gift from the Cameron/Bredt Collection
2015.10.96

Hunting with Bow and Spear, 1975
serigraph on paper
55.9 × 76 cm
Gift from the Cameron/Bredt Collection
2015.10.97

Shaman in the Centre, 1975
serigraph on paper
81.9 × 101.2 cm
Gift from the Cameron/Bredt Collection
2015.10.98

A Host of Caribou, 1976
serigraph on paper
28 × 37.2 cm
Gift from the Cameron/Bredt Collection
2015.10.112

Ikaluk Ulu/Fish Ulu, 1978
stencil on paper
56.4 × 76.2 cm
Gift from the Cameron/Bredt Collection
2015.10.113

Striped Clothing, 1976
serigraph on paper
56.5 × 74.8 cm
Gift from the Cameron/Bredt Collection
2015.10.114

Power of Thought, 1976
serigraph on paper
56.2 × 75 cm
Gift from the Cameron/Bredt Collection
2015.10.115

The World of Sun & Moon, 1976
serigraph on paper
56.3 × 75.9 cm
Gift from the Cameron/Bredt Collection
2015.10.116

Tattooed Woman, 1977
stencil on Japanese paper
22 × 26.7 cm
Gift from the Cameron/Bredt Collection
2015.10.123

Big Woman, 1976
stencil on paper
87.8 × 66.2 cm
Gift from the Cameron/Bredt Collection
2015.10.124

Two Fish Looking for Something To Eat, 1978
serigraph on paper
55.9 × 75.6 cm
Gift from the Cameron/Bredt Collection
2015.10.128

Spirits Making a Wish, 1978
stencil on paper
56.4 × 76.2 cm
Gift from the Cameron/Bredt Collection
2015.10.129

Flying Woman, 1978
serigraph on paper
56.4 × 76.1 cm
Gift from the Cameron/Bredt Collection
2015.10.130

Men Hunting Animals, 1978
serigraph on paper
56.7 × 76.1 cm
Gift from the Cameron/Bredt Collection
2015.10.131

Fish Woman, 1979
stencil on paper
75 × 92.7 cm
Gift from the Cameron/Bredt Collection
2015.10.136

Angagok Conjuring Birds, 1979
stencil on paper
76.1 × 56.2 cm
Gift from the Cameron/Bredt Collection
2015.10.137

Games and Spectators, 1980
stonecut and stencil on Japanese paper
55.5 × 75 cm
Gift from the Cameron/Bredt Collection
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The Loving Couple, 1980
stencil on paper
49.1 × 61.1 cm
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Racing with the Flat Ball, 1980
stencil on paper
53.5 × 66.5 cm
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Riding the Sea Goddess, 1980
linocut on Japanese paper
56.2 × 73.6 cm
Gift from the Cameron/Bredt Collection
2015.10.152

Fish with Ulu, 1981
stencil on Japanese paper
60.5 × 94.3 cm
Gift from the Cameron/Bredt Collection
2015.10.154

Three Fish, 1979
serigraph on paper
56.4 × 76.4 cm
Gift from the Cameron/Bredt Collection
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Inuk Catching a Bird, 1981
stencil on paper
125.4 × 75.2 cm
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Tarrara/Seeing Myself, 1981
stonecut and stencil on Japanese paper
55.9 × 77.1 cm
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Hands and Feet Like Ulu, 1981
stencil on paper
53.6 × 66.3 cm
Gift from the Cameron/Bredt Collection
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Innuik Katitput/Gathering of Innuik, 1981
stonecut and stencil on Japanese paper
48 × 63.5 cm
Gift from the Cameron/Bredt Collection
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My Dream of a Person with Birds, 1981
linocut and stencil on Japanese paper
63.2 × 94.3 cm
Gift from the Cameron/Bredt Collection
2015.10.160

People in Kayaks, 1982
stencil on Japanese paper
63 × 94.3 cm
Gift from the Cameron/Bredt Collection
2015.10.164

The Shaman Teaches the Woman Magic, 1982
stonecut and stencil on Japanese paper
63.8 × 83 cm
Gift from the Cameron/Bredt Collection
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ACQUISITIONS | PERMANENT COLLECTION



R.S. Hewton (1888–1960), *Untitled*, 1940s/1950s, oil on canvas, 51.5 × 61.5 cm, Gift in memory of Dr. D.L. Wilson, his wife Mary and their daughter Elizabeth, McMichael Canadian Art Collection, 2015.12

Two Rooms Inside the Iglu, 1982
stencil on paper
56.4 × 75.5 cm
Gift from the Cameron/Bredt Collection
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Strange Huge Inuk, 1983
stonecut and stencil on Japanese paper
62.7 × 94 cm
Gift from the Cameron/Bredt Collection
2015.10.168

Some Uses of the Qamotik, 1983
stencil on Japanese paper
62.8 × 94.4 cm
Gift from the Cameron/Bredt Collection
2015.10.169

The Catch, 1984
stonecut and stencil on Japanese paper
62.9 × 94.4 cm
Gift from the Cameron/Bredt Collection
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Golden Plovers, 1985
stencil on paper
56.2 × 75.9 cm
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Pipedreams, 1985
stencil on paper
77.3 × 83.7 cm
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The People, 1985
stonecut and stencil on Japanese paper
63.5 × 78.4 cm
Gift from the Cameron/Bredt Collection
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Man and His Catch, 1974
stonecut and stencil on Japanese paper
34.7 × 48.3 cm
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Two Small Drawings, 1974
stonecut on Japanese paper
24.4 × 30.5 cm
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Inside the Iglu To Talk, 1981
stonecut and stencil on Japanese paper
48.3 × 62.8 cm
Gift from the Cameron/Bredt Collection
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Aoudla Pudlat (1951–2006)
Shamminizing #2, 2000
woodcut on paper
66.9 × 52.4 cm
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Pudlo Pudlat (1916–1992)
Thoughts of Home, 1975
lithograph on beige paper
56.9 × 65.8 cm
Gift of John and Jane Kean
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Ruth Qualluaryuk (b. 1932)
Hundreds and Hundreds, Herds of Caribou, 1975
stonecut on Japanese paper
63.5 × 95.1 cm
Gift from the Cameron/Bredt Collection
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Carl Ray (1943–1978)
Desire, 1977
acrylic on canvas
76.2 × 61 cm
Gift of Dr. Bernard and Ryna Langer
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ACQUISITIONS | PERMANENT COLLECTION

Tony Scherman (b. 1950)

600,000 Horses, 2004–2006
encaustic on canvas
152.4 × 183.4 cm
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Savannah: Better Days, 2007–2009
encaustic on canvas
102.7 × 115.7 cm
Gift of the artist
2015.11.2

Walk On, 2010
encaustic on canvas
71.6 × 61.7 cm
Gift of the artist
2015.11.3

Conversations with the Devil, 2010
encaustic on canvas
153 × 137.8 cm
Gift of the artist
2015.11.4

Simon Shaimaiyuk (1915–1999)

Recollection of the Whalers' Boat, 1984
stonecut on paper
55.6 × 74.4 cm
Gift of John and Jane Kean
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Armand Tagoona (1926–1991)

Qiviuq, His Wives and Children, 1972
stonecut and stencil on paper
52.7 × 67.3 cm
Gift from the Cameron/Bredt Collection
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Simon Tookoome (1934–2010)

Untitled
graphite, ink, coloured pencil, pastel on paper
28.4 × 76.6 cm
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Giant Fish Became a Man
crayon, graphite, coloured pencil on paper
52.9 × 75.2 cm
Gift from the Cameron/Bredt Collection
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A Time of Plenty, 1970
stonecut and stencil on Japanese paper
64.5 × 94.5 cm
Gift from the Cameron/Bredt Collection
2015.10.48

The Pleasures of Eating Fish, 1970
stonecut and stencil on Japanese paper
64.1 × 94.4 cm
Gift from the Cameron/Bredt Collection
2015.10.49

Qadruhuaq, the Mysterious Helper, 1972
stonecut and stencil on Japanese paper
61 × 80 cm
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Two-Headed Dog Chasing Qiviuq, 1975
stonecut on Japanese paper
27.1 × 43.6 cm
Gift from the Cameron/Bredt Collection
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The Kind Animals, 1975
stonecut and stencil on Japanese paper
63.7 × 95 cm
Gift from the Cameron/Bredt Collection
2015.10.101

*The World of Man and the World of Animals
Come Together in the Shaman*, 1973
stonecut and stencil on Japanese paper
63.8 × 82.6 cm
Gift from the Cameron/Bredt Collection
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Inuit Together, 1978
linocut and stencil on Japanese paper
63.6 × 87.3 cm
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Thinking of Animals, 1979
linocut and stencil on Japanese paper
47.1 × 63.8 cm
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Rainbow Dance, 2006
stonecut and stencil on Japanese paper
62.3 × 99.4 cm
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Marion Tuu'luq (1910–2002)

Striped Owl and Other Beings, 1973
stonecut and stencil on Japanese paper
64.2 × 94.3 cm
Gift from the Cameron/Bredt Collection
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People and Grailings, 1974
stonecut and stencil on Japanese paper
94.8 × 63.2 cm
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Tupeeluk, 1975
stencil on paper
19.4 × 33.2 cm
Gift from the Cameron/Bredt Collection
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Animals Disguising As People, 1975
stonecut and stencil on Japanese paper
63.6 × 94.2 cm
Gift from the Cameron/Bredt Collection
2015.10.104

A Wild Life, 1976
stonecut and stencil on Japanese paper
63.5 × 94.2 cm
Gift from the Cameron/Bredt Collection
2015.10.118

Umingmak Surrounded by Dogs, 1983
stonecut and stencil on Japanese paper
56.3 × 73.9 cm
Gift from the Cameron/Bredt Collection
2015.10.170

Kabluna, 1984
stonecut and stencil on Japanese paper
23.5 × 31.6 cm
Gift from the Cameron/Bredt Collection
2015.10.173

Caribou Hunting in the Summertime, 1988
woodcut and stencil on Japanese paper
sheet: 55.6 × 73.6 cm;
image: 44.5 × 64.7 cm
Gift from the Cameron/Bredt Collection
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Mark Uqayuittuq (1925–1984)

Small Circle with Puppies, 1975
stonecut and stencil on Japanese paper
31.1 × 48.3 cm
Gift from the Cameron/Bredt Collection
2015.10.105

Bill Vazan (b. 1933)

labatt ice beer, 1993–1995, printed 2006
72 chromogenic prints on photographic paper
individual prints, each: 41.3 × 60.9 cm
Donated by Bill Vazan
2015.7

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Robert and Signe McMichael, c. 1973
Photo by Council of Forest Industries
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Jennifer Withrow, *Manager, Exhibitions*
Ki-in Wong, *Assistant Registrar*

DEVELOPMENT SERVICES

Linda Clemow, *Associate Director, Individual Giving*
Kim Good, *Associate Director, Partnerships*
Maria Schmidt, *Membership Coordinator*

DIRECTOR'S OFFICE

Rebecca Couch, *Manager, Special Projects and Board Services*

HUMAN RESOURCES

Jenny Donnell, *Manager, Human Resources*

FINANCE

Teresa Grima, *Accounting and Payroll Coordinator*

COMMUNICATIONS, MARKETING AND SALES

Michael Brown, *Manager, Sales*
Jane Cathers, *Manager, Retail Sales*
Connie Febbraro, *Associate Director, Corporate Communications*
Kristina Hortik, *Retail Sales and eShop Coordinator*
Harriet Lye, *Manager, Digital Content and Social Media*
Shalini Saini, *Manager, Marketing*
Daniela Traverso-Galati, *Media Relations and Communications Coordinator*

OPERATIONS

Pedro de Jesus, *Custodian*
Sheri Guevara-Mann, *Manager, Operations*
Dariusz Kawecki, *Building Maintenance*
John Kohne, *Grounds Maintenance*

Stephen Kuin, *Grounds and Building Maintenance*

Danielle Oliver, *Event Logistics Coordinator*
Angela Pfundt, *Custodian*
Brandon Reynolds, *Technical Support Analyst*

CREATIVE LEARNING AND PROGRAMS

Rachel D'Oliveira, *Art and Special Program Coordinator*
Melissa McGrath, *Tour and Interpretation Coordinator*
Anna Stanisiz, *Associate Director, Creative Learning and Programs*

McMICHAEL VOLUNTEER COMMITTEE

Carole Ahmad
Ani K. Akgulian
Aline Akoulian
Nadine Bojarra
Rita Boustany
Gwen Brooks
Charlotte Burstyn,
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Victoria Cleland
Jane Davidson
Avril Davies
Shelley DePalma
Annie Eisner
Judy Fink
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Andrew Gemmell
Angie Giglio

Marianne Gorecki,
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Robert Hookey
Mary Iaffrate
Marie Imposimato
Tony Lapus
Rachel Levin
Victoria Luque
Justine Maalouf,
Youth Team Chair

Stella Mazzuca
Joan McKinney
Barbara Mochalski
Catherine Moffat
Alicia Morano
Gabriella Morreala
Nora Mular-Richards
Jane Nichols
Rose Marie O'Donnell
Loris Ortolan,
Autumn Art Sale Chair
Shonda Pierce
Lina Price
Judy Ryan,
Archives Chair
Miriam Sangiorgio
Sheena Simons,
Acting President
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Lawrena Soh

Denny Starritt,
Recruitment Chair
Karen Switzer
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Lynne Talbot
Mary Anne Tessaro
Hendrina Tomas
Ding Tsuji
Vivian Vassos
Zina Vesterman
Patricia Watson
Miriam Webb
Alexandra Weber
Ursula Westermann
Jennifer Wright,
Placement Chair
Marion Yanase,
Social/Travel Chair



Financial Statements of

**McMICHAEL CANADIAN
ART COLLECTION**

Year ended March 31, 2016



KPMG LLP
Yonge Corporate Centre
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Toronto ON M2P 2H3
Canada
Tel 416-228-7000
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INDEPENDENT AUDITORS' REPORT

To the Board of Trustees of McMichael Canadian Art Collection
and the Ontario Ministry of Tourism, Culture and Sport

We have audited the accompanying financial statements of McMichael Canadian Art Collection, which comprise the statement of financial position as at March 31, 2016, the statements of operations, changes in net assets and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditors' Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

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

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

Basis for Qualified Opinion

In common with many not-for-profit organizations, McMichael Canadian Art Collection derives revenue from fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of donations and sponsorships revenue was limited to the amounts recorded in the records of McMichael Canadian Art Collection. Therefore, we were not able to determine whether, as at and for the years ended March 31, 2016 and March 31, 2015, any adjustments might be necessary to donations and sponsorships revenue and excess (deficiency) of revenue over expenses reported in the statements of operations, excess (deficiency) of revenue over expenses reported in the statements of cash flows and current assets and unrestricted net assets reported in the statements of financial position. This caused us to qualify our audit opinion on the financial statements as at and for the year ended March 31, 2015.

Qualified Opinion

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of McMichael Canadian Art Collection as at March 31, 2016, its results of operations, its changes in net assets and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.



Chartered Professional Accountants, Licensed Public Accountants

June 9, 2016
Toronto, Canada

McMICHAEL CANADIAN ART COLLECTION

Statement of Financial Position

March 31, 2016, with comparative information for 2015

	2016	2015
Assets		
Current assets:		
Cash and cash equivalents	\$ 955,847	\$ 972,722
Restricted cash (note 2)	2,131,230	2,151,022
Accounts receivable and accrued interest	96,967	132,401
Grants receivable	2,000	2,500
Inventory - gallery shop goods (note 11)	290,546	281,285
Prepaid expenses and deposits	268,894	102,238
Due from McMichael Canadian Art Foundation	340,765	220,002
	<u>4,086,249</u>	<u>3,862,170</u>
Capital assets (note 3)	10,346,495	11,637,150
	<u>\$ 14,432,744</u>	<u>\$ 15,499,320</u>

Liabilities, Deferred Contributions and Net Assets

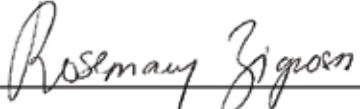
Current liabilities:		
Accounts payable and accrued liabilities (note 4)	\$ 647,005	\$ 537,213
Employee future benefits (note 5)	46,000	46,000
Unearned revenue	183,812	136,082
	<u>876,817</u>	<u>719,295</u>
Deferred contributions (note 6):		
Expenses of future periods	199,746	222,200
Capital assets	12,277,978	13,565,969
	<u>12,477,724</u>	<u>13,788,169</u>
Net assets:		
Internally restricted (note 7)	725,000	725,000
Unrestricted	353,203	266,856
	<u>1,078,203</u>	<u>991,856</u>
	<u>\$ 14,432,744</u>	<u>\$ 15,499,320</u>

See accompanying notes to financial statements.

On behalf of the Board:



Trustee



Trustee

McMICHAEL CANADIAN ART COLLECTION

Statement of Operations

Year ended March 31, 2016, with comparative information for 2015

	2016	2015
Revenue:		
Province of Ontario:		
Operating grant	\$ 3,928,800	\$ 3,578,800
Designated programs (note 6(a))	120,575	161,051
	<u>4,049,375</u>	<u>3,739,851</u>
Government of Canada:		
Designated programs (note 6(a))	70,546	67,122
Amortization of deferred contributions related to capital assets (note 6(b))	1,857,991	1,675,267
Internally generated:		
Admissions	541,000	654,649
Retail operations (note 11)	652,906	710,944
Food services, facility rentals and catering	233,101	164,971
Memberships	217,271	242,602
Donations and sponsorships	15,000	15,000
Special events	369,962	400,475
Programs/education	434,973	486,509
Collections/exhibitions	40,403	27,707
Interest	31,977	55,345
Miscellaneous	46,751	3,398
Transfer from McMichael Canadian Art Foundation (note 9)	577,156	823,480
	<u>3,160,500</u>	<u>3,585,080</u>
	<u>9,138,412</u>	<u>9,067,320</u>
Expenses:		
Salaries, wages and benefits (note 5)	4,092,833	4,060,180
Amortization of capital assets	1,836,470	1,672,134
Facility operation and security	779,882	790,096
Administration	527,936	327,312
Marketing and promotion	476,693	558,949
Cost of sales (note 11)	325,983	352,630
Membership and fundraising	258,450	309,284
Curatorial and exhibitions	244,334	674,468
Collection management	222,835	186,097
Programs and education	170,625	176,148
Services, supplies and selling costs	93,836	78,161
Loss on disposal of capital assets (note 3)	21,521	3,133
Acquisition of works of art	667	10,000
	<u>9,052,065</u>	<u>9,198,592</u>
Excess (deficiency) of revenue over expenses	\$ 86,347	\$ (131,272)

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Changes in Net Assets

Year ended March 31, 2016, with comparative information for 2015

			2016	2015
	Internally restricted (note 7)	Unrestricted	Total	Total
Balance, beginning of year	\$ 725,000	\$ 266,856	\$ 991,856	\$ 1,123,128
Excess (deficiency) of revenue over expenses	–	86,347	86,347	(131,272)
Balance, end of year	\$ 725,000	\$ 353,203	\$ 1,078,203	\$ 991,856

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Cash Flows

Year ended March 31, 2016, with comparative information for 2015

	2016	2015
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	\$ 86,347	\$ (131,272)
Items not involving cash:		
Amortization of capital assets	1,836,470	1,672,134
Amortization of deferred contributions related to capital assets	(1,857,991)	(1,675,267)
Loss on disposal of capital assets	21,521	3,133
Change in non-cash operating working capital	(103,224)	(334,925)
Net decrease in deferred contributions related to expenses of future periods	(22,454)	8,207
	(39,331)	(457,990)
Financing and investing activities:		
Increase in deferred contributions related to capital assets	570,000	1,395,000
Capital assets acquired	(567,336)	(1,728,007)
Decrease in restricted cash	19,792	324,800
	22,456	(8,207)
Decrease in cash and cash equivalents	(16,875)	(466,197)
Cash and cash equivalents, beginning of year	972,722	1,438,919
Cash and cash equivalents, end of year	\$ 955,847	\$ 972,722

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2016

The McMichael Canadian Art Collection (the "Organization") is an agency of the Government of Ontario assisted through the Ontario Ministry of Tourism, Culture and Sport. The institution was donated to the province in 1965 and legislation, in 1972, incorporated the gallery as a non-profit organization. The Organization is a crown agency under the Income Tax Act (Canada) and, accordingly, is exempt from income taxes provided certain requirements of the Income Tax Act (Canada) are met. The Organization's ability to continue as a going concern is dependent upon ongoing government support and the continued support of its patrons.

1. Significant accounting policies:

The financial statements have been prepared by management in accordance with Canadian public sector accounting standards, including the 4200 standards for government not-for-profit organizations.

(a) Revenue recognition:

The Organization follows the deferral method of accounting for contributions, which includes donations and government grants.

The Organization is funded in part by the Government of Ontario in accordance with budget arrangements established by the Ontario Ministry of Tourism, Culture and Sport. Operating grants are recorded as revenue in the period to which they relate. Grants approved but not received at the end of an accounting period are accrued. Where a portion of a grant relates to a future period, it is deferred and recognized in the subsequent period.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Externally restricted contributions other than endowment contributions are recognized as revenue in the year in which the related expenses are recognized.

Contributions restricted for the purchase of capital assets are deferred and amortized into revenue on a straight-line basis at a rate corresponding with the amortization rate for the related capital assets.

Revenue from fees and sales is recognized when the services are provided or the goods are sold.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2016

1. Significant accounting policies (continued):

(b) Unearned revenue:

Unearned revenue consists of membership fees and other fees received in the current year related to activities of future periods.

(c) Contributed services:

A substantial number of volunteers contribute a significant amount of their time each year. Because of the difficulty of determining the fair value, contributed services are not recognized in the financial statements.

(d) Cash and cash equivalents:

Cash and cash equivalents include cash on account and investments in money market instruments.

(e) Inventory:

Consumables in the gallery shop are valued at the lower of cost, on a first-in, first-out basis, and net realizable value. On a periodic basis, management assesses the likelihood of realizing future benefits of its inventory and, when considered necessary, writes it down to its estimated net realizable value.

(f) Capital assets:

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Repairs and maintenance costs are charged to expense. Betterments which extend the estimated life of an asset are capitalized. When a capital asset no longer contributes to the Organization's ability to provide services, its carrying amount is written down to its residual value.

Capital assets are amortized on a straight-line basis using the following annual rates:

Building	2.5%
Equipment	33.0%
Landscaping infrastructure	8.3%
IT and building systems	10.0%

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2016

1. Significant accounting policies (continued):

(g) Collection:

The Organization's collection includes a significant number of works of art created by First Nations, Inuit and Metis artists, the artists of the Group of Seven and their contemporaries, and other artists who have made a contribution to the development of Canadian art.

The collection's value, in accordance with public sector accounting standards, is not recognized or reflected in the statement of financial position. Most of the works of art in the collection have been donated to the Organization. Works of art acquired are expensed in the year of purchase.

(h) Employee future benefits:

The Organization provides defined retirement benefits and compensated absences to substantially all its permanent employees. These future benefits include pension and sick leave.

The pension benefits are further described in note 8.

The costs of non-vesting sick leave benefits are determined using management's best estimate of salary escalation, employees' use of entitlement, and discount rates. Adjustments to these costs arising from changes in assumptions and/or experience are recognized in the years that they arise.

(i) Financial instruments:

Financial instruments are recorded at fair value on initial recognition and subsequently carried at cost or amortized cost, less any impairment losses on financial assets. All financial assets are assessed for impairment on an annual basis. When a decline is determined to be other than temporary, the amount of the loss is reported in the statement of operations.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2016

1. Significant accounting policies (continued):

(j) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Actual results could differ from those estimates.

2. Restricted cash:

Restricted cash represents deferred contributions received for expenses of future periods and unspent capital contributions as follows:

	2016	2015
Expenses of future periods	\$ 199,746	\$ 222,200
Unspent capital contributions (note 6(b))	1,931,484	1,928,822
	\$ 2,131,230	\$ 2,151,022

3. Capital assets:

			2016	2015
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 35,000	\$ –	\$ 35,000	\$ 35,000
Building	25,311,891	17,663,557	7,648,334	8,622,913
Equipment	2,502,165	2,427,754	74,411	157,540
Landscaping infrastructure	3,233,168	1,448,887	1,784,281	2,058,786
IT and building systems	1,080,152	275,683	804,469	762,911
	\$ 32,162,376	\$ 21,815,881	\$ 10,346,495	\$ 11,637,150

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2016

3. Capital assets (continued):

The change in capital assets is calculated as follows:

	2016	2015
Capital assets acquired	\$ 567,336	\$ 1,728,007
Amortization of capital assets	(1,836,470)	(1,672,134)
Loss on disposal of capital assets	(21,521)	(3,133)
	<u>\$ (1,290,655)</u>	<u>\$ 52,740</u>

4. Accounts payable and accrued liabilities:

Included in accounts payable and accrued liabilities are government remittances payable of nil (2015 - nil).

5. Employee future benefits:

The employee future benefits liability, reported on the statement of financial position, is made up of sick leave benefits as follows:

	2016	2015
Accumulated sick leave benefits	\$ 46,000	\$ 46,000

Information about the Organization's sick leave plan is as follows:

	2016	2015
Accrued benefit obligation:		
Balance, beginning of year	\$ 46,000	\$ 46,000
Liability for benefits	<u>\$ 46,000</u>	<u>\$ 46,000</u>

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2016

5. Employee future benefits (continued):

Under the accumulated sick leave benefit plan, unused sick leave can accumulate but due to their non-vesting feature, employees are not entitled to a cash payment on retirement, termination or resignation.

All employees are credited with 15 days per year for use as paid absences in the year, due to illness or injury. Employees are allowed to accumulate unused sick day credits each year, up to a maximum of 85 days reduced from 125 days effective October 1, 2012, except for certain employees grandfathered under previous policies. Accumulated credits may be used in future years if the employee's illness or injury exceeds the annual allocation of credits.

The accumulated sick leave benefits accrued represent management's best estimate of the liability based on historical use of banked sick days.

6. Deferred contributions:

(a) Expenses of future periods:

Deferred contributions represent grants and donations for specific programs relating to future periods.

	2016	2015
Balance, beginning of year	\$ 222,200	\$ 213,993
Contributions received	168,667	236,380
Amounts recognized as revenue:		
Province of Ontario	(120,575)	(161,051)
Government of Canada	(70,546)	(67,122)
Balance, end of year	\$ 199,746	\$ 222,200

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2016

6. Deferred contributions (continued):

(b) Capital assets:

Deferred capital asset contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. The amortization of capital asset contributions is recorded as revenue in the statement of operations.

	2016	2015
Balance, beginning of year	\$ 13,565,969	\$ 13,846,236
Contributions received	570,000	1,395,000
Amounts amortized to revenue	(1,857,991)	(1,675,267)
Balance, end of year	\$ 12,277,978	\$ 13,565,969

The balance of contributions received and not yet used to purchase capital assets at the end of the year is \$1,931,484 (2015 - \$1,928,822).

7. Internally restricted funds:

During 2008, the Board of Trustees resolved to internally restrict an amount of \$500,000 for use in designated future operating projects. During 2013, the Board of Trustees resolved to internally restrict a further amount of \$400,000 for use in the next three years (2014 - \$175,000; 2015 - \$125,000; 2016 - \$100,000) to enhance the capacity of the development function of the gallery.

During 2014, the Board of Trustees further resolved to approve the amount to be transferred to unrestricted net assets each year based on the activities undertaken to enhance the capacity of the development function in that year.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2016

8. Pension plan:

The Organization provides pension benefits for substantially all its permanent employees through participation in the Ontario Municipal Employees Retirement System ("OMERS"), which is a multi-employer plan. The plan is a defined benefit plan which specifies the amount of retirement benefits based on length of service and rates of pay.

During the year, the Organization contributed \$273,409 (2015 - \$285,571) to the OMERS Pension Plan representing 9% (2015 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$54,900) and 15.8% (2015 - 14.6%) of earnings in excess of the CPP earning limit. This amount is expensed in the statement of operations.

9. Related entity:

The McMichael Canadian Art Foundation (the "Foundation") incorporated in 1995, was certified for continuance under the Canada Not-for-profit Corporations Act in 2014, and is a public foundation under the Income Tax Act (Canada). While the Foundation is a separate legal entity, it was created to raise funds to support the Organization. The Organization exercises significant influence over the Foundation by virtue of its ability to appoint some of the Foundation's members of the Board of Directors.

As at April 1, 2014, all monetary donations are recorded as contributed revenue by the Foundation. The Foundation will transfer to the Organization an amount from contributed revenue as required for the Organization's operating purpose and as approved by the Foundation's Board of Directors.

During 2016, the Foundation recorded \$427,156 (2015 - \$703,481) as contributed revenue and transferred this amount to the Organization for operating purposes. In addition, the Foundation transferred \$150,000 (2015 - \$145,000) from its reserves in support of the Organization's operating and capital projects.

Net unrestricted assets of the Foundation amounting to \$268,507 (2015 - \$410,173) are for the benefit of the Organization. The Foundation also holds \$6,340,499 (2015 - \$6,398,024) of designated funds for the Organization.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2016

10. Financial risks:

(a) Liquidity risk:

Liquidity risk is the risk that the Organization will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Organization manages its liquidity risk by monitoring its operating requirements. The Organization prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations. There has been no change to the liquidity risk exposure from the prior year.

(b) Credit risk:

The Organization is exposed to credit risk with respect to accounts receivable and grants receivable. The Organization assesses, on a continuous basis, accounts receivable on the basis of amounts it is virtually certain to receive. There have been no significant changes to the credit risk exposure from the prior year.

11. Retail operations - gallery shop:

	2016	2015
Sales	\$ 652,906	\$ 710,944
Cost of sales:		
Inventory, beginning of year	281,285	194,924
Purchases	335,244	438,991
	<u>616,529</u>	<u>633,915</u>
Gross inventory, end of year	297,817	281,285
Less write-down of inventory	7,271	—
Inventory, end of year	<u>290,546</u>	<u>281,285</u>
	<u>325,983</u>	<u>352,630</u>
Gross profit	326,923	358,314
Expenses:		
Salaries, wages and benefits	209,292	228,038
Selling	29,163	28,299
	<u>238,455</u>	<u>256,337</u>
Net earnings	<u>\$ 88,468</u>	<u>\$ 101,977</u>

Comparative Statistics

Visitors	2015/2016	2014/2015	2013/2014
General	67,161	81,176	80,551
Adult Groups	2,103	2,340	1,673
School Groups	27,411	33,343	28,787
Total	96,675	116,859	111,011
Membership			
Individual Members	6,723	7,683	5,721
Memberships	4,516	4,983	3,637
Exhibitions			
On Display from the McMichael Collection	7	9	8
Special Exhibitions	4	5	7
Total	11	14	15
Acquisitions			
Total	239	58	52
Conservation			
Major Treatments	0	0	3
Minor Treatments	123	120	125
Examinations	1,561	993	1,150
Collections Management			
Number of works receiving new images	1,924 (13,252 jpegs/tifs)	5,870	
Rehoused and/or Inventoried	335 (2,394 records)	3,787	
Volunteers			
Volunteers	42*	48*	47*
Docents	28	35	36
Staff			
Full-time	40	39	38
Part-time	77	72	72
Total	117	111	110
FTE	71.6	70.5	66.2

* Includes all members of the Volunteer Committee

McMichael
CANADIAN ART COLLECTION D'ART CANADIEN



Emily Carr (1871–1945), *Shoreline*, 1936, oil on canvas, 68 x 111.5 cm, Gift of Mrs. H.P. de Pencier, McMichael Canadian Art Collection, 1966.2.1

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McMichael
CANADIAN ART COLLECTION D'ART CANADIEN