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# McMichael Canadian Art Collection 2024–25 Annual Report



**McMichael**  
CANADIAN ART COLLECTION D'ART CANADIEN

An agency of the Government of Ontario  
Un organisme du gouvernement de l'Ontario

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# McMICHAEL YEAR IN REVIEW 2024–25

## McMichael Mission, Vision, and Values

### McMichael Mission

**To interpret and promote Canadian and Indigenous art to attract local, national, and international audiences.**

### McMichael Vision

**To be recognized as an extraordinary place to visit and explore Canadian culture and identity.** The McMichael Canadian Art Collection is Canada’s only museum devoted to the art of Canada, in all its manifestations. Founded by Robert and Signe McMichael in 1966, we house the premier collection of the Group of Seven and their contemporaries, with rich holdings by great Canadian artists up to the present day. From the outset, the McMichael has held a leading collection of First Nations and Inuit art, and it serves as the proud custodian of 90,000 works from the community of Kinngait, NU, on behalf of the West Baffin Eskimo Cooperative—one of the most significant holdings of Inuit art in the world.

The McMichael offers a distinctly Canadian experience that engages people with their identity, with their understanding of what it means to be Canadian, and with how Indigenous culture is an integral part of the identity of our country. This reinforcement contributes to long-term relevance and sustainability and the continued recognition of the McMichael as one of Canada’s iconic institutions.

**To inspire visitors to commune with the nature of Canada and the art of Canada.** No other public art gallery in the country unites art and nature like the McMichael. As custodian of 100 acres of river valley and woodlands, the connectivity between art and nature from the viewing galleries is unparalleled. The McMichael offers the public the very thing that inspired so many artists in the Collection—a chance to commune with nature. The McMichael is committed to creating a holistic environment that harmonizes art and nature for the enjoyment of our visitors and as a forum to extend opportunities to commune with art. The McMichael is uniquely positioned to help the community feel restored, rested, and creatively renewed.

### McMichael Values

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

**Respect:** We trust one another and treat one another, 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.

## Letter from the Executive Director & Chief Curator

This is a moment of immense promise at the McMichael, as we gather our momentum and turn to the future. Our museum received a commitment of up to \$50 million from the Government of Ontario this spring in support of our coming capital project for renovation and expansion. As well, we have secured \$25 million in commitments from the federal government and \$40 million in private pledges against a projected target of \$50 million. We are now in the final push to reach our \$150 million total, with ongoing endowment fundraising planned during our closure, once the pressing need for bricks-and-mortar funding is behind us. Our plan is to make the McMichael the strong and steady bastion of Canadian art and culture that this country deserves, with key funds secured to support our education, touring, exhibition development, acquisition program, and key staffing in perpetuity. The wind is in our sails.

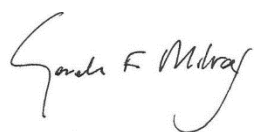
*River of Dreams: Impressionism on the St Lawrence* was this year's star attraction, drawing some 92,741 total visitors, 23 percent higher than our earlier record-breaker, *Tom Thomson: North Star*. This spectacular presentation of the Quebec Impressionists—the first such exhibition to be mounted in English Canada—travelled on to Beaverbrook Art Gallery in Fredericton and will open in Gatineau at the Canadian Museum of History this November. Other solo exhibitions featuring Marcel Dzama, Jon Sasaki, Rajni Perera, Meryl McMaster, and Tom Thomson have continued to tour in this fiscal year following their McMichael showings, meeting fresh audiences as they move around the country.

Our commitment to groundbreaking scholarship was demonstrated in our exhibition *Bertram Brooker: When We Awake!*, the first full-scale exhibition and publication on this highly influential but overlooked contemporary of the Group of Seven, curated for us by Michael Parke-Taylor. Smaller exhibitions like *Caroline Monnet: Pizandawac* (curated by Mona Filip for the Art Museum at the University of Toronto), *People of the Watershed: Photographs by John Macfie* (organised by Cree curator Paul Seesequasis) and *John Scott: Firestorm*, curated by Vancouver's John O'Brian, have further demonstrated our policy of bringing visiting scholars into our circle to forge new projects. We have also had a great run with *Worlds on Paper: Drawings from Kinngait*, an exhibition and publication that launched in March 2025 and which has already achieved a legendary aura in the Canadian museum world, opening up new avenues for the interpretation of our historic Kinngait collection through an Inuit lens.

All of this, of course, requires resources, and we have been finding new ways to strengthen our financial position. In addition to implementing a new and highly successful end-of-year campaign, our revitalized fundraising department has expanded returns on both Art Toronto and Moonlight Gala—up by 58 percent and 78 percent, respectively, from their last iterations. We aim to exceed these numbers this coming year, and we will need the help and solidarity of our supporters to do so. Success can also be measured by engagement, and here the story is particularly sweet. Overall attendance at the McMichael is a full 41percent higher than it was in 2018, before the onset of the COVID-19 pandemic. I find this deeply gratifying. This past fiscal year, we welcomed some 134,869 visitors to our site. However, when you factor in our expanding touring audiences, as we have begun to do, the number of people visiting McMichael exhibitions climbs to more than 500,000. That's a lot of Canadians coming to enjoy our shows.

We are now deep in planning for our activities during the site renovation and expansion. Currently, we are developing an exhibition titled *Canadiana! Masterworks from the McMichael Canadian Art Collection* to tour during construction, reaching out to both North American and European venues to share the very best of our holdings from past and present. Our education department is thinking

through how to deliver transformational creative learning experiences off-site, while our soon-to-be-launched new website will feature a new online McMichael Now magazine, a constantly evolving showcase of the work we do. The magazine will share our new findings on Canadian art history, present the latest on Canadian artists from all regions and cultural backgrounds, and take our audiences through the decisions we make as we develop our exhibitions and grow our collections. We remain committed to diversifying our holdings to more fully reflect Canada today, bringing today's artists into conversation with our legacy collection in innovative and thought-provoking ways. Stay tuned to the McMichael in the months and years ahead – the true home to the art of Canada and a beacon of national pride, whose time has come to shine as never before.



Sarah Milroy, CM  
*Frances and Tim Price Executive Director & Chief Curator*

## Letter from the Chair of the Board of Trustees

In 2024-25, the McMichael Canadian Art Collection entered a transformative new chapter, made possible by an extraordinary investment from the Government of Ontario. In April 2025, the provincial government announced an astounding commitment of up to \$50 million toward the renewal of the McMichael's building and grounds. This landmark investment is more than a capital contribution—it is a bold endorsement of the McMichael's role as a vital cultural institution for Ontario, and for Canada.

We are deeply grateful to the Government of Ontario and the Ministry of Tourism, Culture and Gaming for this visionary support. Together with a \$25 million commitment from the Government of Canada through the Green and Inclusive Community Buildings Program, these investments will safeguard and enhance the McMichael's legacy for generations to come.

This historic provincial support arrives at a time of exceptional momentum for the McMichael. In 2024–25, the gallery once again surpassed previous attendance records, expanded our acclaimed exhibitions and programming, and significantly increased self-generated revenue. These milestones speak to the McMichael's enduring relevance and growing impact locally, nationally, and internationally.

Under the leadership of Executive Director and Chief Curator Sarah Milroy, the McMichael presented 13 exhibitions this year, exploring the richness of Canadian and Indigenous art. Highlights included the *River of Dreams: Impressionism on the St. Lawrence*, a landmark exhibition of Inuit drawings from the Kinngait Drawing Archive, and solo presentations by John Scott, Alexa Hatanaka, and Derek Sullivan. The McMichael's reach also extended across the country, with 13 exhibitions travelling to more than 20 venues nationwide—bringing Canadian stories to communities from coast to coast.

Our educational and community engagement programs continued to grow, with nearly 40,000 students participating in on-site learning and the expansion of the VOICES program for underserved youth. Free Family Sundays welcomed more than 8,000 local families, while partnerships with Vaughan Public Libraries, TRCA, Autism Ontario, Alzheimer Society of York Region, and other community groups helped us deliver accessible and inclusive programming to audiences of all ages and backgrounds. Through this

work, the McMichael plays an essential role in building our nation—bringing Canadians together around shared stories, histories, and identities through the lens of art.

These achievements reflect the McMichael’s evolution as a premier centre for Canadian art and a vibrant community hub—welcoming, inclusive, and deeply rooted in the natural and cultural landscape of Ontario. This is the result of the passion and dedication of our extraordinary staff and volunteers. I offer my deepest thanks to Sarah Milroy and her team, the many volunteers who contribute their time so generously, my fellow Trustees, and our partners at the McMichael Canadian Art Foundation for their strategic guidance and leadership.

Above all, we extend our heartfelt thanks to the Government of Ontario, whose exceptional investment has positioned the McMichael for a bold, sustainable, and inspiring future. We are honoured to be stewards of this support and are energized by the opportunities it provides.

As we look ahead, we remain committed to realizing our vision of a dynamic twenty-first-century museum—one that celebrates the breadth and depth of the Canadian experience and is engaging and accessible to all Canadians.

We invite you to visit the McMichael soon—and often—and we look forward to welcoming you.



Andy Pringle  
*Chair, Board of Trustees*

## Highlights from 12 Months of Notable Achievements and Experiences

Below are notable highlights from the McMichael’s exhibitions, public programs, publications, and events over the past year:

- 134,869 in-person visitors
- 8,472 individual members
- 35,199 school groups
- 581 campers
- 17 exhibitions on site and 11 touring exhibitions
- 143 acquisitions to the permanent collection
- 35,000+ followers on Instagram
- 6 publications
- 10,427 volunteer hours

## McMichael Publications

The McMichael Canadian Art Collection produced six publications this past year, official companions to the gallery’s special exhibitions. The McMichael’s publications aim to document and share the scholarship around the McMichael’s special exhibitions, promote engagement with the permanent collection, and serve as a touchpoint for scholars, curators, and lovers of Canadian art. In partnership with well-respected art publishers, books produced by the McMichael reflect the calibre of the gallery’s exhibitions through their elevated design. The McMichael’s participation in the library exchange

program ensures that these publications are shared with museum colleagues across Canada, and the gallery's distribution partnerships place these books in museum shops and bookstores across Canada and around the world.

***Cobalt: A Mining Town and the Canadian Imagination***

Edited by Sarah Milroy

Published by McMichael Canadian Art Collection

Printed April 2025

*Cobalt: A Mining Town and the Canadian Imagination* gathers rarely seen works by modernist Canadian artists of a century ago. Together, they shared a fascination with this Northern Ontario town, where a massive silver deposit was discovered in 1903, far from the country's fast-growing urban centres. It quickly drew mining companies to the region, but the intense extraction period proved short-lived, as the supply was largely depleted by the early 1920s. The painters Yvonne McKague Housser, Bess Larkin Housser Harris, Isabel McLaughlin, Frederick Banting, A.Y. Jackson, Franklin Carmichael, and others flocked to Cobalt to experiment with a new industrial iconography just as silver production in the region was waning. Written by Catherine Mastin, a noted Canadian art historian, this publication brings together the fruits of extensive new research on a dynamic moment in Canada's history, while contributions by the Canadian photographer Edward Burtynsky and the Anishinaabe artist and scholar Bonnie Devine round out the view of mining in Canada's North, and the indelible impact of capitalism and colonialism on the land.

***People of the Watershed: Photographs by John Macfie***

Edited by Paul Seesequasis

Published by the McMichael Canadian Art Collection & Figure.1 Publishing

Printed May 2025

While working as a trapline manager in Northern Ontario during the 1950s and 1960s, John Macfie, a Canadian of Scottish heritage, formed deep and lasting relationships with the people of the Indigenous communities in the region. As he travelled the vast expanse of the Hudson Bay watershed, from Sandy Lake to Fort Severn to Moose Lake and as far south as Mattagami, he photographed the daily lives of Anishinaabe, Cree, and Anisininew communities, bearing witness to their adaptability and resilience during a time of tremendous change. Macfie's photos, curated both in this volume and for an accompanying exhibition by the nîpîsîhkopâwiyiniw (Willow Cree) curator and writer Paul Seesequasis, document ways of life firmly rooted in the pleasures of the land and the changing seasons. *People of the Watershed* builds on Seesequasis's visual reclamation work with his online Indigenous Archival Photo Project and his previous book, *Blanket Toss Under Midnight Sun*, serving to centre the stories and lives of the people featured in these compelling archival images.

***River of Dreams: Impressionism on the St. Lawrence***

Edited by Sarah Milroy

Published by the McMichael Canadian Art Collection and Goose Lane Editions

Printed June 2024

*River of Dreams: Impressionism on the St. Lawrence* celebrates the distinct ways in which Impressionism was practised by artists in Quebec, offering a close look at the work of such luminaries as Maurice Cullen, Clarence Gagnon, Henrietta Mabel May, James Wilson Morrice, and Marc Aurèle de Foy Suzor-Coté. These adventurous painters documented the quiet villages and farmers' fields along the banks of the St. Lawrence, as well as the docklands, bustling streets, markets, shops, and factories of Montreal.

The exhibition and publication reveal a province in transition, seen through the eyes of some of its most beloved artists. The book includes a lead essay by Anne-Marie Bouchard and supporting essays by Jocelyn Anderson, Katerina Atanassova, Anne Beauchemin, Samantha Burton, John Geoghegan, Dominic Hardy, Carla Hemlock, Laurier Lacroix, Julie Nash, and Sandra Paikowsky.

***Alexa Kumiko Hatanaka***

Edited by John Geoghegan, Alexa Kumiko Hatanaka, and Sarah Milroy  
Published by the McMichael Canadian Art Collection  
Printed October 2024

In June 2024, Toronto-based artist Alexa Kumiko Hatanaka (b. 1988) completed a residency in the historic Tom Thomson Shack at the McMichael. Her resulting project, *Final Gasp of the Nervous System*, is a powerful response to the natural environment, exploring themes of mental health, climate anxiety, and collective resilience. This beautifully designed publication documents the residency and features an in-depth interview with the artist, as well as striking photography of the work created in and around the Thomson Shack. It offers readers a glimpse into Hatanaka's creative process and the emotional terrain she navigates through her art.

***John Scott: Firestorm***

Edited by John Scott  
Published by the McMichael Canadian Art Collection with Figure.1 Publishing  
Printed December 2024

*John Scott: Firestorm* accompanies the exhibition of the same name organized by the McMichael Canadian Art Collection, curated by Canadian art scholar John O'Brian. It is the first major exhibition of Scott's work to focus on his imagery of machines and modernity's capacity for industrial war—a body of work as meaningful today as it was when it first appeared in the 1970s. This publication features over one hundred of Scott's works, a detailed biography, and new critical writings on the artist.

***Ann MacIntosh Duff***

Edited by Sarah Milroy  
Published by the McMichael Canadian Art Collection  
Printed January 2025

For over seventy years, Ann MacIntosh Duff (1925–2022) made watercolour paintings that captured the landscapes, still-lives, and everyday moments of her life. Her most expressive works are those painted from her cottage on Georgian Bay, which record the atmospheric weather on the shore—misty mornings, blazing hot afternoons, and clear midnight skies. The McMichael is proud to have acquired 200 works by Duff, the most significant institutional collection of her work. This publication, celebrating this recent acquisition, includes a lead essay by McMichael Associate Curator, John Geoghegan, and supporting essays by Jennifer Baichwal, Christine Boyanoski, and John Hartman.

## 2024–25 Exhibitions

### Exhibition Program

The McMichael Canadian Art Collection is the largest publicly funded gallery in Canada that focuses exclusively on Canadian and Indigenous art, both historical and contemporary. The McMichael is committed to strengthening and showcasing its acclaimed holdings by the Group of Seven, Indigenous, and Inuit artists, as well as providing a space for showcasing contemporary art from coast to coast to coast. Our mandate, to celebrate the art of Canada, is richly reflected in the diversity of exhibitions that were presented over the past 12 months.

### On View from the Permanent Collection

#### ***Worlds on Paper: Drawings from Kinngait***

March 8, 2025 – August 24, 2025

Curated by Emily Laurent Henderson

The recent digitization of the Kinngait Drawings Archive—90,000 works strong and held by the McMichael in trust for the West Baffin Eskimo Co-Operative for more than three decades—has allowed unprecedented curatorial access to the origins of this now world-renowned graphic tradition. Curated by Emily Laurent Henderson, Associate Curator, Indigenous Arts and Culture at McMichael, this once-in-a-generation exhibition of more than 200 works foregrounds the cultural continuities of life in Kinngait in the face of dramatic societal change over more than five decades. The adaptability and resilience of this unique community is documented in works that depict intergenerational knowledge transfer, community building, and boundless imagination.

#### ***Maria Chapdelaine***

November 23, 2024 – February 17, 2025

Among the great treasures of the McMichael Canadian Art Collection is a group of 54 jewel-like miniatures by the artist Clarence Gagnon. Completed in the early 1930s, these are the final paintings made for what is arguably the most famous illustrated book by a Canadian artist: *Maria Chapdelaine*, a novel written by the French novelist Louis Hémon and published in 1933 by Éditions Mornay in Paris. These paintings were gifted to the McMichael in 1969 by Colonel R.S. McLaughlin and were the first works by a francophone Quebec artist to enter the collection. Due to conservation concerns, these delicate artworks can only be displayed once every three years, and the McMichael was delighted to have them on view for the 2024 holiday season.

#### ***Conversations: Masterworks from the McMichael Canadian Art Collection***

Ongoing

Curated by Ian A.C. Dejardin and Sarah Milroy

Conversations presents a curated selection of works from the permanent collection, offering visitors an opportunity to experience the breadth and richness of Canadian art through unexpected and thought-provoking juxtapositions. By placing works from different regions, time periods, and traditions in dialogue with one another, the exhibition invites new ways of seeing and understanding the evolving story of art in Canada.

Featuring works by Kenojuak Ashevak, Rebecca Belmore, Edward Burtynsky, Franklin Carmichael, Emily Carr, Kim Dorland, Sorel Etrog, Paterson Ewen, Lawren Harris, Prudence Heward, Gershon Iskowitz, A.Y.

Jackson, Cornelius Krieghoff, Jean Paul Lemieux, Arthur Lismer, An Te Liu, Zachari Logan, Helen McNicoll, David Ruben Piqtoukun, David Milne, Michael Snow, Tom Thomson, and others.

## Special Exhibitions

### ***Dreaming Forward: Contemporary Drawings from Kinngait***

March 8, 2025 – August 24, 2025

Curated by Emily Laurent Henderson

Since the 1990 transfer of 90,000 works on paper from the West Baffin Eskimo Co-operative to the McMichael Canadian Art Collection, new generations of Kinngait artists have emerged onto the contemporary art scene, capturing visions of their community into the new millennium. From the illustrative style of artists such as Itee Pootoogook and Tim Pitsiulak, to the dreamscapes of Ooloosie Saila and Shuvina Ashoona, Kinngait artists have continued to innovate with drawing as a medium unto itself—moving beyond its role as a preparatory step in the printmaking process. Curated by Emily Laurent Henderson, Associate Curator, Indigenous Arts and Culture at McMichael, this exhibition is presented in dialogue with *Worlds on Paper: Drawings from Kinngait*.

### ***Derek Sullivan: Field Notes***

February 8, 2025 – July 1, 2025

Curated by John Geoghegan

This solo exhibition highlights a recent body of work by the leading Toronto-based conceptual artist Derek Sullivan. The works on display were inspired by Sullivan’s twelve-month site-study of *Shift*, a land artwork by the American sculptor Richard Serra, long-hidden in a field in King, Ontario. The exhibition features a series of Sullivan’s signature large-scale drawings responding to this important site of international modernism. For Sullivan, walking around the site was central to his research, as was note-taking, taking pictures, collecting stones, and researching in archival collections. His thoughtful drawings consider the history of Serra’s work, and the present context in which it exists.

### ***John Scott: Firestorm***

December 7, 2024 – May 11, 2025

Guest Curated by John O’Brian

*John Scott: Firestorm* presents the work of the late Canadian artist John Scott (1950–2022), gathering paintings, drawings, and sculptures made by Scott from the 1980s through the 2010s. The exhibition focuses on works that explore machine imagery, conflict, violence, and surveillance. Growing up on the Canadian/American border in Windsor, Ontario, in the 1950s and 1960s, Scott developed an acute awareness of American politics and militarism. Depictions of stealth bombers, firearms, and tanks were used by Scott to comment on human vulnerability and the threat of nuclear arms, violence, and the threat of tyranny – all subjects expressed in his raw and urgent graphic style.

### ***Caroline Monnet: Pizandawatc / The One Who Listens / Celui qui écoute***

June 29, 2024 – November 17, 2024

Guest curated by Mona Filip

Presenting a selection of works by Anishinaabe/French artist Caroline Monnet, this exhibition centres on a recent series of sculptures that explore language reclamation and intergenerational transmission through an engagement with the idea of land as a carrier of ancestral memory. Meaning “the one who listens” in Anishinaabemowin, the title, *Pizandawatc*, comes from the traditional name of Monnet’s

maternal family before surnames were changed by the Oblate missionaries at Kitigan Zibi, in the Outaouais region of Quebec. The title honours the artist's great-grandmother, Mani Pizandawac, who was the first in her family to have her territory divided into reserves. At the same time, the title references a receptive way of being in the world, reflected throughout Monnet's artistic practice.

***River of Dreams: Impressionism on the St. Lawrence***

June 22, 2024 – February 17, 2025

Curated by Anne-Marie Bouchard and Sarah Milroy

In the late 19th century, the Impressionist movement found a footing in Canada, and Quebec artists quickly responded with works of rare beauty and sophistication. Many Quebec artists trained in France during this period, carrying the pollen of European modernism back with them to Canadian soil. Landscapes and city scenes were staples of their work, and this show assembles a choice collection of master works that trace a journey from the bustling streets of Montreal—then Canada's financial capital—down the St. Lawrence River to Quebec City and through the beloved Charlevoix region. The exhibition offers not just a magisterial statement on the outstanding quality of Quebec painting, but also a glimpse into the heart and soul of a culture, seen through the eyes of her most beloved and foundational artists. The survey includes works by William Brymner, Ozias Leduc, James Wilson Morrice, Henrietta Mabel May, Marc-Aurèle de Foy Suzor-Coté, Maurice Cullen, Clarence Gagnon, and others, drawn from a host of public and private collections. To accent these works, archival photography and objects of material culture from the period are added to deepen the viewer's experience of the moment in which the artists were working. The result is an immersive time-travel experience like no other.

**Tom Thomson Shack Artist Residency**

***Alexa Kumiko Hatanaka: Final Gasp of the Nervous System***

June 1, 2024 – October 11, 2024

In June 2024, Toronto-based artist Alexa Kumiko Hatanaka (b. 1988) undertook an artist residency in the historic Tom Thomson Shack at the McMichael. The resulting project, *Final Gasp of the Nervous System*, responds to the natural environment and evokes personal and collective resilience in response to mental health struggles and the looming climate crisis. Using traditional Japanese washi paper and other handmade paper from Southeast Asia, Hatanaka's works combine various printmaking, dyeing, and painting techniques.

***Jackson's Wars: A.Y. Jackson before the Group of Seven***

May 25, 2024 – February 2, 2025

Guest curated by Douglas Hunter

This exhibition offers a rare examination of the work of painter Alexander Young (A.Y.) Jackson (1882–1974) in the decade before the Group of Seven's formation in 1920. Curated by historian Douglas Hunter, *Jackson's Wars* features rarely seen paintings made during the artist's trips abroad to study painting in Italy, Belgium, and France, as well as his evocative depictions of rural Quebec and Ontario made upon his return. Of particular note are a handpicked selection of Jackson's paintings made during the First World War, depicting the devastation of the battlefields in France, which would have a lingering impact on his interpretations of the Canadian landscape.

***People of the Watershed: Photographs by John Macfie***

May 11, 2024 – November 17, 2024

Guest curated by Paul Seesequasis

This exhibition includes more than 100 photographs taken by John Macfie (1925–2018), a settler trapline manager who worked in Northern Ontario in the 1950s and 1960s. Macfie travelled with a camera, recording life in Anishinaabe, Cree, and Anisininew communities during a period of intense and rapid change. The people and places of Attawapiskat, Sandy Lake, Mattagami, and other communities across the Hudson's Bay watershed are revealed through his lens in ways that emphasize the warmth and continuity of community life. Curated by nîpîsîhkopâwiyiniw (Willow Cree) curator, writer, journalist, cultural advocate, and commentator Paul Seesequasis, the exhibition centers the lives and resiliency of the Indigenous people represented, many of whom have been identified by Macfie and Seesequasis.

***The Subtle Body: Betty Goodwin and David Altmejd from the Collection of Salah Bachir and Jacob Yerex***

February 17 – May 15, 2024

Curated by Sarah Milroy

Highlighting an important recent gift from Salah Bachir and Jacob Yerex, this exhibition pairs the work of the late Montreal artist Betty Goodwin (1923–2008) with contemporary artist David Altmejd (b. 1974). Both artists express a deep humanism through their artwork, relying on inventive use of materials and imagery to reflect on memory, loss, and the ephemerality of life. The exhibition includes works by Goodwin from the 1950s through to the 2000s and a major sculptural work by Altmejd produced in 2007, the year he represented Canada at the Venice Biennale.

***Bertram Brooker: When We Awake!***

February 10 – June 2, 2024

Guest curated by Michael Parke-Taylor

*Bertram Brooker: When We Awake!* examines the career of Bertram Brooker (1888–1955), the first Canadian artist to exhibit abstract paintings in 1927. Curated by Michael Parke-Taylor, the exhibition is the first comprehensive presentation of Brooker's oeuvre in almost half a century, gathering his diverse work in painting, drawing, and sculpture and highlighting his activities as one of the country's leading art critics and cultural journalists. The exhibition emphasizes Brooker's variety in style and subject matter, and includes lyrical abstractions, exacting realistic nudes, geometric cubist still-lives, and surreal graphic illustrations. *Bertram Brooker: When We Awake!* offers a rare vantage point on a pivotal figure in Canadian cultural history and is accompanied by a full-scale catalogue by Michael Parke-Taylor, published by Figure 1.

***Ghosts of Canoe Lake: New Work by Marcel Dzama***

December 9, 2023 – June 9, 2024

Curated by Sarah Milroy

Marcel Dzama's delicate and fantastical drawings made with ink, watercolour paint, and root beer catapulted the Winnipeg-born artist to international fame in the late 1990s. Since then, Dzama has relocated to Brooklyn, New York, expanding his practice to include performance, sculpture, and video. *Ghosts of Canoe Lake: New Work by Marcel Dzama* celebrates a new body of work inspired by the artist's interest in Tom Thomson and the Group of Seven, recalling as well his childhood spent in the landscape of Manitoba and Saskatchewan.

Featuring paintings, installation, and video, *Ghosts of Canoe Lake: New Work by Marcel Dzama* is the first major exhibition of Dzama's work in Canada in nearly a decade. The exhibition is organized in collaboration with Contemporary Calgary.

### ***Cobalt: A Mining Town and the Canadian Imagination***

November 18, 2023 – April 21, 2024

Guest curated by Dr. Catharine Mastin

Cobalt, Ontario—some 500 kilometres north of Toronto—was established in 1904 following the discovery of rich silver, cobalt, ore, and nickel deposits. At peak production in 1911, Cobalt provided approximately one eighth of the world’s silver. In its heyday, the story of Cobalt was known around the world, and the town attracted miners, scientists, scholars, and of course, artists. This exhibition showcases the work of the artists who visited and documented Cobalt and its silver mines between the First and Second World Wars, after much of the natural resource deposits were depleted. Among them was a rising generation of Canadian modern painters, which included Yvonne McKague Housser, Bess Larkin Housser Harris, Isabel McLaughlin, Frederick Banting, A.Y. Jackson, and Franklin Carmichael. These artists created works that depicted Canada as a new, modern industrial nation in step with the future—a contrast to the better-known works from this period that picture Canada as untouched wilderness. While some artists conjured Cobalt as a heroic bastion of industry and enterprise, others focused on the town’s grit and dishevelment. This exhibition and its accompanying publication explore both sides of this dynamic relationship and shine new light on the settler relationship with the natural landscape.

### ***Moridja Kitenge Banza: Topographies***

November 18, 2023 – April 21, 2024

Curated by Sarah Milroy

Using gestural brushwork, bold colour, and the contours observed in the palm of his own hand, the lush paintings of Montreal-based artist Moridja Kitenge Banza reveal the impacts of resource extraction in his home country of the Democratic Republic of Congo, and in his current home in Canada. His large-format abstract paintings prompt us to consider the treatment of workers who labour in mines in the Congo, unearthing diamonds, gold, cobalt, and other materials that are swiftly exported for consumption in markets around the world. Banza’s imagined topographies suggest river systems and agricultural zones tainted by the waste of the mining industry, as well as the mass burial sites that can be detected on Google Earth and other surveillance platforms.

*Moridja Kitenge Banza: Topographies* is presented at the McMichael as a contemporary response to *Cobalt: A Mining Town and the Canadian Imagination*. While earlier generations of Canadian artists have depicted the mining industry as picturesque and even sublime, Banza asks us to consider the environmental and social impact resource extraction has on communities around the world.

### ***From Water to Water: A Way Through the Trees***

Ongoing/ Site Specific Installation

Anishinaabe/Ojibwa artist Bonnie Devine’s site-specific mural installation is on view in the McMichael’s Grand Hall Alcove. Devine and her assistant, Mariah Meawasige, conducted research on the Carrying Place Trail, which historically provided an integral connection for Indigenous people between Ontario’s Lakeshore and the Lake Simcoe-Georgian Bay Region. The results of their research have informed the design and content of the mural. Inspired by the gallery’s natural surroundings, this multi-media work combines painting with the display of Wendat ceremonial pipes excavated from nearby sites along the Humber River.

## Touring Exhibitions

The following exhibitions are organized and circulated by the McMichael and were on view or opened between April 1, 2024, and March 31, 2025, at venues across North America.

### ***Meryl McMaster: Bloodline***

Co-organized by the McMichael Canadian Art Collection and Remai Modern

- Musée d'art de Joliette, Joliette, QC | February 10 to May 12, 2024
- Glenbow Museum, Calgary, AB | June 8 to September 1, 2024
- Heard Museum, Phoenix, AZ, USA | October 4, 2024, to March 3, 2025
- Future Dates:
  - Art Gallery of Greater Victoria, Victoria, BC | June 18, 2025 to October 19, 2025
  - McMaster Art Museum, Hamilton, ON | November 20, 2025 to October 2025
  - Judith & Norman Alix Art Gallery, Sarnia ON | October 2027 to March 2028

### ***Ghosts of Canoe Lake: New Work by Marcel Dzama***

Organized and circulated by the McMichael Canadian Art Collection in collaboration with Contemporary Calgary

- Contemporary Calgary, Calgary, AB | June 27 to October 27, 2024
- Plug In Institute of Contemporary Art, Winnipeg, MB | November 22, 2024, to March 30, 2025

### ***Rajni Perera: Futures***

Organized and circulated by the McMichael Canadian Art Collection

- McMaster Art Museum, Hamilton, ON | February 13 – May 17, 2024
- Musée d'art de Joliette, Joliette, QC | June 15 – September 8, 2024
- Surrey Art Gallery, Surrey, BC | January 25 – March 16, 2025
- Future Dates:
  - Judith & Norman Alix Art Gallery, Sarnia, ON | April 25 – August 31, 2025
  - Doris McCarthy Gallery, Toronto, ON | September – December, 2025
  - Kamloops Art Gallery, Kamloops, BC | January – March 2026

### ***Cobalt: A Mining Town and the Canadian Imagination***

Organized and circulated by the McMichael Canadian Art Collection

- Art Gallery of Algoma, Sault Ste. Marie, ON | May 29 – October 14, 2024

### ***River of Dreams: Impressionism on the St. Lawrence***

Organized and circulated by the McMichael Canadian Art Collection

- Beaverbrook Art Gallery, Fredericton, NB | March 29 – October 5, 2025
- Future Dates:
  - Canadian Museum of History, Ottawa, ON | October 2025 – February 1, 2026

### ***Generations: the Sobey Family and Canadian Art***

- Musée national des beaux-arts du Québec, Quebec, QC | February 16 – May 12, 2024
- Art Gallery of Greater Victoria, Victoria, BC | June 27 – October 27, 2024

### ***Jon Sasaki: Homage***

Organized and circulated by the McMichael Canadian Art Collection

- Judith & Norman Alix Art Gallery, Sarnia, ON | April 19 – September 1, 2024
- MacLaren Art Centre, Barrie, ON | October 4, 2024 – January 12, 2025
- School of Art Manitoba, Winnipeg, MB | February 20, 2025 – April 26, 2026
- Future Dates:
  - Owens Art Gallery, Sackville, NB | May 23 – September 21, 2025

### ***Tom Thomson: North Star***

Organized and circulated by the McMichael Canadian Art Collection

- Art Gallery of Alberta, Edmonton, AB | February 19 – May 26, 2024
- Audain Art Museum, Whistler, BC | June 29 – October 14, 2024
- Beaverbrook Art Gallery, Fredericton, NB | November 10, 2024 – March 23, 2025

### ***People of the Watershed: Photographs by John Macfie***

- Museum on Tower Hill, Parry Sound, ON | December 2024 – April 12, 2025
- Future Dates:
  - Temiskaming Art Gallery, Temiskaming, ON | April 22 – June 2025
  - The Muse – Lake of the Woods Museum and Dougals Family Art Centre, Kenora, ON | September – December 2025
  - Timmins Museum National Exhibition Centre, Timmins, ON | February 1 – March 31, 2026
  - Art Gallery of Sudbury, Sudbury, ON | May 7 – July 4, 2026
  - North Bay Museum, North Bay, ON | August – October 2026
  - Museum of Atikokan, Atikokan, ON | November 2026 – January 2027

### ***Early Days: Indigenous Art from the McMichael***

Organized and circulated by the McMichael Canadian Art Collection

- Albuquerque Museum, Albuquerque, New Mexico, USA (Under the title: Coast to Coast to Coast; Indigenous Art from the McMichael) | January 27 – April 21, 2024
- Chrysler Museum of Art, Norfolk, Virginia | May 24 – September 1, 2024
- Musée national des beaux-arts du Québec, Quebec, QC | October 17, 2024 – April 21, 2025

### ***Gathie Falk: Revelations***

Organized and circulated by the McMichael Canadian Art Collection

- Audain Art Museum, Whistler, BC | November 25, 2023 – May 6, 2024

## **Outgoing Loans**

### **Alberta**

BANFF

*J.E.H. MacDonald: The O'Hara Era*

Whyte Museum of the Canadian Rockies

15 June 2024 – 20 October 2024

18 paintings by J.E.H. MacDonald

## **Ontario**

### **OTTAWA**

*Riopelle: Crossroads in Time*

National Gallery of Canada

October 27, 2023 – April 7, 2024

Travelling to the Winnipeg Art Gallery, June 1 – September 29, 2024; Vancouver Art Gallery, 21 March 2025 – 1 September 2025.

One painting by Jean Paul Riopelle

### **OWEN SOUND**

*Tom Thomson: Homecoming*

Tom Thomson Art Gallery

1 June 2024 – 4 January 2025

Three paintings by Tom Thomson

### **BRAMPTON**

*"Oh My Dog!"*

Peel Art Gallery Museum and Archives

18 May 2024 – 3 November 2024

Five prints from the Cape Dorset Collection by Pitaloosie Salia, Kananginak Pootoogook, and Kenojuk Ashevak, and one photograph from the permanent collection by Edward Burtynsky

### **TORONTO**

*Shary Boyle: Outside the Palace of Me*

Gardiner Museum

February 24 – May 15, 2022; opened at The Rooms, St. John's, Newfoundland, September 25, 2021 – January 9, 2022

Travelling to the Montreal Museum of Fine Arts, August 31, 2022 – January 15, 2023; the Vancouver Art Gallery, March 4 – June 4, 2023; the Museum of Arts and Design, New York City, September 23, 2023 – February 25, 2024; and the MacKenzie Art Gallery, Regina, April 5 – September 9, 2024

One sculpture by Shary Boyle

*June Clark: Witness*

The Powerplant Contemporary Art Gallery

3 May 2024 - 11 August 2024

Touring to Contemporary Calgary, AB, 3 April 2025 – 31 August 2025

Two sculptures by June Clark

*Tim Whiten: A Little Bit of Light*

Art Gallery of Ontario

29 March 2025 – 17 August 2025

One sculpture by Tim Whiten

## **Quebec**

### **MONTREAL**

*Scott McFarland, Night Ship*

Blouin-Division, 21 November 2024 - 28 February 2025

Four photographs by Scott McFarland

## QUEBEC CITY

*Helen McNicoll: An Impressionist Journey*

Musée national des beaux-arts du Québec, 20 June 2024 – 5 January 2025

Touring to the Art Gallery of Hamilton, 15 February 2025 - 31 August 2025

Five paintings by Helen McNicoll

## GATINEAU

*The Canadian History Hall*

Canadian Museum of History

1 July 2017 – 31 August 2027

Two paintings by A.J. Casson and A.Y. Jackson

## Switzerland

### RIEHEN

*Northern Lights*

Fondation Beyeler

26 January 2025 - 25 May 2025

Touring to Buffalo AKG Art Museum, 1 August 2025 – 12 January 2026

Two paintings by Emily Carr, two paintings by Lawren Harris, one painting by Tom Thomson

## Acquisitions to the Permanent Collection

The breadth and depth of the McMichael's permanent collection continued to grow in 2024–25 with 143 artworks acquired during this period. These acquisitions are vital to ensuring the quality of the Collection for current audiences and closing identified gaps in the Collection, contributing to the relevance of the Collection for future generations.

**Please see Appendix A.**

## Programs, Creative Learning, and Special Events

Fiscal 2024-2025 was another excellent year for school, public, special, and accessible programs, with record participation across multiple streams. While we continued to offer virtual programming, notably through our partnership with Connected North and livestreamed public tours, in-person programs delivered on-site and in classrooms predominated during this period.

This fiscal year also saw the deepening of strategic partnerships with school boards, community groups, and educational organizations. Notable collaborations included the Equity, Anti-Racism and Anti-Oppression Committee of the Toronto District School Board and the Indigenous Education, Equity and Community Relations Committee of the Toronto District Catholic School Board. We also expanded our work with accessible programming partners, including Autism Ontario and Alzheimer's Society of Ontario, and developed new relationships with community-based organizations such as Vaughan Public Libraries.

Thanks to generous support from corporate sponsors and government grants at the provincial and federal levels, the department launched several new initiatives. The department was able to increase

the enrolment of Indigenous and French-speaking staff, revitalise French-language training, and offer a series of free admission Bilingual Family Sundays and French-language Matinées francophones.

Among this year's highlights was the launch of a new Signature Studio program created in collaboration with Moridja Kitenge Banza, a Congolese-born francophone artist. Place Topographies: Explore, Design, Create is a bilingual, mixed-media workshop designed for high school students that encourages critical thinking about the use of natural resources. This studio is also available to northern communities through the Connected North network.

In addition, the McMichael continued to expand its focus on wellness and mental health. Starting with Slow Art Day and Art & Wellness workshops in the spring, the department offered a range of inclusive programs for participants of all ages and abilities. These included the ARTWELL program, designed for individuals living with dementia; Living with Art, for young adults living with disabilities; and *Create, Connect, Collaborate*, an accessible family program.

## **1. School Programs**

While school program attendance rose significantly in 2024–2025, many schools continued to face financial constraints—particularly regarding transportation costs—which led to some last-minute cancellations and increased requests for discounted or waived admission fees. In response, we maintained our commitment to accessibility by working with schools on a case-by-case basis, particularly those in low-income communities, and offering a 30% discount on program fees when needed.

To further reduce barriers to participation, the McMichael continued to deliver Art2Go Outreach programs, bringing our Signature Studios and skilled Educators directly into classrooms, which alleviates the cost of bussing. While virtual programming remained available, in-person visits to the McMichael—especially those involving gallery and outdoor experiences—continued to be the preferred option for schools whenever possible.

Regular In-Person School Programs Total Attendance: 34,092 students  
Total Schools: 255

### **Footprints for our Future**

Offered in partnership with Outdoor Education at the York Region District School Board, Footprints for Our Future is an outdoor education program that investigates the impact of humans on the environment through the lenses of scientific inquiry and Indigenous Traditional Knowledge. Targeting Grade 7 students, the program seeks to empower students to become active community leaders and advocates for environmental sustainability. These interdisciplinary learning experiences, which bring together environmental sciences, social studies, and art, allow students to re-examine their place in the natural world from broad bio-physical, cultural, and spiritual perspectives.

The program has two components: a field trip to the McMichael and a studio program offered at students' schools over two days of programming.

Total attendance onsite at the McMichael: 2,196 students  
Art2Go program: 1,023 students  
Total Schools: 18

## **Connected North**

The Creative Learning department continues to collaborate with TakingITGlobal and Connected North. All programs are offered at a junior and intermediate level in French or English. To maintain accessibility within all our programs for Connected North, each session is designed to be completed with basic items found in the classroom, such as pencil crayons and paper.

Total Attendance: 111 students

Total Reservations: 8

## **Teachers' Communication & Events**

In fiscal 2024–25, the department deepened its engagement with educators through a variety of targeted initiatives. We maintained regular dialogue with school board consultants and hosted two in-person events, welcoming a total of 40 teachers to the McMichael. Additionally, six editions of our Ed-Flash newsletter were distributed throughout the year, providing timely updates on programs, resources, and opportunities for professional development.

### **2. Special Creative Learning Projects**

*Offered at no cost to target communities.*

#### **VOICES (Visual Outreach Initiative Creating Empowered Students)**

Developed to serve marginalised and racialized communities, this leadership program is offered in the Toronto District School Board's Model schools and the York Region District School Board's Performance Plus schools. Over six consecutive weekly sessions, students engage in meaningful conversations inspired by artworks at the McMichael and learn how to creatively articulate their opinions and beliefs through studio-based activities.

Total Attendance: 343 VOICES students attended the entire program; 694 students attended the final week of the program (peer mentorship component).

#### **Spring 2024 Session**

Spring 2024 included two sessions of the VOICES program, engaging eight Model schools in the Toronto District School Board. 215 students participated in the entire six weeks of the program, which featured two guest artists: Eklipz, a.k.a. Leon Robinson, a graffiti artist from Hamilton, and Atkiya Raisa, a Bangladeshi artist and recent OCAD graduate. Eklipz led students through a spray-painting workshop, and Atkiya led students through a paper marbling workshop in the schools. The final peer mentorship week was delivered in schools and welcomed 407 students.

#### **Winter 2025 Session**

The Winter Session engaged 128 students from two Performance Plus schools in the York Region District School Board. Similar to the TDSB's Spring Session, the program was offered at the McMichael and in schools. During this session, the McMichael hosted one guest artist, Moises Frank, also known as Brother Moises, a graffiti and mural artist from Toronto, who led students through a workshop where they explored their identity by creating their names in a graffiti style. The final week of the program, in schools, reached 287 students.

### **3. Accessible Programs**

#### **Living with Art**

*Living with Art* is an accessible studio-based program designed for young adults living with Autism Spectrum Disorder and/or other exceptionalities. The program provides participants with a supportive space to view and create art, develop life skills in a public setting, and foster social connections in a safe and inclusive environment.

Following a successful launch in fiscal 2024, the program continued to thrive in 2025, driven by strong demand. Three 6-week Sunday sessions were offered throughout the year, complemented by three special social celebrations. The program saw high levels of engagement from returning participants, many of whom eagerly anticipate each new session.

Total attendance for individual registrations: 260

In addition to the Sunday sessions for individuals, *Living with Art* was expanded to accommodate group bookings, allowing community organizations and school groups to access the program during the week. A total of 202 participants from community and school groups participated in the program.

#### **Connect, Create, Collaborate: McMichael Family Accessible Program**

Offered in partnership with Autism Ontario, *Connect, Create, Collaborate* is a series of family-oriented, accessible art-making workshops developed for young artists (ages 7–17) living with Autism Spectrum Disorder and their siblings.

Each two-hour workshop, led by experienced McMichael Educators, combines explorations of the natural world with studio art activities. The program offers participants the opportunity to create art at their own pace while enjoying social interaction in a safe and inclusive environment.

In fiscal 2025, the program held four workshops.

Total Attendance: 60 participants

#### **ARTWELL Accessible Program for Individuals Living with Dementia**

Originally developed in partnership with the Alzheimer's Society of York Region, ARTWELL began as an outreach program serving day centres across the region. In 2024, the program was redeveloped and brought on-site to the McMichael, where it is now offered monthly and includes both participants and their caregivers.

*ARTWELL* is a series of interactive art-making sessions that support emotional connections, encourage memory recall, experimentation, and gentle social interaction among individuals living with dementia. The goal of the program is to reduce isolation and instill a sense of purpose while providing a memorable cultural experience and an opportunity to strengthen bonds between participants and caregivers.

Each two-hour session is offered monthly and is facilitated by two McMichael Educators and up to two volunteers. In fiscal 2025, the program led seven sessions from September to March.

Total Attendance: 91 individuals

#### **4. ArtVenture Programs**

Specifically designed for children, youth, and teens, McMichael’s ArtVenture programs offer an introduction to a wide variety of art mediums, themes, and styles, encouraging skill development and visual literacy, and fostering an appreciation for the art of Canada.

##### **ArtVenture Camps**

ArtVenture Camp is a full-day camp for children 5 to 15 years old. Each session combines in-gallery art viewing with outdoor activities and artmaking in the studio. The well-trained staff of instructors, assistants, and volunteers implement Canadian art-inspired lesson plans that align with current exhibitions at the McMichael.

Each camp session introduces a different art medium, allowing campers to develop new skills, explore diverse techniques, and express themselves creatively. Classes are offered as weekly sessions from 9:00 a.m. to 5:00 p.m., Monday through Friday.

##### **Summer Camp**

In summer 2024, the McMichael offered eight consecutive weeks of ArtVenture Camp from July 3 to August 25. Each week featured a special guest visit, providing campers an opportunity to enjoy workshops led by visual artists, curators, and environmentalists in addition to daily gallery visits and art activities in the studio.

Total Number of Campers: 470

##### **Winter Break Camp**

Two sessions of Winter Break Camp were offered from December 30, 2024, to January 3, 2025.

Total Number of Campers: 57

##### **March Break Camp**

Offered from March 10 to 14, 2025. The program offered two full-day sessions for children aged 5 to 12 and two mini-camps for campers aged 4 to 6 years old.

Total Number of Campers: 54

##### **Saturday at the McMichael (SAM), Children’s Art Classes**

SAM classes are an 8-week program for children ages 5-12 during the school year. The class nurtures creative exploration of art mediums and skill development, while cultivating art appreciation through guided viewing activities in the gallery. In response to the growing interest, afternoon classes were introduced in addition to the morning program in fiscal 2025.

Total Number of Students: 115

#### **5. Family & Community Programs**

In fiscal 2024-25, the outstanding success of monthly Free Family Sundays continued to attract younger and more diverse audiences to the gallery. In F2025, the McMichael introduced Bilingual Family Sundays to offer equitable access to Ontario’s francophone community.

## **Family Sundays**

Free admission Sundays with programming from 11 am to 4 pm.

Each Free Family Sunday is programmed around a theme and includes activities such as indoor and outdoor tours, storytelling, drop-in artmaking workshops, theatre, movement, and musical performances.

Total Attendance: 10,509

- April 21, 2024, Earth Day Alert
- May 19, 2024, Abstract Imagination
- June 17, 2024, Friendship & Adventure Day (Bilingual)
- July 21, 2024, Quand on chante! When We Sing! (Bilingual)
- August 18, 2024, Yawatsira' Sunday (Bilingual)
- September 15, 2024, Carnival of the Animals, Le carnaval des animaux (Bilingual)
- October 20, 2024, Harvest Festival
- November 17, 2024, Art and All that Jazz
- December 15, 2024, Let's Celebrate!
- January 19, 2025, African Carnival (Bilingual)
- February 17, 2025, Stories to Light Up Winter (Bilingual)
- March 16, 2025, Worlds on Paper

## **Additional Family Programming**

*Free with admission.*

### **Drop-in Family Storytelling Tours, Age 5 +**

Offered in both English and French. December 30, 2024, to January 3, 2025; March 11 to 14, 2025

Total Attendance: 120

## **6. Community Programs, Partnerships & Events**

*Free with admission or at the partner venue.*

### **April 5, 2024, Slow Art Day**

Held in conjunction with International Slow Art Day, this program encouraged meaningful engagement with art through the practice of “slow looking” and silent sketching.

### **May 6, 2024, Tree Planting Day**

Led by arborist Robert Lipscombe, 62 Grade 4 students from Kleinburg Public School planted trees on the McMichael grounds. Students and staff attended a ceremony led by Elder Shelley Charles at the Minokamik Garden to start the day, assisted by members of the McMichael Volunteer Committee, the Kleinburg Old Boys Club, and former MP Deb Schulte.

### **March 16, 2025, World on Paper, Drawings from Kinngait, Community Celebration**

Taking advantage of the groundbreaking exhibition of archival drawings from the community of Kinngait (formerly Cape Dorset) in Nunuvut, the McMichael invited local Tungasavvingat Inuit community

members to the gallery. Artist Angela Aula and storyteller Maika Harper led programming. 42 community members attended the event and enjoyed a private curatorial tour by exhibition curator Emily Laurent Henderson.

### **Community Partnerships**

The McMichael collaborates with several local community organizations, including Vaughan Public Libraries and the Toronto and Region Conservation Authority.

#### **Vaughan Public Libraries—Vibe & Create Series for Young Adults**

Pierre Berton Branch

April 17, 2024 – Doodle Gratitude Journaling

May 15, 2024 – Meditative Watercolour Doodle

Vellore Woods Branch

October 16, 2024 – Mindful Doodling

November 20, 2024 – Mindful Journaling

December 18, 2024 – Meditative Watercolour Painting

Summer Teen Bookmark Design Competition

#### **Toronto and Region Conservation Authorities (TRCA) Partnership**

En Plein Air Camp Session

August 13 and 14, 2024

As in years past, the McMichael exchanged services with the TRCA children's programs team within the ArtVenture Summer Camp. During the sixth session, TRCA staff led an information session and activities around pollination. In return, McMichael staff joined their campers over two days, on August 13 and 14, to run en plein air painting sessions, working with 180 TRCA campers.

#### **Vaughan International Music Festival**

Saturday, August 24, 2024

The McMichael participated in the Vaughan International Music Festival with an outreach table that allowed festivalgoers to stop by and learn more about the gallery, as well as discover upcoming exhibitions and programs.

### **Community Exhibitions**

*Displayed in the Community Gallery.*

*Views from Pine Cottage, Adult Art Classes Showcase*

July to November 2024

*Views from Pine Cottage* is a juried exhibition showcasing student artwork in oil, acrylic, pastel, and watercolour created by participants in studio and master classes taught by artists David McEown, Dominik Modlinski, Lydia Panart, Judy Sherman, and Andrew Sookrah in the McMichael's Pine Cottage. Twenty-three artists participated.

En Plein Air 2024, Annual Community Competition

Competition: August to September 2024

Exhibition: April 2025 – ongoing

The McMichael’s annual En Plein Air community competition welcomed more than 90 artists—including children and youth—to create artwork outdoors on the gallery’s scenic grounds. Thirty-two outstanding pieces were selected by a jury for inclusion in a special exhibition in April 2025, which celebrated the artists’ unique interpretations of the landscape.

## **7. Adult Programs**

### **Adult Art Classes**

A variety of virtual and in-person art classes were offered for adults, featuring popular returning instructors Andrew Sookrah, Judy Sherman, and David McEown, as well as new instructors Dominik Modlinski and Lydia Panart. The department also introduced a successful series of Artful Yoga classes to promote community wellness and mental health.

#### **Virtual Art Classes**

Total Number of Programs: 4 | Total Number of Sessions: 24  
Total Number of Participants: 46

#### **In-Person Art Classes**

Total Number of Programs: 9 | Total Number of Sessions: 26  
Total Number of Participants: 127

#### **Sunday Sip & Create Art Classes**

Total Number of Programs: 12 | Total Number of Sessions: 20  
Total Number of Participants: 317

#### **Artful Yoga**

Total Number of Programs: 7 | Total Number of Sessions: 46  
Total Number of Participants: 1,208

#### **Forest Therapy**

Total Number of Programs: 1 | Total Number of Sessions: 4  
Total Number of Participants: 58

#### **Art & Wellness Retreat**

Total Number of Programs: 2 | Total Number of Sessions: 2  
Total Number of Participants: 30

### **Virtual Curatorial Talks**

*Free with registration.*

July 17, 2024, *Le Fleuve des rêves: L'impressionnisme et La Saint-Laurent*  
Curatorial talk in French with exhibition guest curator Anne-Marie Bouchard. Hosted by Deputy Chief Curator Jennifer Withrow.

Total Attendance: 79

## **Curatorial & Artist Talks**

*Free with admission and registration.*

Total Attendance: 1,206

April 14, 2024, J.E.H. MacDonald Up Close: The Artist's Materials and Techniques  
Curatorial talk with McMichael conservator Alison Douglas and Kate Helwig, Senior Conservation Scientist, Canadian Conservation Institute.

April 28, 2024, Canadian Art Hop Curator-led Tours  
With McMichael curators Emily Laurent Henderson and John Geoghegan.

May 11, 2024, People of the Watershed: Photographs by John Macfie  
Curatorial talk with exhibition guest curator Paul Seesequasis and McMichael associate curator Emily Laurent Henderson.

May 25, 2025, Jackson's Wars: A.Y. Jackson Before the Group of Seven  
Curatorial talk with exhibition guest curator Douglas Hunter.

June 23, 2024, River of Dreams: Impressionism on the St Lawrence  
Curatorial talk with exhibition guest curator Anne-Marie Bouchard.

August 14 & November 13, 2024, Robert Pilot & River of Dreams: Impressionism on the St Lawrence  
Curator's Walk & Talk with associate curator John Geoghegan.

September 24, 2024, Caroline Monnet: Pizandawatc/The One Who Listens/Celui qui écoute  
Curator's Walk & Talk with guest curator Mona Filip.

November 24, 2024, James Wilson Morrice in North Africa  
Curatorial talk with Katerina Atanassova, Senior Curator of Canadian Art, National Gallery of Canada.

December 8, 2024, John Scott: Firestorm  
Curatorial talk with guest curator John O'Brian and executive director Sarah Milroy.

January 26, 2025, Clarence Gagnon: Maria Chapdelaine  
Curatorial talk with associate curator John Geoghegan.

February 9, 2025, Derek Sullivan: Field Notes  
Curatorial talk with artist Derek Sullivan and associate curator John Geoghegan.

March 9, 2025, Worlds on Paper: Drawings from Kinngait  
Curatorial talk with exhibition curator Emily Laurent Henderson and associate curator John Geoghegan.

## **Matinées Francophones**

*Free with admission and registration.*

Total Attendance: 38

October 19, 2024, Caroline Monnet: Pizandawatc/The One Who Listens/Celui qui écoute, with guest curator Mona Filip

December 14, 2024, Clarence Gagnon's Maria Chapdelaine with Kim Magee

March 22, 2025, Mondes sur papier : Dessins de Kinngait with Emma Ducharme

## Concerts

Total Attendance: 477

Tafelmusik: Chamber Music Series

- June 23, 2024, Midsummer Follies
- October 4, 2024, A Musical Menagerie
- January 24, 2025, In Stile Moderno
- March 23, 2025, Solo: A Violinist Journey

February 14, 2025, Visages de L'amour with Mezzo-soprano Julie Nesrallah

## Teaching Artists Series: Process and Practice

- April 6, 2024, with David McEown
- September 14, 2024, with Andrew Sookrah
- November 23, 2024, with Dominik Modlinski

Total Registrants: 127

## PUBLIC TOURS

*Free with admission.*

In fiscal 2024-25, both virtual and in-person free public tours were conducted by McMichael's volunteer docents, highlighting the exhibitions on view. The tours were offered in two formats: McMichael Highlights, an overview of all exhibitions, and Spotlight Tours, focusing on specific exhibitions. French language public tours were introduced in August 2024.

A new livestreamed format, called Live from the McMichael, was introduced for virtual tours. Led by the Education team, these tours were streamed directly from the gallery spaces to virtual attendees.

Virtual Public Tours | Total Attendance: 406 guests

In-Person Public Tours | Total Attendance: 4,980 guests in English / 216 in French

## McMichael Digital and Social Media

The McMichael's social media strategy centres around creating compelling narratives that highlight exhibitions, the permanent collection, programs, and special events. The primary goal is to share Canadian art, art history, and artists with our audiences, encouraging people to attend exhibitions and events. By doing so, we aim to generate interest and engagement in our nation's historical and contemporary art.

## PLATFORM HIGHLIGHTS

### Facebook

The McMichael's Facebook account experienced a 5% year-over-year increase in followers. The platform averaged 6.78K monthly content interactions and reached approximately 236K users per month. Facebook remains our largest platform; however, Instagram is becoming increasingly competitive in

terms of monthly interactions and views. Image-based content featuring the Group of Seven and other early 20th-century Canadian artists continues to generate the highest levels of audience engagement.

### **Instagram**

Instagram saw significant success this year, with a 16% year-over-year increase in followers—exceeding our growth target and surpassing the 35K milestone. As our most actively engaged platform, Instagram averaged 8.8K monthly content interactions and reached an average of 286K users per month. Its visually driven format makes it the ideal platform for connecting with artists, gallerists, and institutional partners. The McMichael continued to prioritize Stories and Reels, which performed exceptionally well in terms of organic engagement.

### **X**

The McMichael’s X account experienced a decline in followers during F2025, reflecting broader platform-wide user fluctuations. The account averaged 419 monthly content interactions and 13.9K impressions per month. While audience growth and engagement remain limited, X continues to serve as a valuable communications channel for government relations and B2B outreach. The team will continue to monitor its effectiveness in the year ahead.

### **TikTok**

The McMichael communications team continues to experiment with video content on TikTok, aiming to engage Gen Z and millennial audiences. While still in the exploratory phase, the platform presents a promising opportunity to build awareness and foster deeper engagement with younger demographics through creative and educational short-form video. As the McMichael undertakes a brand refresh, the communications team will evaluate how to best move forward on this platform, which currently has 1,241 followers.

### **Threads**

In FY2025, the McMichael’s Threads account gained 1,791 followers for a total of 7,144, reflecting steady early-stage growth. The platform currently averages 4.5K monthly views and 244 content interactions. As Threads continues to evolve, it offers a low-barrier opportunity for community engagement, particularly around timely and conversational content.

### **LinkedIn**

LinkedIn remains the McMichael’s primary platform for business-to-business communications and talent recruitment. In FY2024–25, the account achieved an 11% engagement rate—well above industry benchmarks—fuelled by a highly interactive community. The platform averaged over 10K monthly impressions and added 920 new followers over the fiscal year for a total of 4,368.

### **YouTube**

YouTube is home to our long-form digital content, hosting the curatorial talks that our audiences love and have come to expect. This platform has 1,576 subscribers. Between April 1, 2024, and March 31, 2025, the McMichael:

- Uploaded 72 videos to the McMichael YouTube channel
- Received 45,787 views of its YouTube videos
- Saw 4,410 hours of its YouTube video content watched

The top four performing videos during this time were:

- Kent Monkman: Miss Chief Eagle Testikle: 4,245 views

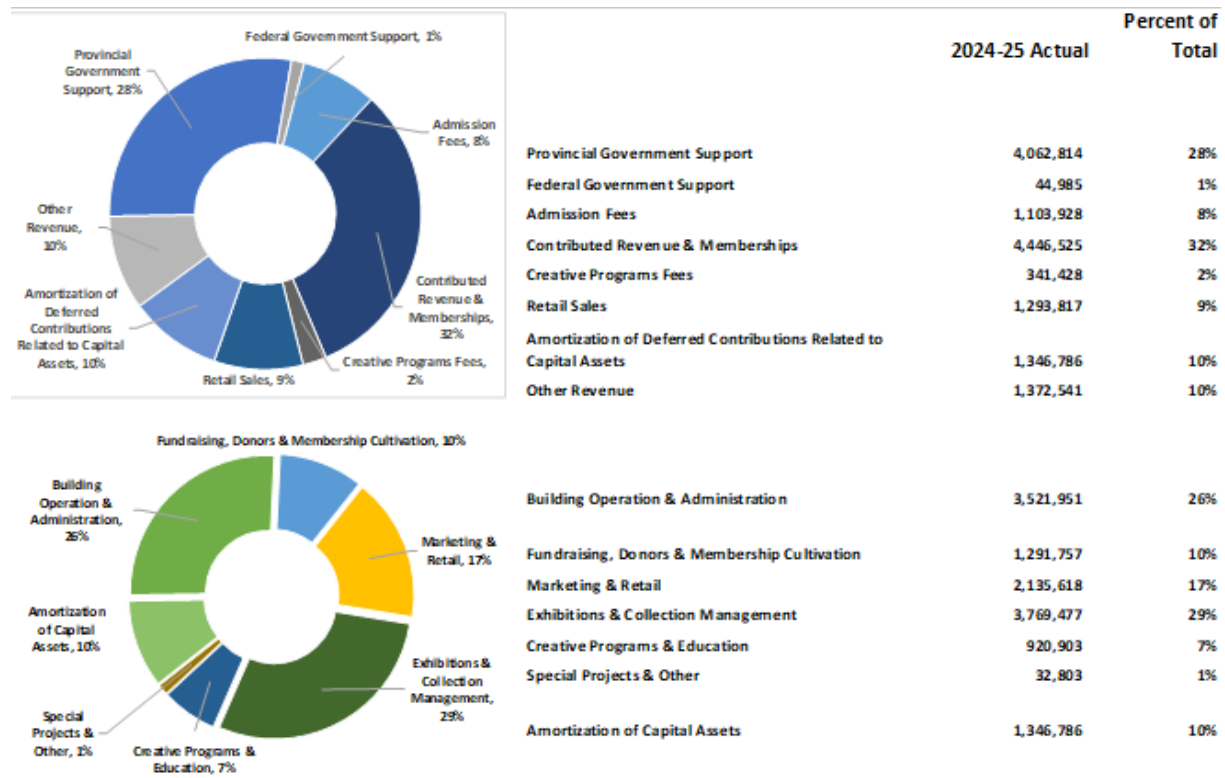
- Meryl McMaster: Edge of a Moment: 3,136 views
- Tom Thomson: North Star, Curatorial Talk: 2,499 views
- River of Dreams: Impressionism on the St. Lawrence, Curatorial Talk: 2,193

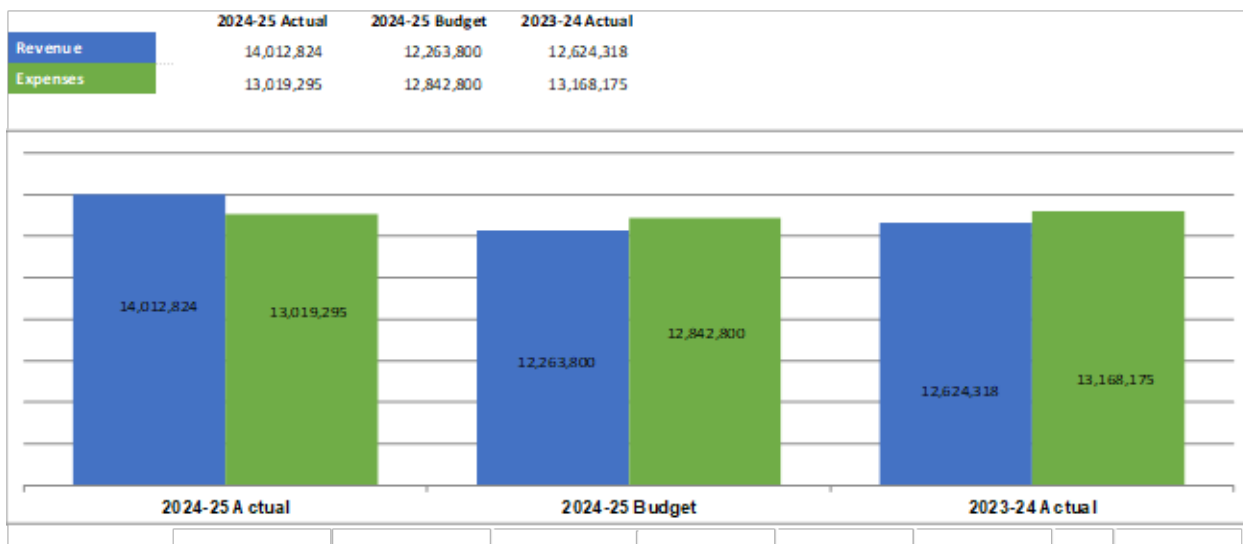
## ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE

The McMichael’s financial performance during fiscal 2024–25 reflects the organization’s diligent efforts to grow and diversify its revenue streams and efficiently manage its operations as it continues to distinguish itself within the sector and prepare for significant future investment.

Total attendance grew by 5% from what was already a recent record in the prior year. This remarkable performance and very robust fundraising events and activities, including a successful post-pandemic relaunch of the Annual Autumn Art Sale, demonstrates the success of the McMichael’s engagement with the community. In turn, this has resulted in self-generated revenues continuing to grow significantly, more than offsetting declines in funding from the federal government. Spending continued to be well controlled and non-amortization expenses declined from the previous year. All told, the organization’s commitment to prudent financial stewardship resulted in a surplus even prior to accounting for one-time provincial funding, far exceeding budget expectations. Including the one-time provincial funding, the McMichael recorded a surplus of \$993,529.

The McMichael maintains an effective system of internal controls and complies with applicable requirements to promote transparency and accountability, and seeks to manage operational, strategic, and financial risks to help ensure its business objectives.





## Key Metrics

	2024–25	2023–24	2022–23
<b>Visitors</b>			
<b>General</b>	79,663	81,162	62,217
<b>Adult Groups</b>	20,007	14,661	19,064
<b>School Groups</b>	35,199	31,904	20,770
<b>Virtual Tours/Programs Participants (all visitor categories)</b>	1,185	2,096	4,333
<b>Total</b>	136,054	129,823	106,384
<b>Membership</b>			
<b>Individual Members</b>	8,472	8,274	8,107
<b>Memberships</b>	5,590	5,229	5,139
<b>Exhibitions</b>			
<b>From the Collection</b>	3	3	3
<b>Special Exhibitions</b>	14	12	8
<b>Touring</b>	11	13	8
<b>Total</b>	17 (17 exhibitions were on-site at the McMichael; 4 touring exhibitions were on view at the McMichael in F25)	15 (15 exhibitions were on-site at the McMichael; 5 touring exhibitions were also on view at the McMichael in F24)	11 (on-site at the McMichael) (8 exhibitions from the McMichael toured, 5 of which were not on view at the McMichael in F23)
<b>Acquisitions</b>			
<b>Total</b>	143	287	329
<b>Conservation</b>			
<b>Major Treatments</b>	5	4	11
<b>Minor Treatments</b>	364	244	166

<b>Examinations</b>	1,827	1,820	1,793
<b>Collections Management</b>			
<b>Number of works receiving new images</b>	306	94	35 (Collection) 3,129 (Kinngait [Cape Dorset] Drawing Archive, on long-term loan to MCAC)
<b>Rehoused and/or inventoried</b>	100 new acquisitions housed; 341 permanent and Kinngait (Cape Dorset) collection works rotated in and out of in-house exhibitions; 76 works outgoing for, or returning from, loans or touring shows.	275 new acquisitions housed; 331 permanent and Cape Dorset collection works rotated in, and out of, in-house exhibitions; 191 works outgoing for, or returning from, loans or touring shows.	305 new acquisitions housed; 616 permanent and Cape Dorset collection works rotated in, and out of, in-house exhibitions; 53 works outgoing for, or returning from, loans or touring shows.
<b>Volunteers</b>			
<b>Volunteers—General</b>	40	39	34
<b>Volunteers—Docents</b>	20	20	20
<b>Volunteers—Youth team</b>	18	22	101
<b>Volunteers—Board of Trustees (including Directors-in-Training)</b>	12	19	17
<b>Volunteers—Foundation</b>	16	16	18
<b>Staff</b>			
<b>Full-time</b>	47	45	43
<b>Part-time</b>	81	73	72
<b>Total</b>	128	118	115
<b>FTE</b>	83	86.2	79.5
<b>Growth Rationale</b>	Overall growth has been driven by the need to meet increased workload in the curatorial department as an increasing number of exhibitions developed by the McMichael have gone on tour across North America. These touring exhibitions generate substantial revenue as outlined elsewhere in this report.		
<b>Executive FTE</b>	2	2	2
<b>Growth Rationale</b>	There has been no change in the number of executive FTEs		

# ANALYSIS OF PERFORMANCE MEASURES

The McMichael’s strategic objectives as stated in the 2024–25 business plan are as follows and are guided by the 2012 Strategic Plan and the Artistic Vision of 2016. What follows is a discussion of the specific outcome- and output-based performance measures that support each of these stated objectives.

The strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016 are:

- Promote the art of Canada;
- Consistently deliver an engaging and exceptional visitor experience;
- Become a centre for knowledge creation and sharing;
- Build a sustainable organization delivering outstanding performance; and
- Improve organizational capacity and performance.

The following performance measures correlate to the McMichael’s success in **promoting the art of Canada**:

Performance Measure	2024–25 Result	2024–25 Target	2023–24 Result
Total Attendance	136,054 (134,869 visitors and 1,185 virtual participants)	122,600 (119,600 visitors and 3,000 virtual participants)	129,823 (127,727 visitors and 2,096 virtual participants)
<p>Speaking to the quality of and interest in the gallery’s exhibitions and programs, total attendance was strong, growing by 5% over the prior year and exceeding target by 11%. Indeed, visitation continued to surpass numbers registered in the robust years immediately prior to the COVID-19 pandemic. The trend towards in-person attendance and away from virtual participation continued.</p>			
Number of followers and engagement across social media platforms	Facebook: 38,522 Instagram: 35,106 X: 25,416	Facebook: 36,500 Instagram: 30,000 X: 26,000	Facebook: 36,214 Instagram: 30,285 X: 26,099
<p><b>Facebook</b> In fiscal 2025, the McMichael’s Facebook account gained 2,307 new followers—a 5% year-over-year increase that exceeded our annual growth target. This strong performance reflects our strategic use of Facebook Business Suite, which allows us to retarget users who engage with shared content and convert them into page followers. This strategy will remain a focus in fiscal 2026.</p> <p><b>Instagram</b> The McMichael’s Instagram account saw significant growth in fiscal 2025, gaining 4,821 new followers—a 15% YOY increase that surpassed target. This growth is attributed to our increased focus on Reels and other video content, which has driven strong organic engagement.</p> <p><b>X</b> The McMichael’s X account experienced a net loss of 683 followers in fiscal 2025, a 2% YOY decline, aligning with broader trends of user attrition from the platform in response to political and structural changes.</p>			

The following performance measures reflect the McMichael’s ability to **consistently deliver an engaging and exceptional visitor experience:**

Performance Measure	2024–25 Result	2024–25 Target	2023–24 Result
Visitor Satisfaction	1,340 comments 97.6% positive	3,300 comments 98.5% positive	1,057 comments 97.6% positive
<p>Visitor satisfaction statistics continue to affirm that the McMichael delivers an exceptional visitor experience. While the overall number of visitor comments remains below target, there has been a modest year-over-year increase in feedback volume, accompanied by consistent satisfaction levels.</p> <p>The most common negative feedback came from visitors expecting to see a larger number of works by the Group of Seven and Tom Thomson. Additional concerns, though less frequent, related to gallery guide supervision and notices regarding temporary gallery or restaurant closures.</p> <p>Positive feedback highlighted strong curatorial and operational leadership, including praise for exhibitions featuring contemporary and diverse artists, engaging talks and programs, and the warm hospitality of staff across the site.</p>			
Membership Growth	50% retention 0.29% conversion	50% retention 0.25% conversion	48% retention 0.19% conversion
<p>Members continue to engage with the McMichael, and, as retention returned to its higher level, the membership growth target was increased during the year from 47% to 50%. The Development team works diligently to respond to member inquiries, which is reflected in significant revenue growth and increased member numbers. Members have embraced our online membership tool and continue to use it increasingly for new membership purchases and online renewals. Through various rejoin campaigns, lapsed members were encouraged to rejoin and continue their membership support.</p>			

The following numbers reflect the McMichael’s ability to serve as a centre for **knowledge creation and sharing for a wide range of audiences:**

- 34,092 students participated in on-site school programs, making curricular connections with the art of Canada, from 255 schools;
- 111 students in the remote North were served with virtual programs through Connected North
- 17 exhibitions were mounted at the McMichael, including three exhibitions of work from the permanent collection and 14 special exhibitions on Canadian art. 11 exhibitions, all curated by the McMichael, travelled to other venues;
- Six publications were produced on Canadian art;
- Free public gallery tours were offered throughout the year, covering every exhibition and serving 4,980 people in person in English and 216 in French; 406 people attended a virtual tour;
- 10,509 people visited on Free Family Sundays;
- 13 in-person curatorial and artist talks on Canadian art were given, featuring 11 artists, writers, curators, and scholars; 1,206 people attended these talks;
- A total of 143 acquisitions were made to the permanent collection of works of art with significance to all Canadians;

The following performance measures reflect the McMichael’s ability to build a **sustainable organization delivering outstanding performance**:

Performance Measure	2024–25 Result	2024–25 Target	2023–24 Result
Dollar-per-visitor revenue in the Gallery Shop	\$11.49	\$11.33	\$11.04
<p>The Gallery Shop experienced another year of strong sales, reaching \$919,227.97, exceeding the gross target of \$ 850,000.00. The <i>River of Dreams</i> catalogue saw impressive sales of more than 1,650 copies during the fiscal year. The implementation of a hand-held point-of-sale terminal introduced a new convenient payment option for the customer and staff experience at Art Toronto and in-house book signings, driving sales further.</p>			
Percentage of administrative and operational costs, compared to total operating costs	13%	14%	13%
<p>Administrative expenses and operational costs were kept to a minimum and accounted for 13 percent of all expenses, better than the 14 percent target.</p>			

The following measures reflect the McMichael’s ability to **improve organizational capacity and performance**:

Performance Measure	2024–25 Result	2024–2 Target	2023–24 Result
Staff Turnover	5.5% Annualized is 10%	7%	3.4% Annualized is 13.5
<p>Previously reported Staff turnover results were based on an average of each quarter. To keep in line with KPI norms, the number will be reported as an annual turnover going forward.</p> <p>Adjusted previous results:            F. 2021 annualized turnover would be 8.3% (not 4.5% quarterly average)            F.2022 annualized turnover would be 14.2% (not 4.2% quarterly average)            F.2023 annualized turnover would be 18.5% (not 4.5% quarterly average)            F.2024 annualized turnover would be 13.5% (not 3.4% quarterly average)</p> <p>F.2025 annualized turnover would be 10% (not 2.5% quarterly average forecast)</p> <p>Overall, turnover in F2025 was extremely low for the first 9 months of the fiscal year, increasing in the latter period. The increased turnover was attributable to the retirements of long-term staff.</p>			
Number of active volunteers, docents, and board members	121	190	116

While there was attrition among volunteers throughout the year due to individuals not being able to fulfill the required hours, there was a parallel increase in new volunteers joining and providing support.

Volunteer numbers held steady. The decrease shown is due to a more accurate count of youth volunteers, which is limited to those who completed volunteer hours in the fiscal year, rather than a total of interested youth or youth from previous years.

Number of volunteer hours contributed by volunteers and docents	10,427	9,000	9,183
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The increase in volunteer hours is attributed to the Volunteer Committee's organization of the volunteer-led Autumn Art Sale fundraiser, which generated \$55,500 for the McMichael Canadian Art Collection. Hours also increased due to a greater number of youths assisting with the summer and winter camps.

Volunteer placement opportunities – particularly in the Creative Learning and Public Programs department – were available for on-site and remote work, allowing for greater inclusion of volunteers from across the GTA.

## RISK EVENTS

In fiscal 2024-25, the McMichael continued to work closely with our colleagues at the Ministry to address the challenges of our aging building and site head-on. The Ministry's annual Repair and Renovation capital funding program provided significant funding for mitigating and managing the most serious risks, but challenges remain and are increasing.

## McMICHAEL APPOINTEES

Below are the names and appointment dates of the McMichael Board of Trustees and the McMichael Canadian Art Foundation Board. Appointees are not remunerated.

### Board of Trustees, McMichael Canadian Art Collection

	Q1 May 16, 2024	AGM June 20, 2024	Q2 Sept 19, 2024	Q3 Nov 21, 2024	Q4 Feb 20, 2025
Andy Pringle, Chair July 9, 2020 – July 8, 2026	X	✓	✓	✓	✓
Norma Kraay, Vice-Chair April 7, 2022 – April 6, 2025	✓	✓	✓	✓	✓
Drew Fagan July 23, 2020 – July 26, 2026	✓	✓	✓	✓	✓
Debra Fenwick June 25, 2020 – June 28, 2026		✓	✓	✓	✓
Robert (Timothy) Johnson December 9, 2021 – December 8, 2024	✓	✓	✓	X	X
Rand Lomas March 25, 2020 – May 17, 2026	✓	✓	✓	✓	✓
Le-Hoa Luong May 23, 2024 – May 22, 2027	Before appointment	✓	X	✓	X
Karen McCleave July 16, 2020 – July 26, 2026	✓	✓	✓	✓	✓
Michelle Meneley June 25, 2020 – June 28, 2026	✓	✓	✓	X	✓
Stacie Stanton June 1, 2023 – May 31, 2026	✓	✓	X	✓	✓
Leslie Whicher January 19, 2022 – January 18, 2025	✓	✓	✓	✓	Guest
Gillian Whitebread March 21, 2018 – July 24, 2027	✓	✓	✓	✓	✓
Sabrina Zuniga June 11, 2020 – June 10, 2026	✓	✓	✓	✓	Leave of absence

## McMichael Canadian Art Foundation Board

Andrew W. Dunn, Chair, June 2020 – June 2026  
Mark Bursey, Vice-chair, March 2014 – June 2025  
Paul Bailey, June 2023 – June 2026  
Laura Barclay, June 2020 – June 2026  
Andrea Boyd, June 2022 – June 2025  
Chris Bredt, June 2016 – June 2025  
Mira Goldfarb, June 2024 – June 2027  
Bonnie Rosenberg (Hurvitz), June 2018 – June 2024  
Carolyn Lipton, June 2024 – June 2027  
Paul Manias, March 2018 – June 2027  
Elizabeth Margles, June 2024 – June 2027  
Nathalie Mercure, June 2021 - June 2027  
Laura Mirabella, June 2020 – June 2026  
Fiona O'Brien, June 2021 – June 2024  
Patrick Pelliccione, June 2020 – June 2026  
Melanie Russell, June 2021- June 2024  
Carl Spiess, June 2017 – June 2026

## ANNUAL SUPPORTERS

### With Gratitude

The McMichael acknowledges the following supporters for their contributions made between April 1, 2024, and March 31, 2025. Their generosity makes it possible to connect audiences with art, artists, and artmaking through exhibitions that explore Canada from coast to coast to coast, and community-based programs that engage people of all ages and backgrounds. Thank you for helping to keep the McMichael an extraordinary place to experience.

### Government

Government of Ontario  
Ministry of Tourism, Culture and Gaming  
Ministry of Francophone Affairs  
Summer Experience Program  
Department of Canadian Heritage  
Young Canada Works  
Canada Summer Jobs – Employment and Social Development Canada  
City of Vaughan

### Corporations and Foundations

#### \$100,000+

Anonymous	McMichael Canadian Art Foundation
Clench House Foundation	Sobeys Inc.
D.R. Sobey Foundation	TD Bank Group
Hatch	The Rand Alexander Lomas Family Foundation

### **\$50,000 to \$99,999**

Bank of Montreal  
Bazil Developments Inc.  
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Firinn Investments Limited  
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Power Corporation of Canada  
RPIA  
The Thor E. and Nicole Eaton Family Charitable  
Foundation  
The Vered Foundation

### **\$25,000 to \$49,999**

The Cass Family Endowment Fund  
CIBC  
Heffel Gallery Limited  
Liberty Development Corporation  
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RBC Foundation  
RBC Wealth Management  
The City of Vaughan  
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### **\$10,000 to \$24,999**

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Zzen Group of Companies

### **\$5,000 to \$9,999**

Alan Klinkhoff Gallery  
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First Arts  
Gallery Gevik  
Erla Boyer and Doug Socha - Gallery Indigena -  
Stratford

Erla Boyer and Patti Socha - Gallery  
Indigena/Inukshuk - Vancouver  
Hariri Pontarini Architects  
Hogg, Shain & Scheck  
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K.M. Hunter Charitable Foundation  
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LiUNA Local 183  
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Cowley Abbott Fine Art  
Fazzari & Partners LLP Barrett Family  
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Chance Harbour Investments Limited  
Eric Klinkhoff Gallery  
Inuit Gallery of Vancouver  
Japan Foundation  
Nani & Austin Beutel Family Fund at the Jewish  
Foundation

Raymond James Canada Foundation - Roses and  
Rainbows  
Robert Kardosh Gallery  
Siemens Canada Limited  
Stafford Homes Ltd.  
Stewart McKelvey  
The Boiler Inspection & Insurance Co. of Canada  
The Muttart Foundation  
The Philip Smith Foundation  
The Primrose Charitable Foundation  
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### **\$100 to \$499**

Bradley Ertaskiran Gallery  
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Stephen Bulger Gallery  
The Paul Butler and Chris Black Foundation

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Ian Baird  
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Inger Bartlett  
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## AUDITED FINANCIAL STATEMENTS

Please see Appendix B.

## ACHIEVEMENTS FULFILLING EXPECTATIONS SET OUT IN AGENCY LETTER OF DIRECTION

### Ministry Letter of Direction to the McMichael

In response to the Letter of Direction from the Ministry of Tourism, Culture and Gaming, highlighted here are some of our key strategic directions from the Fiscal 2025 business plan:

#### General Directives

##### 1. Competitiveness, Sustainability and Expenditure Management

- Operating within the agency's financial allocations.
- Identifying and pursuing opportunities for revenue generation, efficiencies, and savings through innovative practices, and/or improved program sustainability.
- Complying with applicable direction related to accounting practices and supply chain centralization, including leveraging Supply Ontario's bulk purchasing arrangement and working with Supply Ontario on strategic procurement initiatives.
- Complying with realty interim measures for agency office space.
- Leverage and meet benchmarked outcomes for compensation strategies and directives.

#### *Response*

As noted above, the McMichael's financial performance during fiscal 2024–25 reflects the organization's diligent efforts to grow and diversify its revenue streams and efficiently manage its operations as it continues to distinguish itself within the sector and prepare for significant future investment.

Total attendance grew by 5% from what was already a recent record in the prior year. This remarkable performance, along with very robust fundraising events and activities, including a successful post-

pandemic relaunch of the Annual Autumn Art Sale, demonstrates the success of the McMichael's engagement with the community. In turn, this has resulted in self-generated revenues continuing to grow significantly, more than offsetting declines in funding from the federal government. Spending continued to be well-controlled, and non-amortization expenses declined compared to the previous year. All told, the organization's commitment to prudent financial stewardship resulted in a surplus, even before accounting for one-time provincial funding, which far exceeded budget expectations. Including the one-time provincial funding, the McMichael recorded a surplus of \$993,529.

We continue to work closely with Supply Ontario, particularly in marketing.

The realty interim measures do not apply to our building, which is a permanent location.

We benchmark compensation against comparable organizations in our sector and follow all Ministry directives.

## **2. Transparency and Accountability**

- Abiding by applicable government directives and policies and ensuring transparency and accountability in reporting.
- Adhering to accounting standards and practices, and responding to audit findings, where applicable.
- Identifying appropriate skills, knowledge, and experience needed to effectively support the board's role in agency governance and accountability, and providing the Minister with annual skills matrices to ensure boards have qualified appointees.
- Reviewing and updating agency KPIs annually to ensure efficiency, effectiveness, and sustainability.

### ***Response***

We work closely with the Ministry staff to ensure that we abide by all government directives and policies and adhere to accounting standards and practices.

The McMichael maintains an effective system of internal controls and complies with applicable requirements to promote transparency and accountability, and seeks to manage operational, strategic, and financial risks to help ensure its business objectives.

The Board of Trustees maintains an annual skills matrix to guide its recruitment.

KPIs are reviewed and updated annually (as reported above).

## **3. Risk Management**

- Developing and implementing an effective process for the identification, assessment, and mitigation of agency risks, including cybersecurity, and any future emergency risks.

### ***Response***

The risk register is a tool used by all governance committees and is regularly updated. We are aware of potential risks, particularly due to climate change, which is affecting our tree canopy and resulting in the loss of evergreens, in particular. Our planting plan is an example of how we are working proactively to respond to current and future risks.

Following the major IT network upgrade work undertaken in Fiscal 2023 and 2024, we have recently acquired cybersecurity insurance.

#### **4. Workforce/Labour Management**

- Optimizing your organizational capacity to support the best possible public service delivery, including redeploying resources to priority areas, where needed.
- Supporting the implementation of the Community Jobs Initiative (CJI) by identifying opportunities to relocate new or existing agencies to lower cost communities across Ontario (as per MBC Realty Directive, s. 5.4), as applicable.
- Aligning Human Resource and Accommodations strategies with OPS directives and policy.
- Adhering to TB/MBC labour and bargaining mandates.
- Prudently and efficiently managing operational funding and workforce size.

#### **Response**

We do not have a unionized workforce, nor does the CJI apply to our situation.

We continue to carefully manage our staffing levels, while acknowledging the need to recruit expertise, particularly in the curatorial area, as our touring and exhibition programs expand.

We have adhered to the budgeted increase in salaries, wages, and benefits costs at a moderate rate of 3.5%, reflecting anticipated statutory minimum wage increases and related effects, as well as the escalation in the cost of providing employee benefits and modest performance-related salary increases.

#### **5. Diversity and Inclusion**

- Developing and encouraging diversity and inclusion initiatives by promoting an equitable, inclusive, accessible, anti-racist and diverse workplace.
- Adopting an inclusion engagement process to ensure all voices are heard to inform policies and decision-making.

#### **Response**

Our IDEA (Inclusion, Diversity, Equity, and Accessibility) Committee continues to engage with various teams at the gallery to identify opportunities for improvement in these areas and ensure that all voices are heard. This group comprises both staff and volunteers at various levels of the organization, with input from multiple departments.

Within the Creative Learning and Programs department, notable collaborations included the Equity, Anti-Racism and Anti-Oppression Committee of the Toronto District School Board and the Indigenous Education, Equity and Community Relations Committee of the Toronto Catholic District School Board. We also expanded our work with accessible programming partners, including Autism Ontario and Alzheimer's Society of Ontario.

#### **6. Data Collection, Sharing and Use**

- Improving how the agency uses data in decision-making, information sharing and reporting, to inform outcome-based reporting and improve service delivery.
- Increasing data sharing with Supply Ontario when applicable regarding procurement spending and planning, contract arrangements and vendor relations to support data-driven decision-making.

### **Response**

We continue to seek to use data effectively in marketing, retail, exhibitions, education, and visitor services to enable us to make informed decisions in these areas. Our ATMS-integrated system, now in place for booking tickets, tours, events, school visits, and programs, makes data collection and analysis significantly more accessible and efficient.

Marketing maintains the primary relationship with Supply Ontario for vendor relations, as they are most reliant on data for analysis to determine where to allocate our marketing dollars.

### **7. Digital Delivery and Customer Service**

- Exploring and implementing digitization for online service delivery to ensure customer service standards are met.
- Using a variety of approaches or tools to ensure service delivery in all situations.

### **Response**

The McMichael's social media strategy centres around creating compelling narratives that highlight exhibitions, the permanent collection, programs, and special events. We are active on all major social media platforms and regularly monitor their impact; the analysis of these engagements is presented in this report.

The website has been under review this year, as it requires a major overhaul. That is planned to occur in the next fiscal year, with the goal of improving service delivery for visitors, whether they are seeking information on upcoming events and exhibitions, booking tickets for events and gallery visits, making a donation, joining as a member, or seeking to learn more about the gallery through reports, highlights, and other information.

### **Specific to the McMichael:**

- 1. Showcase Canadian and Indigenous art and increase access to the museum's collection in the gallery and through touring exhibitions.**

### **Response**

As the exhibition and touring programs in this Annual Report demonstrate, we strive to offer a range of exhibitions that reflect the diversity of Canadian art and experience. The permanent collection has been well represented in the gallery through the exhibitions *Conversations: Masterworks from the Collection*, *Worlds on Paper: Drawings from Kinngait*, and *Maria Chapdelaine*. The large and longstanding *Conversations* exhibition in particular ensures year-round and increased access to the museum's permanent collection, notably our outstanding holdings by the Group of Seven and their contemporaries. Fourteen special exhibitions shone a spotlight on specific regions of Canada, such as Cobalt, ON, and Quebec, while also enabling us to highlight the work of individual artists, including Marcel Dzama, Derek Sullivan, Caroline Monnet, and Moridja Kitenge Banza.

- 2. Continue to prioritize financial sustainability, including strategies that increase self-generated revenue.**

### **Response**

Touring exhibitions have been a significant new source of revenue over the past several years, and this trend continued in Fiscal 2025 with 11 exhibitions on tour throughout Canada and the United States.

Our partnership with Art Toronto, for which we are the host and beneficiary of the Opening Night fundraiser, continued in its second year.

**3. Continue to work with the Ministry to advance efforts related to capital repair and rehabilitation.**

***Response***

The Ministry of Tourism, Culture and Gaming's support for repairs and rehabilitation is critical to maintaining the aging infrastructure and ensuring the adaptability of the landscape to a changing climate in advance of significant capital renewal.

**4. Collaborate with industry stakeholders and other agencies and attractions to promote the growth of the tourism industry in Ontario.**

***Response***

The McMichael continues to participate in a wide network of other agencies and attractions, including the following:

- Central Counties Tourism
- Kleinburg BIA
- Tourism Vaughan Corporation
- York Region Arts Council
- Vaughan Attractions Council
- Toronto Attractions Council
- Tourism Industry Association of Ontario
- Destination Toronto
- Destination Ontario

## APPENDIX A: ACQUISITIONS TO THE PERMANENT COLLECTION

### **Barry Ace (born 1958)**

*COVID 19 Suite* 2020

photo transfer, electronic components and glass beads on paper, 18 pieces

each: 34.9 × 27 cm (13 3/4 × 10 5/8 in.)

Purchased with the generous assistance of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2024.13.A .R

*How can you expect me to reconcile, when I know the truth?* 2018

wood, hemp rope, metal, found vintage fabric doll, linen, organza, bronze screen, electronic components, glass beads, deer hide, cotton thread, vinyl

284.5 × 271.8 × 134.6 cm (112 × 107 × 53 in.)

Gift of the artist

2024.15.A H

Marjorie Agluvak (1941–2010)

*untitled* 1997

duffel, felt, embroidery floss

134.6 × 175.3 cm (53 × 69 in.)

Gift of Allan Cosman

2025.9

Stephen Andrews (born 1956)

*Porthole* 2003

crayon rubbing on parchment

52.1 × 40.6 cm (20 1/2 × 16 in.)

Gift of Stephen B. Smart

2024.48.5

### **Sara Angelucci (born 1962)**

*September 21 (Burdock, Wild Strawberries)* 2020

inkjet print on Kodak premium luster on aluminum on archival paper flush mounted to Aluminum Composite Panel

118.8 × 85.3 cm (46 3/4 × 33 9/16 in.)

*Sightings (Ivorybilled Woodpecker)* 2015

4 wooden Singer sewing machine cabinets, 3D printed bird

height of sculpture: 289.6 cm (114 in.)

*A Mourning Chorus* 2014

7 channel audio installation

Gifts of the artist

2024.39.1-3

### **Shuinai Ashoona (born 1961)**

*Nascopie* 2001-2002

coloured pencil and ink on paper

38.1 × 50.8 cm (15 × 20 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation  
2024.22.5

**Sonny Assu (born 1975)**

*Longing #4* 2011

found cedar and brass

33 × 40.6 × 22.9 cm (13 × 16 × 9 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2025.3

**Darcie Bernhardt**

*Laundry Day in Husky Lakes* 2024

oil and glue on canvas

122.5 × 152.9 cm (48 1/4 × 60 3/16 in.)

Purchased with the generous support of the Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2024.41

**Valérie Blass (born 1967)**

*Barbeque liquide* 2024

driftwood, natural resin and dry pigments, paper bag, copper sheet, oak, epoxy, found ceramic kiln brick

166.4 × 47 × 17.8 cm (65 1/2 × 18 1/2 × 7 in.)

Purchased with the support of the Edith and Kennethea Dunn Fund for Canadian Women Artists

2024.45.A E

**Lori Blondeau (born 1964)**

*Lonely Surfer Squaw* 1997

Duratrans on lightbox

ed. 3/3

129.5 × 96.5 × 3.2 cm (51 × 38 × 1 1/4 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2024.28

**Zoe Ann Cardinal Cire (Metis/Beaver Lake Cree, born 1998)**

*Syrup* 2023

oil, Czech seed beads, caribou hair, grommets on tarp

243.8 × 304.8 cm (96 × 120 in.)

Purchased with the generous support of Susie and Vahan Kololian

2025.7

**Dana Claxton (born 1959)**

*Stones 1*

*Stones 2*

*Stones 3*

2000, printed 2021

inkjet prints on paper

ed. 1/6

101.6 × 152.4 cm (40 × 60 in.) each

Gifts of the artist  
2024.16.1-3

**Chris Cran (born 1949)**

*Green Screen #2* 1996  
oil and acrylic on canvas  
213.4 × 152.4 cm (84 × 60 in.)  
Gift of Sydney and William R. Pieschel, QC  
2024.23.4

**Greg Curnoe (1936–1992)**

*For Eliz, Hugh, Murray & Marsden* 1964 1966  
alkyd, oil, cloth, with found commercial sign (sand, oil and bronzine paint on sheet metal wrapped on wood, nails)  
124.2 × 91 × 51.4 cm (48 7/8 × 35 13/16 × 20 1/4 in.)  
Gift of Sheila Curnoe  
2024.47

**Maura Doyle (born 1973)**

*Beaver Sampler* 2009  
pencil, gouache, ink on paper  
35.6 × 27.9 cm (14 × 11 in.)  
Gift of Stephen B. Smart  
2024.48.1

**First Nation**

*Beaded Gauntlets* late 19th century  
glass beads, hide  
39 × 25 × 2 cm (15 3/8 × 9 13/16 × 13/16 in.) each gauntlet  
Gift of Stephen B. Smart  
2024.17.A B

**First Nation**

*Moss Bag*  
animal hide, thread  
36 × 15 cm (14 3/16 × 5 7/8 in.)  
Gift of Stephen B. Smart  
2024.48.10

**Great Lakes First Nation**

*Shirt and breech cloth* 20th century  
fabric/hide, beads, thread  
mount/stand: 101 × 61.5 × 12.5 cm  
Gift of Stephen B. Smart  
2024.48.11

**L.L. FitzGerald (1890–1956)**

*The Barn* c.1930  
oil on canvas laid on board  
29.8 × 36.2 cm (11 3/4 × 14 1/4 in.)  
Purchased by the McMichael Canadian Art Foundation with funds from the Robert McMichael Memorial Art Fund

2025.1

**Sky Glabush (born 1970)**

*Starry Night* 2009

oil on canvas

195.6 × 243.8 cm (77 × 96 in.)

Purchase

2024.12

**Pascal Grandmaison (born 1975)**

*Les champs magnétiques* 2023 2024

inkjet print on mounted on aluminum composite panel

228.6 × 157.5 cm (90 × 62 in.)

Purchased with the support of the Demetriou Art Group

2024.44

**Lawren S. Harris (1885–1970)**

*Mount Lefroy* c.1929

graphite on paper

19.3 × 25.2 cm

Purchased by the McMichael Canadian Art Foundation with funds from the Robert McMichael Memorial Art Fund

2024.24

**Susanna Heller (1956–2021)**

*Emigration Harbor* 2016

oil on canvas with collage tape, glued oil and oil on fabric on canvas

139.7 × 203.2 cm (55 × 80 in.)

Gift of Sydney and William R. Pieschel, QC

2024.23.3

**Edwin Holgate (1892–1977)**

*Still Life* 1920s or 1930s

oil on canvas

45.7 × 38.1 cm (18 × 15 in.)

Purchased by the McMichael Canadian Art Foundation with funds from the Robert McMichael Memorial Art Fund

2025.6

**Robert Houle (born 1947)**

*Looking North from Sandy Bay* c.2000

oil on canvas

25.3 × 76.1 × 3.8 cm (9 15/16 × 29 15/16 × 1 1/2 in.)

*Goyathlay* 2005

ink and collage on paper

44.5 × 33.5 cm (17 1/2 × 13 3/16 in.)

Gifts of Stephen B. Smart

2024.48.3-4

**Gershon Iskowitz (1921–1988)**

*Spring Landscape #1* 1967

oil on canvas  
132.7 × 102.4 cm (52 1/4 × 40 5/16 in.)  
Gift of Landauer family in memory of Michael Landauer, husband and father  
2024.20

**Anne Kahane (1924–2023)**

*Open Torso* 1971  
pine  
73.6 × 43.1 × 40.6 cm (29 × 16 15/16 × 16 in.)  
Gift of the Estate of Anne Kahane  
2024.30

**Dorothy Knowles (1927–2023)**

*Soft Bushes* 1988  
watercolour on paper  
27.9 × 38.1 cm (11 × 15 in.)  
  
*The Other Side of the Island* 1988  
watercolour on paper  
27.9 × 38.1 cm (11 × 15 in.)  
Gifts of Sydney and William R. Pieschel, QC  
2024.23.8-9

**Medrie MacPhee (born 1953)**

*Sad Sack* 2015  
oil and synthetic medium pile fur on canvas  
208.3 × 177.8 cm (82 × 70 in.)  
Gift of Duncan MacPhee  
2024.46

**Liz Magor (born 1948)**

*Gold Box* 2015  
polymerized gypsum, taxidermied bird, plastic  
17.1 × 45.1 × 8.9 cm (6 3/4 × 17 3/4 × 3 1/2 in.)  
Gift of Sydney and William R. Pieschel, QC  
2024.23.6

**Luanne Martineau (born 1970)**

*Poured Glass Windows* 2013  
archival paper, handmade paper, print media, archival glue and tape  
51.4 × 41.3 cm (20 1/4 × 16 1/4 in.)  
Gift of Sydney and William R. Pieschel, QC  
2024.23.7

**Doris McCarthy (1910–2010)**

*untitled*  
*untitled*  
2 watercolours on paper  
19.5 × 14 cm (7 11/16 × 5 1/2 in.) (sight)  
Gifts of Stephen B. Smart  
2024.48.9-10

**Scott McFarland (born 1975)**

*Cheltenham Badlands, Olde Base Line Rd, Caledon, Ontario* 2011

archival inkjet print on paper

A/P

111.8 × 293.4 cm (44 × 115 1/2 in.)

Purchased with the generous support of private donors

2024.27

*untitled #1 (Badlands)*

*untitled #2 (Badlands)*

*untitled #3 (Badlands)*

*untitled #4 (Badlands)*

*untitled #5 (Badlands)*

*untitled #6 (Badlands)*

2012

inkjet prints on paper

ed. 4/5

71.1 × 52.7 cm (28 × 20 3/4 in.)

Gifts of the artist

2024.34.1-6

**Ray Mead (1921–1998)**

*untitled* 1991

acrylic on canvas

91 × 132.2 cm (35 13/16 × 52 1/16 in.)

*Composition (Blue)* 1992

acrylic on canvas

132.3 × 91.7 cm (52 1/16 × 36 1/8 in.)

*Lagoon* 1995

acrylic on canvas

188.1 × 141.2 cm (74 1/16 × 55 9/16 in.)

*untitled* 1982

acrylic on canvas

152.4 × 184.5 cm (60 × 72 5/8 in.)

image: 137.8 × 167.6 cm (54 1/4 × 66 in.)

*untitled* 1985

acrylic on paper 54.5 × 74.4 cm (21 7/16 × 29 5/16 in.)

*untitled* 1985

acrylic and newspaper collage on paper

58.3 × 73.7 cm (22 15/16 × 29 in.)

*untitled* 1995

acrylic, chalk and possibly oil on paper on paper

100.3 × 70.6 cm (39 1/2 × 27 13/16 in.)

*untitled* 1990

acrylic and possibly oil on paper on paper

70.3 × 100.3 cm (27 11/16 × 39 1/2 in.)

*untitled* 1990

acrylic and graphite on paper

70.4 × 100.2 cm (27 11/16 × 39 7/16 in.)

*untitled* 1986

pen, ink and brushed ink on paper

35.5 × 43 cm (14 × 16 15/16 in.)

*untitled* 1996

acrylic on paper

69.9 × 100 cm (27 1/2 × 39 3/8 in.)

*untitled* 1996

acrylic on paper

70 × 100.1 cm (27 9/16 × 39 7/16 in.)

*untitled* 1994

acrylic on paper

30.5 × 40.5 cm (12 × 15 15/16 in.)

*untitled* 1994

acrylic on paper

30.5 × 40.5 cm (12 × 15 15/16 in.)

*untitled* 1997

acrylic on paper

48.1 × 63.5 cm (18 15/16 × 25 in.)

*untitled*

acrylic and graphite particulate on paper

65 × 50 cm (25 9/16 × 19 11/16 in.)

*untitled*

acrylic on paper

63.5 × 48.6 cm (25 × 19 1/8 in.)

*untitled*

acrylic on paper

48.3 × 62.1 cm (19 × 24 7/16 in.)

*untitled* 1961 1964

acrylic on paper

62 × 47.9 cm (24 7/16 × 18 7/8 in.)

*untitled*

acrylic on paper

50.4 × 64.8 cm (19 13/16 × 25 1/2 in.)

*untitled*

acrylic on paper

50.4 × 65.1 cm (19 13/16 × 25 5/8 in.)

*untitled* 1986  
graphite over acrylic and metallic acrylic on paper  
61 × 46 cm (24 × 18 1/8 in.)

*untitled* 1987  
acrylic on paper  
76 × 56.3 cm (29 15/16 × 22 3/16 in.)

*untitled*  
acrylic on paper  
60.6 × 45.2 cm (23 7/8 × 17 13/16 in.)

*untitled* 1994  
acrylic on paper  
30.4 × 40.6 cm (11 15/16 × 16 in.)

*untitled* 1994  
acrylic on paper  
40.6 × 30.5 cm (16 × 12 in.)

*untitled* 1994  
acrylic on paper  
40.5 × 30.5 cm (15 15/16 × 12 in.)

*untitled* 1986  
acrylic on paper  
76 × 55.6 cm (29 15/16 × 21 7/8 in.)

*untitled* 1987  
white, black and orange oil pastel over acrylic on paper  
82 × 101.5 × 0.1 cm (32 5/16 × 39 15/16 × 1/16 in.)

*untitled* 1986  
acrylic on paper  
55.7 × 76 cm (21 15/16 × 29 15/16 in.)

*untitled* 1986  
charcoal, oil pastel, metallic acrylic and acrylic on paper  
61.5 × 97.7 cm (24 3/16 × 38 7/16 in.)

*untitled* 1986  
acrylic on paper  
56 × 76 cm (22 1/16 × 29 15/16 in.)

*untitled* 1986  
acrylic on paper  
55 × 76 cm (21 5/8 × 29 15/16 in.)

*untitled* 1991  
acrylic on paper  
48.3 × 63.5 cm (19 × 25 in.)

*untitled* 1988  
acrylic on paper

81.9 × 102 cm (32 1/4 × 40 3/16 in.)

*untitled* 1988

acrylic on paper

81.9 × 101.6 cm (32 1/4 × 40 in.)

*untitled* 1986

acrylic over pen and ink on paper

43 × 35.5 cm (16 15/16 × 14 in.)

*untitled* 1986

metallic acrylic and acrylic on paper

61 × 46 cm (24 × 18 1/8 in.)

*untitled* 1991

acrylic on paper

63.5 × 48 cm (25 × 18 7/8 in.)

*untitled*

acrylic on paper

61 × 45.7 cm (24 × 18 in.)

*untitled* 1986

acrylic on paper

43 × 35.5 cm (16 15/16 × 14 in.)

*untitled* 1986

acrylic on paper

43 × 35.5 cm (16 15/16 × 14 in.)

*untitled* 1986

acrylic over pen and ink on paper

43 × 35.5 cm (16 15/16 × 14 in.)

*untitled* 1986

acrylic on paper

45.3 × 60.6 cm (17 13/16 × 23 7/8 in.)

*untitled* 1985

acrylic on paper

43 × 35.5 cm (16 15/16 × 14 in.)

Gifts ofCarolynn Lund Mead

2024.36.1-45

**Kent Monkman (born 1965)**

*The Emergence of a Legend* 2006

chromogenic prints (series of 5) on metallic paper in fabric frames

image: 16.5 × 11.4 cm (6 1/2 × 4 1/2 in.)

framed: 40.6 × 33.7 cm (16 × 13 1/4 in.)

Gift of Stephen B. Smart

2024.48.7.A E

**Caroline Monnet (born 1985)**

*Ikwe origami (Portage de la Femme)* 2023

maple wood, oil

53.3 × 137.2 × 30.5 cm (21 × 54 × 12 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2025.4

**Norval Morrisseau (1932–2007)**

*Man Devoured by Serpents* c.1964

acrylic on card

185.4 × 81.3 cm (73 × 32 in.)

*Birds with Fish* c. 1964

acrylic on card

83.8 × 195.6 cm (33 × 77 in.)

Gifts of Ken and Gail Moser

2025.8.1-2

**Louis Muhlstock (1904–2001)**

*untitled (Portrait of George Webb)*

chalk pastel and charcoal on card

45 × 37.5 cm (17 11/16 × 14 3/4 in.)

Gift of Anthea English

2024.38

**Sophie Nagyougalik**

*Tundra* 2022

embroidery floss on wool

91.4 × 71.1 cm (36 × 28 in.)

Purchased with the generous support of the Cass Family Endowment Fund

2024.43

**Native Art Department International (founded 2016)**

*Aanzinaago (Caught in a Transformation) 01* 2024

acrylic on canvas

21.9 × 152.4 cm (48 × 60 in.)

Purchased with the generous support of Hatch

2024.37

*Aanzinaago (Caught in a Transformation) 04* 2024

acrylic on canvas

152.4 × 177.8 cm (60 × 70 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2025.5

**Pierre Nauya (1914–1977)**

*untitled*

oil on canvas, laid down on hardboard

52.5 × 92 cm (20 11/16 × 36 1/4 in.)

Gift of Shirley Olley  
2024.19

**Evan Penny (born 1953)**

*Body Form Model #4 (Flesh)* 1996  
resin, pigment, flocking (cast)  
61 × 14 × 12.7 cm (24 × 5 1/2 × 5 in.)  
Gift of Sydney and William R. Pieschel, QC  
2024.23.5

**William Pehudoff (1918–2013)**

*La Loche #23* 1974  
acrylic on canvas  
165.1 × 238.7 cm (65 × 94 in.)  
Gift of Sydney and William R. Pieschel, QC  
2024.23.1

**Jane Ash Poitras (born 1951)**

*untitled (Truth, Truth, Truth)* c.1985  
mixed media with collaged photographs on paper  
77 × 58 cm (30 5/16 × 22 13/16 in.)  
Gift of Debi Goodwin  
2024.33

**Annie Pootoogook (1969–2016)**

*Sad Memory* 2006  
coloured pencil and ink on paper  
50.8 × 66 cm (20 × 26 in.)

*Memory of My Family: Tea in the Tent* 2001-2002

coloured pencil and felt tip pen on paper  
43.2 × 66 cm (17 × 26 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation  
2024.22.3-4

*Three Generations* 2004–2005

colour pencil, graphite, and felt tip pen on paper  
65.7 × 101 cm (25 7/8 × 39 3/4 in.)

*Man Crawling and Crying* 2003–2004

coloured pencil over black felt tip pen on paper  
50.8 × 66 cm (20 × 26 in.)

*Taking Baby out of Amauti* c.2013

coloured pencil over graphite and black tip pen on paper  
58.4 × 76.2 cm (23 × 30 in.)

Purchased with the generous support of the Cass Family Endowment Fund  
2024.40.1-3

**Itee Pootoogook (1951–2014)**

*The Name of This Place "Aupalooktuq"* 2013

coloured pencil and graphite on paper

76.2 × 111.1 cm (30 × 43 3/4 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2024.22.2

*First Air* 2011

coloured pencil over graphite on paper

49.8 × 64.8 cm (19 5/8 × 25 1/2 in.)

Purchased with the generous support of the Cass Family Endowment Fund

2024.40.4

**Kananginak Pootoogook (1935–2010)**

*Two Caribou* 2008–2009

coloured pencil and graphite on paper

121.9 × 243.8 cm (48 × 96 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2024.22.1

**Christopher Pratt (1935–2022)**

*Fisher's Maid* 1978

lithograph

ed.47/50

sheet: 48.3 × 53.5 cm (19 × 21 1/16 in.); image: 30 × 38 cm (11 13/16 × 14 15/16 in.)

Gift of Sydney and William R. Pieschel, QC

2024.23.10

**Michael Robinson (1948–2010)**

*Reflection of Time* 1999

etching on paper

ed.38/99

sheet: 30.5 × 35.5 cm (12 × 14 in.)

image: 20.5 × 25.5 cm (8 1/16 × 10 1/16 in.)

*The Eyes of A Bird*

etching on paper

ed. 27/99

sheet: 45.7 × 35.5 cm (18 × 14 in.)

image: 35.5 × 25.5 cm (14 × 10 1/16 in.)

*The Sacred Fire*

etching on paper

ed. 32/00

sheet: 47 × 46 cm (18 1/2 × 18 1/8 in.)

image: 35.5 × 35.5 cm (14 × 14 in.)

Gifts of the Estate of Grant Jarvis

2024.18.1-3

**Gina Rorai (born 1966)**

*A Photograph* 1997

oil on canvas adhered to board

181 × 154 × 4 cm (71 1/4 × 60 5/8 × 1 9/16 in.)

Gift of Stephen B. Smart

2024.48.6

**Ooloosie Saila (born 1991)**

*Composition (Summer Tent)* 2024

coloured pencil and felt tip pen on paper

76.2 × 111.8 cm (30 × 44 in.)

Purchased with the generous support of the Cass Family Endowment Fund

2024.42

*Untitled (Family)* 2023

felt tip pen on paper

79.4 × 127 cm (31 1/4 × 50 in.)

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

2025.2

**Anne Savage (1897–1971)**

*Forest Interior, Skeena River* 1927

oil on wood panel

21.7 × 30.5 cm (8 9/16 × 12 in.)

Purchased with the support of the Edith Kennethea Dunn Memorial Acquisition Fund for Canadian Women Artists

2024.21

**Marian Scott (1906–1993)**

*Portrait of Lois Gordon in A Russian Dress* 1935

oil on wood panel

66 × 61 cm (26 × 24 in.)

Purchased with the generous support of Catherine Graham and Katherine Graham Debost and the assistance of a Moveable Cultural Property grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act; Acheté avec l'aide d'une subvention des biens culturels mobiliers accordée par le Ministère du Patrimoine canadien en vertu de la Loi sur l'exportation et l'importation des biens culturels, 2024

2024.14

**Derek Sullivan (born 1976)**

*#169, Field Publications*

*#167, Field Publications*

2022-2023

coloured pencil on Rising Museumboard

133 × 102 cm (52 3/8 × 40 3/16 in.) each

Purchased with support from Robin and Malcolm Anthony; Bill and Sue Kidd; Susie and Vahan Kololian; Margaret McNee; Steven Wilson and Michael Simmonds

2024.26.1-2

**Camille Turner (born 1960)**

*Pride and Possibilities*

*The Best Place*

*Industrial Heartland*

*A Golden Horseshoe of Possibilities*

*Fair Dominion*

*Hometown Queen*

*From the series Hometown Queen* 2012

6 inkjet prints on paper

ed. 4/10

34.3 × 50.8 cm (13 1/2 × 20 in.) each

Purchased with the generous support of the Edith Kennethea Dunn Memorial Acquisition Fund for Canadian Women Artists

2024.25.1-6

**F.H. Varley (1881–1969)**

*Open Window* 1931

pencil and watercolour on card

21.6 × 21 cm (8 1/2 × 8 1/4 in.)

Purchased by the McMichael Canadian Art Foundation with funds from the Robert McMichael Memorial Art Fund

2024.29

*Head of a Woman* c.1941

oil on plywood

30.2 × 37.4 cm (11 7/8 × 14 3/4 in.)

Gift of Irving and Lita Rose Betcherman

2024.35

**Carol Wainio (born 1955)**

*Charmed/Transformed* 2015

acrylic on canvas

198.1 × 152.4 cm (78 × 60 in.)

Gift of Sydney and William R. Pieschel, QC

2024.23.2

*Exodus* 2014

acrylic on paper

55.9 × 76.2 cm (22 × 30 in.)

Gift of Stephen B. Smart

2024.48.8

**Tim Whiten (born 1941)**

*Hallelujah I* 2014

umbrella handle, lilac branches

147.3 × 182.9 × 30.5 cm (58 × 72 × 12 in.)

Purchase 2024

2024.32

**Mary E. Wrinch (1877–1969)**

*Flash of Sunlight* 1936

colour linocut on paper

ed. 14/100

image: 25.8 × 30.8 cm (10 3/16 × 12 1/8 in.)

*The Pageant of April* 1933  
colour woodblock on paper  
38.5 × 32 cm (15 3/16 × 12 5/8 in.)  
image: 31 × 26 cm (12 3/16 × 10 1/4 in.)

*Scarboro* 1938  
colour linocut on paper  
ed. 18/100  
image: 26 × 31 cm (10 1/4 × 12 3/16 in.)

*Crocuses* 1930  
colour woodblock on paper  
ed. 32/100  
29.5 × 24.5 cm (11 5/8 × 9 5/8 in.)  
image: 18.5 × 18.5 cm (7 5/16 × 7 5/16 in.)

*Northern Bloodroot* 1928–1929  
colour linocut on paper  
image: 22.5 × 21.5 cm (8 7/8 × 8 7/16 in.)

*The Inquisitive Pansies* 1935  
colour woodblock on paper  
image: 19.2 × 19.2 cm (7 9/16 × 7 9/16 in.)

*Breaking Clouds* 1931–1932  
colour linocut on paper  
23.4 × 26 cm (9 3/16 × 10 1/4 in.)

*The Lake* 1931  
colour linocut on paper  
ed. 5/100  
19.5 × 24 cm (7 11/16 × 9 7/16 in.)  
image: 14.5 × 18.2 cm (5 11/16 × 7 3/16 in.)

*The Last Glow* 1933  
colour woodblock on paper  
image: 19.5 × 24 cm (7 11/16 × 9 7/16 in.)

*St. Ives, Cornwall*  
oil on board  
20.4 × 24.5 cm (8 1/16 × 9 5/8 in.)  
Gifts of Alice and Geoff Mynett  
2024.31.1-10

**APPENDIX B: AUDITED FINANCIAL STATEMENTS**

**McMICHAEL CANADIAN ART COLLECTION  
Financial Statements  
Year Ended March 31, 2025**

**McMICHAEL CANADIAN ART COLLECTION**

**Index to Financial Statements**

**Year Ended March 31, 2025**

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## INDEPENDENT AUDITOR'S REPORT

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

### *Opinion*

We have audited the financial statements of McMichael Canadian Art Collection (the "Collection"), which comprise the statement of financial position as at March 31, 2025, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Collection as at March 31, 2025, and the results of its operations and its cash flows for the year then ended in accordance with Canadian Public Sector Accounting Standards.

### *Basis for Opinion*

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Collection in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### *Responsibilities of Management and Those Charged with Governance for the Financial Statements*

Management is responsible for the preparation and fair presentation of the 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.

In preparing the financial statements, management is responsible for assessing the Collection's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Collection or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Collection's financial reporting process.

### *Auditor's Responsibilities for the Audit of the Financial Statements*

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

(continues)

Independent Auditor's Report to the Board of Trustees of McMichael Canadian Art Collection and the Ontario Ministry Tourism, Culture and Sport *(continued)*

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial information.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Collection's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Collection's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Collection to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

*Hogg, Shain & Scheck PC*

Toronto, Ontario  
June 19, 2025

Authorized to practise public accounting by the  
Chartered Professional Accountants of Ontario


**McMICHAEL CANADIAN ART COLLECTION**

**Statement of Financial Position**

**As at March 31, 2025**

	2025	2024
<b>ASSETS</b>		
Current:		
Cash and cash equivalents	\$ 1,879,571	\$ 828,163
Restricted cash (Note 2)	118,259	808,708
Accounts receivable and accrued interest	278,950	367,015
Grant receivables	-	82,368
Inventory (Note 9)	471,075	503,071
Prepaid expenses and deposits	226,100	168,847
	<u>2,973,955</u>	<u>2,758,172</u>
<b>CAPITAL ASSETS (Note 3)</b>	<u>1,511,854</u>	<u>1,660,349</u>
	<u>\$ 4,485,809</u>	<u>\$ 4,418,521</u>
<b>LIABILITIES</b>		
Current:		
Accounts payable and accrued liabilities	\$ 926,661	\$ 969,361
Employee future benefits (Note 5)	53,000	64,000
Due to McMichael Canadian Art Foundation	53,495	12,502
Unearned revenues	777,647	846,890
	<u>1,810,803</u>	<u>1,892,753</u>
<b>Deferred contributions:</b>		
Expenses of future years (Note 4)	118,259	110,930
Capital assets (Notes 4, 7 and 10)	1,506,504	2,358,124
	<u>1,624,763</u>	<u>2,469,054</u>
	3,435,566	4,361,807
<b>NET ASSETS</b>		
Unrestricted	<u>1,050,243</u>	<u>56,714</u>
	<u>\$ 4,485,809</u>	<u>\$ 4,418,521</u>

APPROVED ON BEHALF OF THE BOARD

 Director

 Director

See the accompanying notes to these financial statements

**McMICHAEL CANADIAN ART COLLECTION**  
**Statement of Operations and Changes in Net Assets**  
**Year Ended March 31, 2025**

	2025	2024
<b>REVENUES</b>		
Province of Ontario:		
Operating grant	\$ 3,328,800	\$ 3,328,800
Designated programs (Notes 4 and 10)	734,014	123,443
	<u>4,062,814</u>	<u>3,452,243</u>
Government of Canada:		
Designated programs (Note 4)	44,985	408,923
Amortization of deferred contributions related to capital assets (Notes 4 and 7)	1,346,786	1,035,223
Internally generated:		
Transfer from McMichael Canadian Art Foundation (Note 7)	2,708,825	2,248,693
Special events	1,338,888	1,205,350
Collections and exhibitions	1,297,822	1,291,396
Retail operations (Note 9)	914,949	895,767
Admissions	785,658	783,921
Programs and education	659,698	669,006
Food services, facility rentals and catering	378,868	404,387
Memberships	282,111	106,097
Volunteer activities	116,702	15,000
Interest	72,234	106,129
Miscellaneous	2,484	2,183
	<u>8,558,239</u>	<u>7,727,929</u>
	<u>14,012,824</u>	<u>12,624,318</u>
<b>EXPENSES</b>		
Salaries, wages and benefits (Notes 5, 6 and 9)	5,502,928	5,305,376
Curatorial and exhibitions	1,616,944	2,160,005
Amortization of capital assets	1,346,786	1,035,223
Facility operation and security	966,741	880,743
Membership and fundraising	753,354	735,046
Acquisition of works of art	572,474	657,856
Marketing and promotion	565,117	565,797
Administration (Note 9)	469,376	458,553
Cost of sales (Note 9)	459,142	441,359
Collection management	349,037	391,052
Programs and education	181,105	163,236
Services, supplies, and selling costs (Note 9)	133,314	183,926
Volunteer activities	101,066	-
Designated programs	1,911	190,003
	<u>13,019,295</u>	<u>13,168,175</u>
<b>EXCESS (DEFICIENCY) OF EXPENSES OVER REVENUES</b>	<b>993,529</b>	<b>(543,857)</b>
<b>NET ASSETS, UNRESTRICTED, BEGINNING OF YEAR</b>	<b>56,714</b>	<b>600,571</b>
<b>NET ASSETS, UNRESTRICTED, END OF YEAR</b>	<b>\$ 1,050,243</b>	<b>\$ 56,714</b>

See the accompanying notes to these financial statements

**McMICHAEL CANADIAN ART COLLECTION**

**Statement of Cash Flows  
Year Ended March 31, 2025**

	2025	2024
<b>OPERATING ACTIVITIES</b>		
Excess (deficiency) of expenses over revenues	\$ 993,529	\$ (543,857)
Items not affecting cash:		
Amortization of capital assets	1,346,786	1,035,223
Amortization of deferred contributions related to capital assets	(1,346,786)	(1,035,223)
Increase (decrease) in deferred contributions related to expenses of future years	7,329	(121,625)
	<u>1,000,858</u>	<u>(665,482)</u>
Changes in non-cash working capital:		
Accounts receivable and accrued interest	88,065	161,040
Grant receivables	82,368	(82,368)
Inventory	31,996	(24,047)
Prepaid expenses and deposits	(57,253)	88,116
Accounts payable and accrued liabilities	(42,700)	396,696
Employee future benefits	(11,000)	5,000
Due from/to McMichael Canadian Art Foundation	40,993	41,568
Unearned revenues	(69,243)	(158,410)
	<u>63,226</u>	<u>427,595</u>
Cash flows from (used by) operating activities	<u>1,064,084</u>	<u>(237,887)</u>
<b>FINANCING AND INVESTING ACTIVITIES</b>		
Decrease in restricted cash	690,449	193,789
Additions to deferred contributions related to capital assets	495,166	816,925
Capital assets acquired	(1,198,291)	(889,082)
	<u>(12,676)</u>	<u>121,632</u>
Cash flows from (used by) financing and investing activities	<u>(12,676)</u>	<u>121,632</u>
<b>INCREASE (DECREASE) IN CASH</b>	<b>1,051,408</b>	<b>(116,255)</b>
<b>CASH - BEGINNING OF YEAR</b>	<b>828,163</b>	<b>944,418</b>
<b>CASH - END OF YEAR</b>	<b>\$ 1,879,571</b>	<b>\$ 828,163</b>

*See the accompanying notes to these financial statements*

# McMICHAEL CANADIAN ART COLLECTION

## Notes to Financial Statements

Year Ended March 31, 2025

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The McMichael Canadian Art Collection (the "Collection") 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 Collection 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 Collection's ability to continue as a going concern is dependent upon ongoing government support and the continued support of its patrons.

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### 1. SIGNIFICANT ACCOUNTING POLICIES

#### Basis of presentation

The financial statements have been prepared by management in accordance with Canadian Public Sector Accounting Standards, including the section 4200 standards for government not-for-profit organizations.

#### Revenue recognition

The Collection follows the deferral method of accounting for contributions.

The Collection 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 revenues in the year to which they relate. Grants approved but not received at the end of a fiscal year are accrued. Where a portion of a grant relates to a future year, it is deferred and recognized in the subsequent year.

Restricted contributions are recognized as revenues in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenues when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

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

Revenues from collections, exhibitions, admissions, food services, facility rentals and catering, programs and education are recognized when the service is provided.

Special event revenues are recognized when the event occurs.

Revenues from retail operations are recognized when the goods are sold.

Fees charged for memberships are initially reported as unearned revenues and then recognized as revenues on a straight-line monthly basis over the membership term.

#### Unearned revenues

Unearned revenues consist of exhibition and touring fees, membership fees and other fees received in the current year related to activities of future years.

#### Contributed services and goods

Gifts in kind received by the Collection, for which fair value can be reasonably determined and which are used in the normal course of the Collection's operations, are recognized in the financial statements on a net basis.

#### Cash and cash equivalents

Cash and cash equivalents include cash on account and guaranteed investment certificates.

(continues)

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# McMICHAEL CANADIAN ART COLLECTION

## Notes to Financial Statements

Year Ended March 31, 2025

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### 1. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

#### Inventory

Consumables in the gallery shop are valued at the lower of cost, determined on an average cost basis, and net realizable value. On a periodic basis, management assesses the likelihood of realizing future benefits of its inventory. When changes or indications that the carrying value may not be recoverable, a reduction to the estimated net realizable value is recognized.

#### Capital assets

Capital assets are stated at cost less accumulated amortization. Capital assets are amortized over their estimated useful lives on a straight-line basis at the following rates and methods:

Information technology	10%
Landscaping infrastructure	8.3%
Equipment	33%
Furniture	14.3%
Buildings	2.5%

The Collection regularly reviews its capital assets to eliminate obsolete items.

Capital assets acquired during the year but not placed into use are not amortized until they are utilized.

#### Impairment of long-lived assets

Long-lived assets, including capital assets, are tested for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. The impairment loss is measured as the amount by which the carrying amount of the capital asset exceeds its fair value. Fair value is determined by the replacement value of the asset.

#### Collection

The Collection's holds 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 contributed to the development of Canadian art.

The value of these works of art, 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 Collection and are not recorded in these financial statements. Works of art acquired are expensed in the year of purchase.

#### Employee future benefits

The Collection provides defined retirement benefits and compensated absences to substantially all its employees. These future benefits include pension and sick leave. The pension benefits are further described in Note 6.

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.

*(continues)*

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# McMICHAEL CANADIAN ART COLLECTION

## Notes to Financial Statements

Year Ended March 31, 2025

### 1. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

#### Financial instruments

The Collection initially measures its financial assets and financial liabilities at fair value and subsequently at amortized cost. The financial assets and liabilities subsequently measured at amortized cost include cash and cash equivalents, restricted cash, accounts receivable, grants receivable and accounts payable.

Financial assets measured at cost or amortized cost are tested for impairment if indications arise. A previously recognized impairment loss may be reversed to the extent of the improvement, either directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal, had the impairment loss not been recognized previously. The amount of any write down or reversal is recognized in excess of expenses over revenues.

#### Use of estimates

The preparation of financial statements in accordance with Canadian Public Sector Accounting Standards 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 revenues and expenses during the year. Significant estimates requiring management judgment consist principally of collectability of accounts receivable, useful life of capital assets, inventory obsolescence, accrued liabilities and employee future benefits. Actual results could differ from those estimates.

### 2. RESTRICTED CASH

Restricted cash represents deferred contributions received for expenses of future years and unspent capital contributions to the extent cash is available as follows:

	2025	2024
Expenses of future years <i>(Note 4)</i>	\$ 118,259	\$ 110,930
Deferred Provincial Capital Grant	-	697,778
	<u>\$ 118,259</u>	<u>\$ 808,708</u>

### 3. CAPITAL ASSETS

	Cost	Accumulated amortization	2025 Net book value	2024 Net book value
Information technology	\$ 2,029,798	\$ 1,387,329	\$ 642,469	\$ 700,262
Landscaping infrastructure	4,564,332	3,985,647	578,685	689,603
Equipment	3,047,699	2,855,553	192,146	132,969
Furniture	272,708	209,154	63,554	102,515
Land	35,000	-	35,000	35,000
Buildings	28,928,292	28,928,292	-	-
	<u>\$ 38,877,829</u>	<u>\$ 37,365,975</u>	<u>\$ 1,511,854</u>	<u>\$ 1,660,349</u>

# McMICHAEL CANADIAN ART COLLECTION

## Notes to Financial Statements

Year Ended March 31, 2025

### 4. DEFERRED CONTRIBUTIONS

#### Expenses of future years

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

	<u>2025</u>	<u>2024</u>
Balance, beginning of year	\$ 110,930	\$ 232,555
Contributions received or receivable	176,350	414,689
Amounts recognized as revenues:		
Government of Canada	(116,329)	(408,923)
Province of Ontario	(50,348)	(123,443)
Private donations	(2,344)	(3,948)
Balance, end of year	<u>\$ 118,259</u>	<u>\$ 110,930</u>

#### 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 revenues in the Statement of Operations.

	<u>2025</u>	<u>2024</u>
Balance, beginning of year	\$ 2,358,124	\$ 2,576,422
Contributions received or receivable	495,166	816,925
Amounts amortized to revenues	(1,346,786)	(1,035,223)
Balance, end of year	<u>\$ 1,506,504</u>	<u>\$ 2,358,124</u>

### 5. EMPLOYEE FUTURE BENEFITS

The employee future benefits liability reported on the statement of financial position, of \$53,000 (2024 - \$64,000) is made up of sick leave benefits. The accumulated sick leave benefits accrued represent management's best estimate of the liability based on historical use of banked sick days.

### 6. PENSION PLAN

The Collection provides pension benefits for substantially all its 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 Collection contributed \$374,445 (2024 - \$352,855) to the OMERS Pension Plan representing 9% (2024 - 9%) of annual earnings, per employee, up to the Year's Maximum Pensionable Earnings ("YMPE") of \$71,300 (2024 - \$68,500) and 14.6% (2024 - 14.6%) of earnings in excess of the YMPE. This amount is expensed in the Statement of Operations.

# McMICHAEL CANADIAN ART COLLECTION

## Notes to Financial Statements

Year Ended March 31, 2025

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### 7. 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 Collection. The Collection 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, substantially all monetary donations are recorded as contributed revenues by the Foundation. The Foundation will transfer to the Collection an amount from contributed revenues as required for the Collection's operating purpose and as approved by the Foundation's Board of Directors.

During 2025, the Foundation recorded \$2,218,880 (2024 - \$1,582,860) as unrestricted contributed revenues, and transferred \$2,708,825 (2024 - \$2,248,693) to the Collection for operating purposes as well as \$249,190 (2024 - \$126,114) in support of capital projects and related expenses.

Net unrestricted assets of the Foundation amounting to \$1,924,525 (2024 - \$1,902,173) are for the benefit of the Collection. The Foundation also holds \$10,321,915 (2024 - \$9,484,992) of designated funds for the Collection.

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### 8. FINANCIAL RISKS

The Collection is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the Collection's risk exposure and concentration as of March 31, 2025.

#### Credit risk

The Collection is exposed to credit risk with respect to accounts receivable and accrued interest. The Collection continuously assesses accounts receivable on the basis of amounts it is virtually certain to receive, and transacts with credit proven counterparties.

#### Liquidity risk

Liquidity risk is the risk that the Collection will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Collection manages its liquidity risk by monitoring its operating cash flow requirements. The Collection prepares a budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations.

The Collection is not exposed to significant market, interest, currency and other price risks. There has been no material change to risk exposure from fiscal 2024.

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McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year Ended March 31, 2025

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9. RETAIL OPERATIONS - GALLERY SHOP

	<u>2025</u>	<u>2024</u>
Sales	\$ 914,949	\$ 895,767
Cost of sales:		
Inventory, beginning of year	503,071	479,024
Purchases	427,146	465,406
	<u>930,217</u>	<u>944,430</u>
Gross inventory, end of year	490,465	520,576
Less write-down of inventory	19,390	17,505
Inventory, end of year	<u>471,075</u>	<u>503,071</u>
	<u>459,142</u>	<u>441,359</u>
Gross profit	455,807	454,408
Expenses:		
Salaries, wages and benefits	236,878	226,387
Selling and administration	50,958	46,561
	<u>287,836</u>	<u>272,948</u>
Net earnings	<u>\$ 167,971</u>	<u>\$ 181,460</u>

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10. PROVINCE OF ONTARIO FUNDING

In March 2024, the Ministry of Tourism, Culture, and Sport notified the Collection that \$733,666 of unspent capital funding, previously received by the Collection, could be retained. Of this balance, \$683,666 was repurposed to fund operational costs and \$50,000 for capital purposes, provided the operational portion of funds would be used by April 30, 2024, and the capital portion of funds would be used by March 31, 2025. Any remaining unused funds are to be returned to the Province of Ontario. As at March 31, 2025, the Collection has used these funds by the required dates and \$683,666 is included in the Statement of Operations and Changes in Net Assets as Designated Programs revenues.

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11. COMPARATIVE FIGURES

Some of the comparative figures have been reclassified to conform to the current year's presentation.

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ISSN 1208-0721

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Une traduction française du Rapport annuel est disponible à la Collection McMichael d'art canadien  
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Kleinburg, ON L0J 1C0  
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mcmichael.com



The McMichael Canadian Art Collection is an agency of the Government of Ontario under the Ministry of Tourism, Culture and Gaming.