

# McMichael Canadian Art Collection

## **2019–20 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 2019–20

## McMichael Mission, Vision, and Values

### McMichael Mission

**To interpret and promote Canadian, Indigenous, and Inuit 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 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 stands as a custodian to 100 acres of river valley and woodlands, and 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 each other and treat each other, our visitors, and our clients with integrity and openness, working together to create a culture of inclusion and engagement.

**Innovation:** Our unique exclusive 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

The fiscal year 2019–20 is one I personally won't be forgetting in a hurry. At its beginning, in April 2019, I was still on medical leave. I returned to work part time in June 2019, returning full time in October 2019. Then, on March 14, 2020, the McMichael closed its doors to do its part in “flattening the curve” of a global pandemic. So momentous has the impact of COVID-19 been on all of our lives, that it is easy to forget that, apart from those last two weeks of the financial year, the fiscal year 2019–20 was actually triumphant for the McMichael.

It was the year of Maud Lewis, in an exhibition curated by our Chief Curator, Sarah Milroy. Lewis's joyful paintings filled the galleries with colour—and people! It was also the year when the most-overlooked member of the Group of Seven, Lionel LeMoine FitzGerald, who spent only some eight months as a member, before the Group was formally disbanded in January 1933, received his due—a magnificent full-scale exhibition, the first in Ontario and the largest ever outside Manitoba, which I was pleased to co-curate with Sarah Milroy and Michael Parke-Taylor. A collaboration with the Winnipeg Art Gallery, the exhibition had just opened there when it, too, was obliged by COVID-19 to close.

The year was also notable for a series of four remarkable exhibitions featuring Indigenous artists: Itee Pootoogook, whose exquisite draftsmanship and poetic evocation of Inuit life were a revelation to many people; Robert Houle, one of Canada's most renowned contemporary artists, whose exhibition *Histories* confronted us all with the grim reality of his residential school experience, but did it through some overwhelmingly beautiful and moving art; another revelatory Inuit artist, this time in exuberant colourful textiles, Janet Nungnik; and Brenda Draney, a young artist with a growing international reputation. This, her first museum exhibition, included meditations on A.J. Casson's famous *The White Pine*, a reproduction of which had intrigued her as a child. We were disappointed for her, and for John Hartman, whose wonderful exhibition of literary portraits *Many Lives Mark This Place* had also just been installed, when the gallery had to close just days after the triumphant openings of their exhibitions. We have extended the run of both shows, so that visitors will have the chance to catch up with them when we reopen.

In the meantime, we can all enjoy four beautiful new publications produced this year: the excellent exhibition catalogues produced to enhance the exhibitions on Itee Pootoogook, Maud Lewis, and Lionel LeMoine FitzGerald, and—at long last!—a full-colour plate publication of Clarence Gagnon's illustrations to Louis Hémon's novel *Maria Chapdelaine*.

A long-awaited red-letter day was the launch, hosted by Dorset Fine Arts, of *Iningat Ilagiit*, our web portal through which users can mount “virtual” exhibitions drawing on an archive of some 4,000 digitized drawings from the extraordinary collection belonging to the West Baffin Eskimo Co-operative, of which the McMichael is proud to have stewardship. We hope that this will be an invaluable resource for everyone, but especially for young people in the Cape Dorset community wanting to engage with their heritage. On a similar note, the McMichael was delighted to join the Connected North project through Cisco, allowing the gallery to extend its educational material to many isolated Northern communities.

The *Moonlight Gala* in June was another high point in the year, as always, and again, I can report that we hosted a record number of guests for a glorious summer evening of food, music, and dancing. Are such occasions to be things of the past? One can only hope not. The delicious food, incidentally, was provided by our new restaurant providers, the Food Dudes. We have been working with them on a brand-new look for the restaurant, with beautiful new furniture and design. Meanwhile, in the shop, we installed a new stairway, along with new carpet, new display cabinets, and new shelving.

The McMichael was chosen as the venue for the filming of a concert by the much-loved Canadian singer-songwriter Sarah Harmer to launch her first album in a decade, a truly significant event. She was, of course, sensational, and the album has already been hailed as a masterpiece. I loved watching the concert again on YouTube and seeing our own lovely West Coast Gallery as the backdrop.

I made my own small televisual debut in this country as a guest judge on a new show, *Landscape Artist of the Year Canada* (Makeful TV, CBC). Mysteriously, Hollywood hasn't called, but it was great fun, and the winner's painting was displayed on Tom Thomson's own easel in the Founders' Lounge.

Talking of Tom Thomson, in January, I had the enormous pleasure of selecting and installing five galleries of works by the Group of Seven in a grand display of some 280 works from our own collection, which we called "*A Like Vision: The Group of Seven at 100*". The year 2020, of course, marks the centenary of the Group's founding. Of course, Tom Thomson died in 1917, three years before that event, but he was as important to the Group as anyone, so it was only fitting that I took the opportunity to hang Gallery 14 with a glorious selection of his works also from our own excellent collection.

Had COVID-19 not forced us to close when it did, just a fortnight before the close of the financial year, 2019–20 would, I am certain, have broken attendance records. Either way, it was a banner year—one to look back on with pride, as we brace ourselves for whatever the "new normal" might be.

A handwritten signature in black ink, reading "Ian A. C. DeJardin". The signature is fluid and cursive, with the first name "Ian" being particularly prominent.

Ian A. C. DeJardin, MA Hons, Dip. AGMS  
*Executive Director*

## Letter from the Chair of the Board of Trustees

The McMichael Canadian Art Collection is the home of the art of Canada. At a time like this, if you will allow my quoting from Dorothy in *The Wizard of Oz*: “There is no place like home, there is no place like home, there is no place like home...”

Our 2019/20 season had an incredible start. Our enchanting Executive Director, Ian Dejardin, returned to his role after winning his bout with cancer, reuniting with our Chief Curator, the irresistible Sarah Milroy, who served as Interim Executive Director during his absence. Their electrifying teamwork inspires everyone around them and is an irresistible source of attraction to artists and scholars and our members and guests.

To emphasize the breadth of the art of Canada, Sarah has been exploring Canada region by region, often juxtaposing artists of different time periods, genres, and styles. Following three exhibitions of Quebec artists last spring, Françoise Sullivan, Rita Letendre, and Marie-Claire Blais, our Maud Lewis exhibition struck a Maritime chord. More recently, the late joining member of the Group of Seven LeMoine FitzGerald, and Saulteaux artist Robert Houle, a residential school survivor, offered their contrasting perspectives on the region of Manitoba. The Arctic, too, was well represented with shows on the brief but brilliant career of Itee Pootoogook and a display of the ageless tapestries of Janet Nungnik.

A key strategy at the McMichael is to develop exhibitions that can travel. Virtually every one of our exhibitions is now being produced with the objective of travelling to two or three other galleries and ideally to one outside of Canada. The exhibitions are put together to include the finest work of the artist, creatively assembled, whether they are from our own collection, in private hands, or in other institutions. The research, the relentless efforts to find and borrow the best pieces, and the quirky surprises that the team uncovers, have created a growing list of large and small institutions lining up to book our exhibitions, including the Vancouver Art Gallery, the Glenbow, the Winnipeg Art Gallery, the Thunder Bay Art Gallery, the Art Gallery of Hamilton, and the Art Gallery of Nova Scotia.

Our celebration of the centenary of the Group of Seven’s first exhibition in 1920, *A Like Vision*, our accompanying exhibitions of John Hartman’s *Many Lives Mark This Place* (portraits of Canadian authors), and our focused display of paintings by Cree artist Brenda Draney have been sitting in the dark since mid-March, but went on view to the public again when we opened at the end of July. The pandemic has caused the cancellation of exhibition travel plans, but many of these showings are being rescheduled when we have been able to negotiate loan extensions from our numerous lenders. As well, our Head of Exhibitions and Publications, Jennifer Withrow, has been at her most creative and diplomatic as she works to identify new travel trajectories for tours interrupted by the virus.

In telling the story of the art of Canada, Ian and Sarah have been expanding our publishing activities, increasing the profile and staying power of our exhibitions. In the last twelve months, the McMichael produced catalogues to accompany the exhibitions of Maud Lewis, Itee Pootoogook, Maria Chapdelaine, and LeMoine FitzGerald. This fall you will see their magnificent new book *A Like Vision: The Group of Seven and Tom Thomson*, on which they embarked at the outset of the pandemic. The book is already completed, featuring a lead essay by Ian and contributions from an outstanding cross-section of artists from all parts of Canada, and from a variety of creative disciplines.

I am excited too about the book for next summer's show *Uninvited: Canadian Women Artists in the Modern Moment*, showcasing the many great female contemporaries of the Group of Seven, like Emily Carr, none of whom were invited to join the Group. The show and the book may have been postponed by the pandemic, but will be well worth the wait.

On television, Ian played a central role in the CBC and Makeful TV series, *Landscape Artist of the Year Canada*, appearing in all the episodes and helped declare the dramatic final decision about the season's winner, much of which was produced during his cancer recovery. In addition, the McMichael partnered again with White Pine films and the CBC to showcase great Canadian artists in a second season of *In the Making*, hosted by Sean O'Neill.

The McMichael is also collaborating these days with the renowned Canadian photographer, Edward Burtynsky, who has designed an innovative high resolution, rotating camera set-up to accelerate the photography of our Cape Dorset collection of 80,000 original works on paper, part of our multi-year effort to increase the on-line access to this great collection. Each image is annotated with written and spoken descriptions of each work in English, French, and Inuktitut, as we work in collaboration with teams of young people in that northern community. This growing digital resource, *Iningat Ilagiit*, or *A Place for Family*, honours the McMichael's commitment to document and disseminate information on our Cape Dorset holdings, which we hold in trust for the West Baffin Eskimo Cooperative.

I am happy to add that, as is now our custom, nearly a third of the McMichael's exhibition space and schedule in the last year was devoted to exhibitions of First Nations and Inuit art.

On the property itself, we completed a refresh of our giftshop and restaurant area. The highly rated Food Dudes were selected as our new catering team and our restaurant space has been decked out with new furnishings, with the generous support of Canadian furniture designer, Keilhauer.

Our 2019 Gala was yet another great success, in numbers and dollars, under the leadership of honorary co-chairs, the Honourable Minister Michael A. Tibollo and the Honourable Mayor Maurizio Bevilacqua, supported by gala chair Michèle McCarthy, and we were lined up to repeat the triumph in June 2020. The pandemic intervened, however, and plans had to be changed, but planning is already underway for a doubly spectacular Gala on June 5, 2021, with Katia and John Bianchini serving as our honorary chairs, supported by new Trustee Debra Fenwick as gala chair.

With my term ending, I want to thank each of my fellow board members and particularly Nathalie Mercure, the Chair of our Nominating and Governance Committee, who has so ably guided the board over the last few difficult months prior to the province's appointment of our new chair. I should add that this role for Nathalie is yet another dimension of Nathalie's contributions to the McMichael: she served as Interim Executive Director for 18 months before Ian took his role in April 2017. We owe her an enormous debt for her steady hand and buoyant leadership.

In July 2020, the province appointed Andy Pringle as our new Chair, fresh from his excellent work as Chair of the Shaw Festival, and I look forward to his leadership in the months and years ahead.

I am equally grateful for the support for the McMichael Foundation, boldly led by Doug McDonald, where I am now a proud member, the McMichael Volunteer Committee, led by Alicia Morano since April

2019, and the Women's Advisory Council, led by Nancy Coldham and of course everyone on the McMichael team who every day make the McMichael more welcoming, more interesting, more surprising, and more fun for all of our members and guests.

I would especially like to recognize our tireless Director of Finance and Operations, Mary Benvenuto, on her upcoming retirement after 30 years with the McMichael. She has been a quiet but deeply respected force behind the scenes and her sound judgement and attention to detail has been an extraordinary resource for the museum, we have been blessed to have her with us. With her usual care and concern for the McMichael's well being, Mary will be phasing out of her responsibilities over time, in order to allow for a smooth transition to her successor.

Finally, thank you to all of our members, our donors, our lenders, our sponsors and institutional partners, who have been so generous with their time, their money, and their participation. We need your support now more than ever as we recover from the COVID shutdown.

I remain humbled by everyone's willingness to get involved and help make a difference for the McMichael, the only gallery in the world devoted exclusively to the art of Canada. Our plans for the future and the momentum behind our team, pandemic notwithstanding, are nothing short of inspirational.

There truly is no place like home.

A handwritten signature in dark ink, appearing to read 'Andrew W. Dunn', with a stylized, flowing script.

Andrew W. Dunn, FCPA, FCA  
*Past 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:

119,211 visitors  
7,795 individual members  
31,368 student visitors  
More than 380,000 website visits  
\$535,000 raised at the 2019 *Moonlight Gala*  
4 publications produced  
12,897 volunteer hours  
4,000+ works digitized from the Cape Dorset Archive

### McMichael Publications

The McMichael Canadian Art Collection produced four publications this past year: three are related to exhibitions and one is a long-awaited full-colour plate publication of the *Maria Chapdelaine* illustrations by Clarence Gagnon. 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.

#### **Itee Pootoogook: Hymns to the Silence**

Co-published by the McMichael Canadian Art Collection and Goose Lane Editions, 2019

English and Inuktitut

Author: Dr. Nancy Campbell

Itee Pootoogook belonged to a new generation of Inuit artists who are transforming and reshaping the creative traditions that were successfully pioneered by their parents and grandparents in the second half of the 20th century. Itee Pootoogook (1951–2014) was part of a generation, including most famously his cousin Annie Pootoogook, that transformed the creative traditions of Inuit art.

A meticulous draughtsman who worked with graphite and coloured pencil, Itee depicted buildings in Kinngait, NU, that incorporated a perspectival view, a relatively recent practice influenced by his training as a carpenter and his interest in photography. His portraits of acquaintances and family members similarly bear witness to the contemporary North. Whether he depicts them at work or resting, his subjects are engaged in a range of activities, from preparing carcasses brought in from hunting to playing music or contemplating the landscape of the North. Itee was also an inventive landscapist. Many of his finest Arctic scenes emphasize the open horizon that separates land from sky and the ever-shifting colours of the Arctic. Rendering the variable light of the landscape with precision, he brought a level of attention that contributed, over time, to his style.

Featuring more than 100 images and essays by curators, art historians, and contemporary artists, *Itee Pootoogook: Hymns to the Silence* celebrates the creative spirit of an innovative artist. It is the first publication devoted exclusively to his art.

**Maud Lewis: Paintings for Sale**

Co-published by the McMichael Canadian Art Collection and Goose Lane Editions, 2019

Author: Sarah Milroy

One of Canada's most beloved folk artists, Maud Lewis was famous in her lifetime for her brightly coloured and endearing paintings of rural Nova Scotia. Working from her tiny, roadside house in Marshalltown, she produced hundreds of small works that captured aspects of rapidly changing country life. Until now, the story of her difficult life has dominated the discussion of her art: her triumph over her physical disabilities and poverty, the harsh treatment she received at the hands of her family, and her alliance by chance with her husband, Everett Lewis, who enabled her successful painting career over many decades.

This book, which accompanied the exhibition at the McMichael, examines the aesthetic achievements of Lewis's paintings—her serial repetition of images and motifs, and the dizzying variety that she brought to the problems of picture making. From her black cats and kittens, to her cart horses and oxen hauling logs, to her quayside scenes of ships in port and the Maritime landscape in all seasons, Lewis made paintings that still delight in their optimism and buoyant vitality.

Featuring a comprehensive selection of paintings drawn from leading Maud Lewis collectors in Nova Scotia, *Maud Lewis: Paintings for Sale* offers a unique opportunity to experience the range and depth of her work.

**Into the Light: Lionel LeMoine FitzGerald**

Published by the McMichael Canadian Art Collection, Winnipeg Art Gallery, and Figure 1 Publishing, 2019

Editors: Ian A. C. DeJardin, Sarah Milroy, Michael Parke-Taylor

Accompanying a major exhibition of the work of Winnipeg artist Lionel LeMoine FitzGerald, organized by the McMichael Canadian Art Collection in partnership with the Winnipeg Art Gallery, *Into the Light: Lionel LeMoine FitzGerald* offers the first comprehensive look at the accomplishment and the continuing influence of the last member to join the Group of Seven and the only member born in Western Canada.

**Clarence Gagnon: The Maria Chapdelaine Illustrations**

Published by the McMichael Canadian Art Collection, 2020

Essay by Ian M. Thom

Generations of Canadian readers have cherished *Maria Chapdelaine*, a coming-of-age story set in the Quebec countryside. Vivid illustrations by Clarence Gagnon helped make this book a classic.

Gagnon created 54 small paintings for the novel, which French author Louis Hémon wrote after a trip to Saguenay-Lac-Saint-Jean in 1912–13. To create the images, Gagnon followed a painstaking offset printing process that involved numerous preliminary studies and augmentation with pastel, coloured pencil, and other drawing media. His perfectionism turned what could have been simple illustrations into authentic works of art that stand on their own. The final paintings are among Gagnon’s highest achievements.

Art historian and curator Ian M. Thom provides insight into Gagnon’s artistic methods and an appreciation of the paintings themselves. Excerpts from the novel accompany each artwork. The complete set of Gagnon’s *Maria Chapdelaine* painting, reproduced in these pages, resides in the McMichael Canadian Art Collection and is considered a rare treasure.

## 2019–20 Exhibitions

### Exhibition Program

The McMichael Canadian Art Collection stands alone as the only publicly funded fine art gallery in the nation that focuses on Canadian art and the Indigenous art of our country, 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 currently being produced from coast to coast to coast. Our mandate, to celebrate the art of Canada, was richly reflected in the diversity of exhibitions that were presented over the past 12 months.

### On View from the Permanent Collection

#### Norval Morrisseau

Ongoing from April 1, 2018

This exhibition features a display of works by Norval Morrisseau (1931–2007) and the Woodland School from the McMichael’s permanent collection. Morrisseau was Artist-in-Residence at the McMichael in 1979, and the gallery holds an important collection of his works. An influential figure, he was the founder of the Woodland School, which included popular artists Daphne Odjig (1919–2016) and Carl Ray (1943–78), whose works are also on view in the exhibition. Morrisseau was raised by his grandparents in an atmosphere of intense spirituality, both Indigenous (his grandfather) and Catholic (his grandmother). Morrisseau’s innovative and highly individual style is derived from this cultural background and from his own inner spirituality, which he characterized as shamanic. His grandfather was a noted shaman, and the principle of shamanic transformation informed much of Morrisseau’s work.

#### Maria Chapdelaine

November 9, 2019 to February 2, 2020

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 artworks can now be only displayed once every three years, and the McMichael was delighted to have them on view for the 2019 holiday season. In addition, the McMichael published the entire suite of 54 illustrations as beautiful all-new plate reproductions for the first time. The book is available in the Gallery Shop and includes an essay by Ian M. Thom, former Chief Curator at the McMichael and most recently Senior Historical Curator at the Vancouver Art Gallery.

### **“A Like Vision”: The Group of Seven at 100**

January 25, 2020 to spring 2021

Curated by McMichael Executive Director Ian A. C. Dejardin

*Note: This exhibition has been extended due to COVID-19, and the exhibition closing date may shift as a result.*

On May 7, 1920, a group of artists calling themselves the Group of Seven mounted their first formal exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario). Approximately 2,000 visitors passed through the doors during the exhibition’s three-week run. Of the more than 120 paintings on view, only six sold. “Seven Painters Show Some Excellent Work” read the headline in Toronto’s *Daily Star* newspaper, reflecting the moderate opinion of most critics. In a letter to his mother, painter A.Y. Jackson wrote that the exhibition was “attracting quite a lot of attention even if it is not understood.”

In commemoration of the centenary of that first exhibition, the McMichael Canadian Art Collection presents a landmark exhibition of the group’s finest pieces from the McMichael’s permanent collection entitled “*A Like Vision: The Group of Seven at 100*,” which opened on January 25, 2020. The exhibition of more than 280 artworks spans five galleries and features beloved masterpieces by every member of the Group, including A.Y. Jackson’s haunting *First Snow, Algoma* (1919/20), Franklin Carmichael’s autumnal symphony *October Gold* (1922), and Lawren Harris’s magisterial *Mount Robson* (1929). Alongside these masterworks are lesser-known pieces by the Group, including a series of humorous and impressionistic sketches by Arthur Lismer, many depicting his fellow artists, and Lawren Harris’s unassuming *Montreal River* (c. 1920), the first work acquired by Robert and Signe McMichael in 1955.

“The Group of Seven not only translated what they saw into a vivid visual language of their own,” says Ian A.C. Dejardin, Executive Director of the McMichael, “but through that language they taught us to appreciate the natural beauty of Canada in all its vast scale and variety. Many Canadians continue to see the country through the Group’s eyes, and it is thrilling to have an occasion to share the breadth and richness of the McMichael’s collection with visitors on this seminal anniversary.”

The exhibition has been financially assisted by the Ontario Cultural Attractions Fund, a program of the Government of Ontario through the Heritage, Sport, Tourism and Culture Industries, administered by the Ontario Cultural Attractions Fund Corporation. It is supported by Bolton Mills Retirement Community and the Group of Seven Circle of Supporters.

### **Tom Thomson**

February 8, 2020 to February 7, 2021

Curated by McMichael Executive Director Ian A. C. DeJardin

*Note: This exhibition has been extended due to COVID-19, and the exhibition closing date may shift as a result.*

Tom Thomson is often wrongly assumed to have been a member of the Group of Seven. He almost certainly would have been had he not died too soon. Although forever enshrined in Canadian legend as a young man—he was 39 when he died—he would in fact have been the second eldest of the Group, after J.E.H. MacDonald, but he found his artistic voice late. He worked as a commercial artist under MacDonald at Grip Ltd., and it was the older artist who encouraged him to take painting seriously.

Thomson travelled to Algonquin Park for the first time in 1912, returning every summer thereafter. His career as a serious artist really lasted only three or four years, hitting its stride in 1914, when Dr. James MacCallum made an offer (also made to A.Y. Jackson) to underwrite his living expenses. This generosity allowed Thomson to concentrate fully on his art, and he became one of the first artists to share a studio, with Jackson, in the newly built Studio Building in January 1914. Later, he moved into the wooden shack nearby (now reconstructed at the McMichael), where he was to spend his winters painting.

By the end of 1914, Thomson was beginning to disconcert the much more experienced Jackson with the brilliance of his oil sketches, and over the next couple of years, he electrified his friends with hundreds of those dazzling sketches, while producing a handful of large-scale works that have become Canadian icons.

Despite his considerable reputation as an outdoorsman, canoeist, and Algonquin guide, Thomson drowned in Canoe Lake in July 1917, in circumstances that have remained mysterious ever since. His loss was a true tragedy for Canadian art and was keenly felt by his friends, but his influence proved fundamental to the founding of the Group of Seven in 1920.

## Special Exhibitions

### **Françoise Sullivan**

February 16 to May 12, 2019

Curated by Mark Lanctôt. Organized and circulated by the Musée d'art contemporain de Montréal. The Musée d'art contemporain de Montréal is a provincial Crown corporation subsidized by the Ministère de la Culture et des Communications du Québec. The national tour of the exhibition *Françoise Sullivan* has been made possible in part by the Government of Canada.

This retrospective exhibition highlighted the key role of artist Françoise Sullivan in the history of modern and contemporary art in Quebec. The exhibition, which included more than 50 works of art, featured a diverse mix of painting, sculpture, video, costume, and archival materials. It was a chance for visitors to discover or rediscover an artist whose major impact on Quebec and Canadian culture deserves to be more fully recognized. In addition to presenting the artist's diverse and multidisciplinary practice, the exhibition offered an in-depth exploration of some of the milestones in her career. The various styles and approaches adopted by Sullivan over the years were contextualized with the help of archival documents.

Born in Montreal, in 1923, Sullivan studied at Montreal's École des beaux-arts in the 1940s, during which time she and a circle of artist friends headed by Paul-Émile Borduas established the movement known as

Les Automatistes. A co-signatory of the group's Refus global manifesto, she contributed a seminal essay on contemporary dance, "La Danse et l'espoir" ("Dance and Hope"). An accomplished painter, dancer, and choreographer, she spent the years from 1945 to 1947 in New York studying modern dance under Franziska Boas, among others. Shortly after returning to Montreal, Sullivan created *Danse dans la neige* (*Dance in the Snow*) (1948), which marked a defining moment in her artistic career. In the 1960s, she turned her attention to sculpture, working notably with steel and Plexiglas. She made her first trips to Greece and Italy in the 1970s, and as a member of the Véhicule Art artist-run centre, Sullivan experimented with performative and "immaterial" approaches associated with conceptual art. The 1980s marked a return to painting, with *matierist tondos* and later figurative works inspired by ancient mythology. During the second half of the 1990s, she embarked on a lengthy exploration of abstract painting, a passion she continues to pursue today.

**Rita Letendre: Earth, Wind & Fire**

February 16 to May 5, 2019

Curated by Sarah Milroy

Rita Letendre turned 91 in fall 2019, and she remains one of the leading abstract artists in Canada and a legendary icon for women artists. She is best known for her hard-edge abstract works from the 1960s and 1970s, some of which were presented as epic wall murals in public locations in Toronto. But her roots lie in Quebec, and in her student days at the École des beaux-arts, where she, like Françoise Sullivan, was exposed to the example of Paul-Émile Borduas. The works gathered in this exhibition are from the late 1950s and early 1960s, and they spring from that transformative moment in Quebec culture. Unlike Sullivan, Letendre was not an official member of the Automatiste movement, but her impulse to embrace freedom of expression and tap into primal energy clearly mark her as a kindred spirit.

**Marie-Claire Blais: Veils**

March 9 to June 9, 2019

Curated by Jessica Bradley, former curator of contemporary art at the National Gallery of Canada and the Art Gallery of Ontario

Marie-Claire Blais (b. 1974, Lévis, QC) is a leading light of contemporary art in Montreal, yet until now her work has not been presented in a major Canadian museum. Blais extends the language of abstraction into the contemporary movement, painting on canvas and then cutting, shredding, and unravelling the painting surface to produce subtle works that hover between sculpture and painting. Working in the tradition of abstraction pioneered by Françoise Sullivan, Blais walks in her footsteps, updating the vocabularies of abstraction for the next generation. Like Sullivan, Blais works in many media, from works on paper to canvases that are painted and often cut and draped on the wall, as well as free-standing sculpture. The delicacy, intelligence, and sophistication of her work mark her as a leader of the vanguard of Quebec and Canadian art.

**Louie Palu: Distant Early Warning**

May 18, 2019 to September 2, 2019

This exhibition was part of the Scotiabank CONTACT Photography Festival and was sponsored by Blake Goldring and Canada Company: Many Ways to Serve.

Louie Palu's project provided a window onto the evolving perceived state of the militarization in the North American Arctic, documenting the vestigial legacies of the Cold War and the increased military presence in the North today. The changes in the region are exacerbated by the many unknowns the Arctic faces, among them, the warming of the planet. Over several years—from 2015 to 2018—what began as a Guggenheim Fellowship evolved into an assignment for *National Geographic* magazine. Taken as a whole, the series examines the growing geopolitical tensions and changing life around Inuit communities in one of the planet's most extreme and challenging places.

Louie Palu's work was supported by funding from the John Simon Guggenheim Memorial Foundation, *National Geographic Magazine*, and Pulitzer Center.

### **Itee Pootoogook: Hymns to the Silence**

June 1, 2019 to September 22, 2019

Curated by Dr. Nancy Campbell

A retrospective of more than 80 drawings and ephemera by the late Itee Pootoogook (1951–2014), this exhibition is part of an ongoing analysis of the careers of contemporary Inuit trailblazers. As one of the key members of the third generation Inuit artists from Kinngait (Cape Dorset), Pootoogook contributed to the transformation and reshaping of the creative traditions that were successfully pioneered in the second half of the 20th century by members of the West Baffin Eskimo Co-operative (WBEC), at Kinngait Studios. The son of artists Ishuhungitok and Paulassie Pootoogook, he began his practice in drawing, elementary animation, and carving in the 1970s, becoming actively involved with the WBEC in the late 1990s.

Known as a meticulous draughtsman and inventive landscapist, Pootoogook looked primarily to contemporary northern life for his subject matter. Although some compositions are produced from a combination of memory and imagination, Pootoogook based many of his drawings on photographs, an aspect of his artistic process that further highlights his contemporaneity. The understated images celebrate the mundane moments that make up the everyday.

### **Janet Nungnik: Revelations**

June 8, 2019 to January 5, 2020

This exhibition of new textile works by Baker Lake, NU, artist Janet Nungnik (b. 1954) was produced over a period of more than 15 years. Nungnik's embroidered and appliqued images tell the story of her life and that of her people, the Padlirmiut, a small group of inland-dwelling Inuit whose traditional territory lay to the south of Baker Lake. With their radiant colour and ravishingly detailed handiwork, these works celebrate the joys of life in the North. This exhibition marks the artist's solo museum debut.

### **Maud Lewis**

June 29, 2019 to January 26, 2020

Curated by McMichael Chief Curator Sarah Milroy

One of Canada's most beloved folk artists, Maud Lewis (1903–70) was famous in her lifetime for her brightly coloured and endearing paintings of rural Nova Scotia. Working from her cabin on the side of

the highway in Marshelltown, in Digby County, she produced hundreds of small works that captured aspects of country life that were rapidly changing.

Until now, the story of her difficult life has dominated the discussion of her art: her triumph over her physical disabilities and poverty, the harsh treatment she received at the hands of her family, and her alliance by chance with her husband, Everett Lewis, who enabled her successful painting career over many decades. This show, however, stressed the aesthetic aspect of Lewis's achievement, looking carefully at her serial repetition of images and motifs across her career, and the dizzying variety that she brought to the problem of picture making. From her black cats and kittens, to her cart horses and oxen hauling logs, to her quayside scenes of ships in port and the Maritime landscape in all seasons, Maud Lewis made paintings that still delight in their optimism and buoyant vitality.

The exhibition was made possible through loans from leading Nova Scotian private collections, and features many works never before seen in public museums. An accompanying exhibition catalogue was presented alongside the exhibition, featuring a comprehensive selection of these rarely seen artworks from private collections.

### **Robert Houle: Histories**

September 14, 2019 to February 23, 2020

Curated by McMichael Chief Curator Sarah Milroy

This exhibition presented a selection of works by the leading Saulteaux artist Robert Houle, who grew up in Sandy Bay First Nation on the western shore of Lake Manitoba. In his early days, Houle attended Sandy Bay Residential School and, like many Indigenous children, experienced abuse there. At its heart, the exhibition features a selection of works from Houle's *Sandy Bay Residential School series* (2009), a suite of 24 oilstick drawings made by the artist as he recollected these childhood terrors. *Histories* also included Houle's magnificent self-portrait *Blue Thunder* (2011), an unfurling testament to the artist's courage and resilience, and *Muhnedobe uhyahyuk (Where the gods are present)* (1989), a group of four large canvases that express the artist's redemptive connection to the land and sky of Manitoba.

### **Into the Light: Lionel LeMoine FitzGerald**

October 12, 2019 to February 17, 2020

Curated by McMichael Chief Curator Sarah Milroy, McMichael Executive Director Ian A.C. DeJardin, and Canadian art scholar Michael Parke-Taylor. Presented in partnership with the Winnipeg Art Gallery

*Into the Light: Lionel LeMoine FitzGerald* is a comprehensive examination of the accomplishments and legacy of the Winnipeg artist Lionel LeMoine FitzGerald (1890–1956), the last member to join the Group of Seven in 1932. Beloved for his sensitive and serene depictions of Manitoba, FitzGerald was the Group's only member to hail from Western Canada. This exhibition of his work, co-curated by McMichael Chief Curator Sarah Milroy, McMichael Executive Director Ian A.C. DeJardin, and the acclaimed Canadian art scholar Michael Parke-Taylor, gathered more than 200 paintings, drawings, and prints by the artist, and was presented in partnership with the Winnipeg Art Gallery. The exhibition was financially assisted by the Ontario Cultural Attractions Fund, a program of the Government of Ontario through the Ministry of Tourism, Culture and Sport, administered by the Ontario Cultural Attractions Fund Corporation.



*Note: This exhibition travelled to the Winnipeg Art Gallery following its run at the McMichael. It was scheduled to be on view from April 4 to September 7, 2020; however, these dates have been affected by COVID-19-related closures.*

**Walter J. Phillips: At the Lake**

February 15 to October 12, 2020

Curated by Sophie Lavoie, curator at The Muse: Douglas Family Art Centre in Kenora, ON

*Note: This exhibition has been affected by COVID-19, and the exhibition closing date may shift as a result.*

This special presentation of works on paper by the Canadian painter and printmaker Walter J. Phillips (1884–1963) explores the artist’s artistic response to Ontario’s Lake of the Woods region. Phillips was born in England and moved with his family to Canada in 1913, settling in Winnipeg. From 1914 to 1923, the family spent their summers at Lake of the Woods, and the experiences that Phillips had there grounded his sense of belonging to his new home. In time, he would create works of quiet subtlety and serenity, capturing the unique topography of the region and its shifting moods and gracefully combining the graphic languages of Japanese printmaking and the British Art and Crafts style.

Phillips left Winnipeg for Banff in 1940. For the next 20 years, he taught at the Institute of Technology and Art in Calgary and at the Banff School of Fine Arts, where he was instrumental in the founding of the visual arts program. During these years, he would come to focus more on painting in watercolour; he did not produce any more prints after 1952. With fading vision, Phillips moved to Victoria with his wife, Gladys, in 1960, where he died in 1963.

Phillips remains best known as a master and pioneer of the Canadian woodblock print, but the pinnacle of his technical achievement in this medium was inspired by his time spent in the distinctive Precambrian Shield landscape of northwestern Ontario. This subject represents a significant portion of Phillips’s life’s work, and it is gathered here for the first time.

The exhibition celebrates the talent of the artist and the beauty of the Lake of the Woods region, as well as the generosity of Bryce and Nicki Douglas, whose collection of Phillips’s works on paper forms the nucleus of this show. The exhibition also celebrates their founding gift to The Muse: Lake of the Woods Museum & Douglas Family Art Centre in Kenora, ON. It is guest curated by Sophie Lavoie, Curator of the Douglas Family Art Centre.

**Brenda Draney**

March 7 to October 25, 2020

Curated by Laurel Saint-Pierre

*Note: This exhibition has been extended due to COVID-19, and the exhibition closing date may shift as a result.*

Brenda Draney’s paintings, with their gestural mark making and wide expanses of canvas, present fragmented narratives that stem from her personal history as a Cree woman, living in northern Alberta. A story, Draney asserts, is as much about what is left out as what is included, and her approach to painting—to record not what she sees, but what she remembers she has seen, felt, or experienced—both allows for and acknowledges subjectivity. Draney is interested in what you don’t say or can’t quite

articulate, and, like memories themselves, her canvases contain a constellation of elements that come together to form a picture. They are at once insistent and dreamlike. This exhibition includes earlier paintings from as early as 2009 together with a new body of work created in response to her childhood encounters with settler landscape art, in particular, the iconic work *White Pine*, 1957, by A.J. Casson.

### **John Hartman: Many Lives Mark This Place**

March 7 to November 1, 2020

*Note: This exhibition has been extended due to COVID-19, and the exhibition closing date may shift as a result.*

In 2014, Ontario-based painter and printmaker John Hartman (b. 1950) embarked on a project to capture the intimate relationship between more than 30 leading Canadian authors and the places that inspire them. Hartman's diverse roster of subjects included writers Esi Edugyan, Ruth Ozeki, M.G. Vassanji, Thomas King, Lisa Moore, Neil Bissoondath, Susan Swan, and David Macfarlane. The result was a body of large-format portrait paintings that celebrate the richness of Canada's literary fabric. The McMichael is pleased to debut *John Hartman: Many Lives Mark This Place*, a special exhibition celebrating the artist's efforts organized by the Woodstock Art Gallery.

*Many Lives Mark This Place* features approximately 30 large-scale paintings from Hartman's portraits series and a selection of large landscape paintings that showcase the artist's recognized skill for depicting nature. Through powerfully uniting the parallel fields of literature and visual art, Hartman underscores our collective desire to take inspiration and celebrate Canada from coast to coast to coast. The portraits speak to the power of the imagination in experiencing—physically, emotionally, and philosophically—the diverse landscapes of our country and the stories that they hold. An accompanying exhibition catalogue is available at the Gallery Shop and features colour plate reproductions paired with written responses by each of Hartman's subjects.

### [Cape Dorset Archive/Iningat Ilagiit](#)

With the support of a \$238,000 investment from the Canadian Museum of History's Virtual Museum of Canada initiative, the McMichael initiated the development of a virtual museum for artworks from the Cape Dorset Archive that are held in the McMichael's custody for the West Baffin Eskimo Co-operative, based on technology that allows sharing and interaction with the communities of the North, especially Cape Dorset. The entire archive is comprised of more than 100,000 works. To date, more than 4,000 of these drawings, as well as 250 photographs, are available online through the website *Iningat Ilagiit*, meaning "a place for family," which launched in fall 2019. On the website ([iningatilagiit.ca](http://iningatilagiit.ca)), which is available in English, French, and Inuktitut, as well as in a low-bandwidth version, visitors can browse the collection and create virtual exhibitions to share with others. Iningat Ilagiit is also a space for Inuit and Northern communities to connect with their own art and contribute to the important work of sharing Kinngait history and culture.

## Outgoing Loans

### Newfoundland

St. John's

*Of Myths and Mountains*

The Rooms

January 25 to November 2020

Twenty works by A.Y. Jackson, Lawren S. Harris, Arthur Lismer, George Pepper and Kathleen Daly Pepper

### Ontario

Brockville

*Painting Picnic with Prudence Heward*

Brockville Museum

March 30 to October 9, 2020

Two drawings and one oil painting by A.Y. Jackson

Ottawa

*Canada and Impressionism: New Horizons*

National Gallery of Canada

Touring from July 2019 to November 2020 to Kunsthalle München (Munich)

Germany; Fondation de l'Hermitage, Lausanne, Switzerland; Musée Fabre, Montpellier, France

On view at the National Gallery of Canada from November 2020 to April 2021

One painting by Lawren S. Harris, two paintings by Helen McNicoll

Ottawa

*Canadian and Indigenous Art: From Time Immemorial to 1967*

National Gallery of Canada

June 15, 2017 to January 2021

Bracelet by Charles Edenshaw

Toronto

*Rebecca Belmore: Facing the Monumental*

Art Gallery of Ontario, July 12 to October 21, 2018; Remai Modern, Saskatoon, SK, February 1 to May 12, 2019; Musée d'art contemporain de Montréal, June 20 to October 6, 2019; Colorado Springs Fine Arts Center, Colorado, January to December 2020

Three outdoor sculptures by Rebecca Belmore

### Alberta

Calgary

*Dynamic Connections: Threads of Living Memory*

Glenbow Museum

February 22, 2020 to January 10, 2021

Wall hanging by Lucy Angoyuaq

## British Columbia

Whistler

*Emily Carr: Fresh Seeing—French Modernism and the West Coast*

Audain Art Museum

September 21, 2019 to January 19, 2020, and on tour to Beaverbrook Art Gallery until May 2020

Five oil paintings and one watercolour by Emily Carr

## Acquisitions to the Permanent Collection

The breadth and depth of the McMichael's permanent collection continued to grow in 2019–20, with more than 60 artworks acquired during this period. These acquisitions are vital to ensuring the quality of the collection for current audiences, and they contribute to the relevance of the Collection for future generations.

### **Marc-Aurèle Fortin (1888–1970)**

*Paysage de Montréal*, 1918/1935

oil on canvas

87 x 108 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.1

*Hay Cart at Dawn*, c. 1918

oil on canvas

101.6 x 152.4 cm; framed: 116.8 x 168.9 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.6

*Messe de minuit*, 1934/1950

oil on paperboard

55.9 x 71.1 cm; framed: 73.7 x 88.9 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.7

*Petit paysage d'Auteuil*, 1950/1965

casein on paperboard

32.4 x 38.1 cm; framed: 68.6 x 73.7 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.8

*Laval-des-Rapides*, c. 1925

oil on canvas

91.4 x 91.4 cm; framed: 121.9 x 119.4 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.9

*Vieille maison, Sainte-Rose*, 1925/1940  
watercolour on paper  
54.6 × 74.5 cm; framed: 87.6 × 105.4 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.10

*Vue d'Hochelaga*, 1910/1935  
watercolour with charcoal (?) on paper laid down on paperboard  
32.8 × 49.5 cm; framed: 57.2 × 73.7 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.11

**Kent Monkman (b. 1965)**  
*Wedding at Sodom*, 2017  
acrylic on canvas  
183 × 305.5 cm  
Acquired with the assistance of Salah Bachir and Jacob Yerex, 2019  
2019.2

**J.W. Beatty (1869–1941)**  
*The Beech Woods*, 1930s  
oil on canvas  
71.1 × 91.4 cm  
Gift from Betty M. Gladman and family  
2019.3

**Léon Bellefleur (1910–2007)**  
*La mi-octobre*, 1995  
oil on canvas  
81.3 × 66 cm; framed: 100.3 × 85.1 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.1

**Paul-Émile Borduas (1905–60)**  
*Ouvertures imprévues*, 1956  
oil on canvas  
33 × 40.6 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.2

**Paul Caron (1874–1941)**  
*Old Mills at Baie St. Paul*, 1929  
watercolour on paper  
25.3 × 17.7 cm; framed: 44.5 × 35.6 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.3

**A.J. Casson (1898–1992)**

*Late Fall—Tea Lake*, 1976

oil on paperboard

29.2 x 36.2 cm; framed: 55.2 x 62.9 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.4

**Berthe Des Clayes (1877–1968)**

*Young Girl at the Well*, mid-20th century

oil on canvas

37.5 x 32.4 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.5

**Clarence Gagnon (1881–1942)**

*Baie Saint-Paul en été*, c. 1910

oil on canvas

38.1 x 50.8 cm; framed: 55.9 x 68.6 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.12

*Moulin et ruisseau, soleil du matin*, 1908/1913

oil on canvas

55.2 x 72.4 cm; framed: 71.1 x 90.2 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.13

*Rang de la Goudronnerie, Baie Saint-Paul*, 1939

oil on wood panel

12.1 x 17.8 cm; framed: 27.9 x 34.3 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.14

*Indian Summer*, 1919

oil on canvas

50.8 x 66 cm; framed: 67.3 x 83.2 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.15

*Early Winter Moonrise, Baie St. Paul*, 1909

oil on canvas

50.8 x 63.5 cm; framed: 72.4 x 85.1 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.16

**Adrien Hébert (1890–1967)**

*Coin d'atelier*, 1951

oil on canvas

76.2 x 88.9 cm; framed: 92.7 x 110.5 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.17

**Osuitok Ipeelee (1923–2005)**

*Caribou*, c. 1998

stone and antler

66 x 50.8 x 30.5 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.18

**Frank Johnston (1888–1949)**

*A Quebec Road*, 1940s

oil on hardboard

40 x 50.2 cm; framed: 53.3 x 63.5 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.19

**Cornelius Krieghoff (1815–72)**

*Crossing the Ice at Quebec*, 1862

oil on canvas

32.4 x 43.8 cm; framed: 54.6 x 64.1 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.20

*Habitants Driving in a Blizzard*, 1854

oil on canvas

33 x 45.7 cm; framed: 47 x 59.1 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.21

*Going to Market*, 1848

oil on canvas

52.7 x 82.6 cm; framed: 75.6 x 104.1 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.22

**James Lahey (b. 1961)**

*Calla Lily*, 2006

mixed media on canvas stretched over plywood

172.7 x 121.9 cm; framed: 177.8 x 127 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.23

*Orchid*, 2006

mixed media on canvas stretched over plywood

152.4 × 152.4 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.24

*Peonies 100818-01*, 2010

mixed media on canvas stretched over plywood

121.9 × 121.9 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.25

**Jean Paul Lemieux (1904–90)**

*Après-midi dans le parc*, 1976

oil on linen

71.1 x 130.8 cm; framed: 86.4 x 147.3 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.26

*Après-midi d'été*, 1971

oil on canvas

38.1 x 135.3 cm; framed: 64.8 x 160.7 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.27

*La Nativité*, 1966

oil on panel

71.1 x 101.6 cm; framed: 91.4 x 121.3 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.28

*Le patineur solitaire*, 1975

oil on canvas

99.1 x 50.8 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.29

*Les copains*, 1978

oil on canvas

50.8 x 40.6 cm; framed: 81.3 x 69.9 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.30

*Les mi-carêmes*, 1962

oil on canvas



91.4 x 137.2 cm; framed: 96.5 x 143.5 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.31

*Les religieuses en hiver*

oil on canvas  
40.6 x 50.8 cm; framed: 67.3 x 76.2 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.32

*Printemps, 1968*

oil on canvas  
76.8 x 57.2 cm; framed: 87.6 x 67.9 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.33

**Helen McNicoll (1879–1915)**

*An English Beach, c. 1910*

oil on canvas  
35.6 x 45.7 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.34

*Easter Lilies, c. 1907*

oil on canvas  
54 x 43.4 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.35

*The Blue Sea, c. 1914*

oil on canvas  
51.4 x 61 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.36

**Robert Wakeham Pilot (1898–1967)**

*Cap Diamant, Quebec, 1933*

oil on canvas  
45.7 x 55.9 cm; framed: 64.1 x 74.3 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection  
2019.4.37

*Summer on the River, 1934*

oil on canvas  
61 x 74.3 cm  
Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.38

*The Toboggan Slide*, c. 1945

oil on canvas

40.6 x 50.8 cm; framed: 61 x 70.5 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.39

**Jean Paul Riopelle (1923–2002)**

*Fonte sur le lac*, 1975

oil on illustration board laid down on canvas

71.1 x 111.8 cm; framed: 91.4 x 132.1 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.40

*Le cirque*, 1986/1987

mixed media on illustration board laid down on canvas

50.8 x 64.8 cm; framed: 58.4 x 86.4 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.41

*Le marronnier*, 1952

oil on canvas

100.3 x 120.7 cm; framed: 121.9 x 142.2 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.42

*Par la fenêtre*, 1985

lithograph and mixed media on paper

32.7 x 50 cm; framed: 55.9 x 71.1 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.43

*Sans titre*, 1950

oil on canvas

86.4 x 146.1 cm; framed: 108.6 x 168.9 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.44

*Constructions chimériques*, 1967

etching on paper

sheet: 32.6 x 41.3 cm; image: 19.3 x 29.2 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.45

**Marc-Aurèle de Foy Suzor-Coté (1869–1937)**

*Gelée de novembre, Cernay, 1900*

oil on canvas

59.7 x 50.2 cm; framed: 89.5 x 78.7 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.46

*Nude Woman, c. 1918*

pastel on paper laid down on paperboard

31.1 x 26 cm; framed: 52.1 x 45.7 cm

Gift from The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection

2019.4.47

**Paterson Ewen (1925–2002)**

*Milky Way in Stone, 1997*

roofing tar, granite, and marble on planed and routed plywood

2.44 x 3.51 m

Gift of Mary Alison Handford

2019.5

**Marie-Claire Blais (b. 1974)**

*Study No.1, tendre les lignes, 2018*

pigmented white of meudon and acrylic medium on canvas

92 x 91 cm

Gift of the artist

2019.6.1

*Materia dei molti racconti, 2018*

pigmented white of meudon and acrylic medium on burlap

134.6 x 50.8 cm

Purchased with the generous support of La Fondation Emmanuelle Gattuso

2019.6.2

**Reinhard Reitzenstein (b. 1949)**

*Lost Wood #20, 2004*

limestone and cast bronze

38.1 x 188 x 55.9 cm

Anonymous donation, from the collection of Gail Hutchison

2019.8

**David Blackwood (b. 1941)**

*Captain Abraham Kean awaiting the return of the Lost Party, 1965*

colour etching and aquatint on paper

sheet: 54.6 x 44.7 cm; image: 50.4 x 40.5 cm

2019.9.1

*Cape Islanders Waiting, 1967*

colour etching and aquatint on paper

sheet: 84 × 56.6 cm; image: 76.2 × 50.5 cm

2019.9.2

*The Burning of the S.S. Diana, 1968*

Three panels, colour etching and aquatint on paper

A: sheet: 57.2 × 44.5 cm; image: 50.6 × 40.4 cm, B: sheet: 57.2 × 83.5 cm; image: 50.6 × 81.2 cm,

C: sheet: 57.2 × 44.5 cm; image: 50.6 × 40.4 cm

2019.9.3

*Burning of the S.S. Viking, 1971*

colour etching and aquatint on paper

sheet: 61.9 × 92.3 cm; image: 50.4 × 81 cm

2019.9.4

*Sick Captain Leaving, 1972*

colour aquatint with etching on paper

sheet: 88.3 × 58.9 cm; image: 80.8 × 50.6 cm

2019.9.5

*The Master Watch, 1966*

etching on paper

sheet: 72.3 × 49.3 cm; image: 60.8 × 37.9 cm

2019.9.6

*His Father Dreams, 1985*

colour etching and aquatint on paper

sheet: 100.7 × 71.2 cm; image: 91.1 × 61 cm

2019.9.7

**Bertram Brooker (1888–1955)**

*Shoes, 1934/1936*

oil on canvas marouflaged to paperboard

28 × 35.4 cm

Gift of Phillip Gevik

2020.1

## Programs and Special Events

In fiscal 2019–20, the McMichael Canadian Art Collection hosted 31 public programs and festivals ranging from exhibition openings, curatorial talks, concerts, and discussion panels to drop-in art classes, screenings, performances, interactive workshops, family-friendly drop-in activities, and tours in both English and French. Highlights include the presentation of plays by Anne Michaels and David MacFarlane, the *East Coast Songwriters Series* that accompanied the *Maud Lewis* exhibition, and two at-capacity lectures by Ian A.C. DeJardin to open the Group of Seven centenary exhibition. Overall, the McMichael served 5,298 participants through programs offered to the public in 2019–20.

### Exhibition Openings and Curatorial Talks

May 21, 2019

*Louie Palu: Distant Early Warning*

Exhibition opening and tour with the artist.

June 16, 2019

*Arctic High: An Afternoon of Exhibitions and Talks*

Discussion panel with Louie Palu, writer Tarralik Duffy, and Sadie Quarrier, Senior Photo Editor at *National Geographic* magazine, followed by a curatorial talk with Nancy Campbell on the exhibition *Itee Pootoogook: Hymns to the Silence*.

June 30, 2019

*Maud Lewis*

Exhibition opening featuring a curatorial talk by McMichael chief curator Sarah Milroy and a family concert with Ken Whiteley & Friends.

September 15, 2019

*Robert Houle: Histories*

Exhibition opening with a curatorial talk between Robert Houle and Sarah Milroy, followed by a performance by David DeLeary, an Ojibwe composer, producer, and performer, who performed an original work inspired by the art of Houle.

October 20, 2019

*Into the Light: Lionel LeMoine FitzGerald*

Exhibition opening and curatorial talk with curators Ian A. C. DeJardin, Sarah Milroy, and Michael Parke-Taylor.

December 8, 2019

*Maria Chapdelaine*

Curatorial talk and book signing with Ian M. Thom.

January 25–26, 2020

*"A Like Vision": The Group of Seven at 100*

Two back-to-back celebratory opening lectures by McMichael Executive Director and Exhibition Curator Ian A. C. DeJardin commemorating the centenary of the founding of the Group of Seven.

February 15, 2020

*Walter J. Phillips: At the Lake*

Exhibition opening with a curatorial talk by Sophie Lavoie, Curator of the Douglas Family Art Centre in Kenora, ON.

February 22, 2020

*Histories: Robert Houle in Conversation with Ruth Teichroeb*

Saulteaux artist Robert Houle in conversation with Canadian-born investigative reporter and author Ruth Teichroeb on the impact of the residential school system. Teichroeb's influential 1998 book *Flowers on My Grave: How an Ojibwa Boy's Death Helped Break the Silence on Child Abuse* activated Houle's dark childhood memories of his years at Sandy Bay Residential School, allowing him to begin his journey of reclamation and recovery.

March 8, 2020

*Landscape Studies*

Exhibition opening for the exhibitions *John Hartman: Many Lives Mark This Place* and *Brenda Draney* with curatorial talks with the artists.

### **Special Events and Performances**

August 4, 2019

*Walk the Six West—History on the Humber*

This program celebrated the human history of the Humber River during the 20th anniversary year of the river's federal designation as a National Heritage River. Audiences were invited to discover six outdoor theatre and music installations that shared stories of our Indigenous past, present, and future; our francophone roots; and the stories of newcomers from around the globe. *Walk the Six West—History on the Humber* was presented by the Swansea Historical Society in association with professional theatre artists. This event was made possible with the support from the Canadian Heritage Community Support, Multiculturalism, and Anti-Racism Initiatives Program.

September 31, 2019

*In the Making: Deanna Bowen, Ken Lum, and Rebecca Belmore in Conversation with Sean O'Neill*

This panel joined three of Canada's leading artists, all subjects of the then-upcoming season of the CBC's acclaimed documentary series *In the Making*, in an intimate conversation with series co-creator and host Sean O'Neill. Beginning with a screening of the three 22-minute episodes of *In the Making* featuring each of the panellists, a conversation followed about common ideas and themes raised by their work, including questions of history, identity, and nationhood, and the role of the artist in shaping the stories and symbols that form our culture.

October 6, 2019

*Tom Thomson: The Woods Are Burning*

In *The Woods Are Burning*, novelist and poet Anne Michaels and singer-songwriter David Sereda lead a stellar ensemble to celebrate the life, art, and passion of Tom Thomson. The intricate weaving of spoken word and songs showed audiences a side of Thomson rarely discussed: joyous, yearning, restless, humble, light-hearted, and very aware of his own mortality.

November 10, 2019

*The Door You Came In*

An extraordinary two-man performance of spoken word and song, *The Door You Came In* tells the story of a Newfoundland family and the war that changed it forever. Author David Macfarlane and musician Douglas Cameron collaborated in this remarkable production based on Macfarlane's memoir, *The Danger Tree: Memory, War, and the Search for a Family's Past*.

**Les Matinées Francophones**

May 4, 2019

Dedicated French-language tour of the exhibition *Rita Letendre: Earth, Wind & Fire*.

December 14, 2019

Dedicated French-language tour of the exhibition *Maria Chapdelaine*.

**Signature Performance Series**

To accompany the exhibition *Maud Lewis*, the McMichael invited three singer-songwriters from the East Coast to present an afternoon of stories, songs, and Maritime joie de vivre for more than 350 guests.

September 8, 2019

*East Coast Songwriters Series: Susan Crowe*

September 22, 2019

*East Coast Songwriters Series: Stephen Fearing*

November 24, 2019

*East Coast Songwriters Series: Stewart Legere*

**Adult Art Classes**

A total of 49 Studio Classes and nine Master Classes were offered on subjects including painting, watercolour, pastels, figure drawing, and landscape painting, serving 138 participants. Exhibiting artist Brenda Draney also led a very special Artist's Workshop during the run of her solo exhibition. Taught by professional artists, these classes provide amateur artists a hands-on opportunity to improve their skills and learn new techniques, while receiving expert instruction and mentoring.

**Community Exhibitions**

The Community Gallery at the McMichael exhibits work made by students in the McMichael's Adult and Children's Art Classes and artists participating in McMichael-hosted juried competitions, including the En Plein Air painting competition and the Humber River Photo Contest, which took place on the grounds of the McMichael on August 24–25, 2019. Seventy-three community artists had their work exhibited in the Community Gallery in 2019–20.

### **SAM (Saturdays at the McMichael) Children's Art Classes**

These popular children's Saturday art classes offer a creative exploration of various art mediums, encourage skill development, while cultivating art appreciation, and introduce children to the art of Canada through in-gallery activities. They are facilitated by professional art instructors. A total of 125 children, aged six years to 12 years, participated in three sessions that ran from April 6, 2019 to February 29, 2020.

### **Accessible Studio Workshops**

These special family workshops for children and youth living with special needs encourage collaborative artmaking that involves the entire family. Based on exploration of the McMichael's collection and grounds, each session focuses on a variety of art projects tailored to various skill levels and abilities. A total of 38 children and caregivers were served:

- Wonder Mom: May 12, 2019 | nine participants and caregivers
- Autumn's in the Air: October 6, 2019 | eight participants and caregivers
- Home for the Holidays: December 15, 2019 | 10 participants and caregivers
- Ice and Snow: February 9, 2020 | 11 participants and caregivers

### **Adult Wellness Initiatives**

July 21, August 14, September 15, October 27, 2019

*Art & Nature Meditation: Colour Reflections*

This three-hour-long wellness program included forest bathing, exhibition viewing, and a painting workshop.

### **ArtVenture Summer Camp**

The *ArtVenture Summer Camp* is a full-day art camp offered to children between the ages of five years and 15 years and is intended to develop and strengthen campers' visual artistic skills within a fun and energetic camp environment. *ArtVenture* makes use of the rich visual history of the McMichael Canadian Art Collection's indoor galleries, the spectacular grounds, and the outdoor facilities. The 2019 session was a great success, in a large measure thanks to CampBrain—a new online registration system implemented to process the payments and manage enrollment, class lists, and communication with campers' families. Due to the doubling of some of the popular camps, we were able to accommodate more campers. In 2019, *ArtVenture Camp* ran for eight consecutive weeks, with two four-day sessions and six five-day sessions, serving 653 campers.

### **ArtVenture March Break Camps**

*The 2020 March Break Camps were cancelled due to COVID-19.*

### **Family Days and Community Celebrations**

Mar 12, 2019

*Gallery Pictures/Les Tableaux Dansants*



A family tour of the three Quebec women exhibitions, followed by an art and movement workshop for children and families with Jenny McCowan.

June 23, 2019

*Planting Seeds of Change*

A community planting preceded by a traditional ceremony performed by Elder Shelley Charles and followed by Humber River Valley hikes with Maya-wassige and a drumming circle with students from Kikendaasogamig Elementary School of the Chippewas of Nawash First Nation, led by Chastity Keeshig.

July 1, 2019

*Celebrate Canada, Art & Music Festival*

The McMichael celebrated Canada's birthday with family tours, art workshops, and a performance by the Jazz.FM91 Youth Big Band.

August 11, 2019

*Maritime Folk Art, Family Sunday*

Featuring a concert and dance workshop with East Coast musicians Cassie & Maggie, and drop-in *Maud Lewis* house-painting workshops.

September 28–29, 2019

*Part of Culture Days/Doors Open Vaughan*

*Luna's Magic Flute*

Presented by music teacher Stéphanie Superle, this program provided an introduction to the Kinderflute music learning method. Accompanied by a pianist, Superle shared the story and music of *Luna's Magic Flute*, bringing Luna to life with illustrations and storytelling.

October 14, 2019

*Thanksgiving Harvest Festival*

Featuring *The Cow Show* by Rag & Bone Puppet Theatre and *Autumn Celebration* drop-in art workshops.

October 30, 2019

*The Night Before Halloween*

A special after-hours tour of the gallery and Artists' Cemetery that revealed the lore and legends of past inhabitants and the spooky side of the McMichael.

December 15, 2019

*Happy Holidays from the McMichael, Family Day*

Featuring drop-in art workshops, family tours, and a festive holiday sing-along with musicians Hugh Barnett and Jessica Doyle, in English and French.

December 29, 2019

*Happy New Year!*

Featuring free children's drop-in workshops on the theme of New Year's traditions around the world.

February 17, 2020

*Winter Fair, Family Day*

Featuring drop-in artmaking workshops, horse-and-wagon rides and a family-friendly performance by Chris McKhool's FiddleFire.

March 18–20, 2020 *\*\*Cancelled due to COVID-19\*\**

*March Break Madness, Family Day*

With performances by Tribal Vision, Kuné intercultural ensemble, and Juno-nominated musician Mike Ford.

## Creative Learning

The McMichael's interactive Creative Learning programs are designed to advance students' visual literacy, nurture innovative thinking, foster interpretation and communication skills, boost creativity, and get students excited and inspired. Below are the Creative Learning partnerships that were offered in 2019–20, serving more than 1,200 individuals.

### **V.O.I.C.E.S (Visual Outreach Initiative Creating Empowered Students)**

In partnership with the York Region District School Board

Developed in 2007 as an effort to address the needs of students identified by their teachers as “at risk” of disengagement, Visual Outreach Initiative Creating Empowered Students, known as *V.O.I.C.E.S*, is an enrichment program that allows select Grade 5 students from the York Region District School Board's Performance-Plus schools to acquire coping techniques conveyed by program instructions through compassionate mentoring and leadership that builds self-esteem through art-based learning. This unique learning initiative has been financially supported by Scotiabank, the McMichael Volunteer Committee, and the Leonard and Gabryela Osin Foundation.

In fiscal 2019–20, the program saw considerable setbacks due to both the work-to-rule teacher action and the COVID-19 pandemic. The program had planned to run with 242 students once again attending five learning sessions at the McMichael, along with the outreach opportunity, which was projected to reach 1,000 participants. Unfortunately, the program was unable to run with the setbacks mentioned above.

However, an exhibition of the student works from the first Winter Session of the *V.O.I.C.E.S* program was presented in the Community Gallery, from April 6 through July 6, 2019. Free admission to the gallery was offered to families of the participants in the exhibition on Saturday, April 13, and Sunday, April 14, 2019. Family gallery tours were offered throughout the weekend.

### **ARTWELL**

In partnership with the Alzheimer Society of York Region

Offered in partnership with the Alzheimer Society of York Region, the *ARTWELL* program offers creative engagement to individuals living with dementia and meaningful involvement for senior volunteers who assist with the program's delivery. While the main goal of the program is to reduce isolation and instill in

participants a sense of purpose, the artmaking activities are also designed to evoke memorable experiences, encourage memory recall, and restore confidence.

Implementation of the *ARTWELL* project offered the following opportunities to the participating senior volunteers:

- learning about dementia and related brain disorders;
- instilling a sense of purpose and connection to a new community;
- creating meaningful relationships with individuals living with dementia, along with staff and art instructors; and
- creating a sense of fulfillment to offer a meaningful experience.

The program offered the following benefits to the individuals living with dementia:

- intellectual stimulation;
- access to personal experiences and long-term memories;
- connecting personal stories to the world at large; and
- participation in meaningful activities that increase the participants' confidence, preserve their self-esteem, and support their dignity.

In fiscal 2019–20, two six-week sessions were implemented at three Alzheimer Society of York Region daycare facilities in York region, for a total of 14 volunteers and 30 participants.

In partnership with the Alzheimer Society of York Region, the McMichael team submitted and was accepted to present the program at the annual Canadian Museums Association Conference in May 2020. Unfortunately, due to many restrictions put in place in March 2020, in response to the COVID-19 outbreak, the conference was cancelled.

### **Footprints for Our Future, Outdoor Education Program**

In partnership with York Region District School Board Outdoor Education Team and Eco Schools

*Footprints for Our Future* is a series of learning experiences targeting Grade 6 and Grade 7 students. Offered both at the McMichael and in-classroom, this program investigates the impact humans have on the environment through the lenses of scientific inquiry and Indigenous Traditional Knowledge, empowering students to become active community leaders who advocate for environmental sustainability. The interdisciplinary character of these learning experiences, which brings together environmental sciences, social studies, and art activities, allows students to re-examine their place within nature from broader bio-physical, cultural, and spiritual perspectives.

The program was developed in collaboration with Philip Coté, an artist, Traditional Teacher, and Young Elder, and Lynn Short, a horticulturist affiliated with Humber College and the York Region District School Board's Outdoor Education department. The second installment of educators' training for this program was implemented in September 2019. A special professional development session for teachers involved in the program was scheduled for September 2019, but was cancelled due to the teacher work-to-rule job action.

During the 2019–20 school year, 17 schools from the York Region District School Board, totalling 931 Grade 7 students, visited the McMichael for half- and full-day programming consisting of a *Learning*

*from the Land* outdoor program and #Landissacred #waterislife signature studio. Afterward, McMichael staff visited the schools for an outreach program with the Water Quilt signature studio. Two of the outreach programs were cancelled due to school closures implemented because of the COVID-19 pandemic.

### **Planting Initiative of the Indigenous Garden**

In partnership with the York Region District School Board, Toronto and Region Conservation Authority, Humber College, and Elder Shelley Charles (Chippewas of Georgina Island First Nation)

On June 4, 5, and 14, 2019, a total of 204 students planted native seedlings that they had sprouted in their classrooms in the new Indigenous Garden at the McMichael. Each planting day began with a ceremony performed by Elder Shelley Charles. Students were offered a tour of the gallery led by McMichael educators, along with outdoor activities led by educators from the Toronto and Region Conservation Authority before heading back to school.

Schools involved:

- Lester B Pearson Public School (two Grade 7 classes)
- Woodbridge Public School (one Grades 3–6 class)
- Pierre Berton Public School (two Grade 4 classes)
- Kleinburg Public School (two Grade 4 classes)

### **Connected North**

In partnership with TakingITGlobal

A partnership agreement to offer three McMichael programs as part of the Connected North program offerings: Group of Seven (virtual tour of Group of Seven paintings with a small art activity), Haida Manga studio, and Storytellers & Image-Makers studio. This partnership allows the McMichael to virtually offer programming through the Cisco teleconferencing system to communities in the North throughout fiscal 2020.

### **Moccasin Identifier Project, Mississaugas of the Credit First Nation**

In partnership with the Mississaugas of the Credit First Nation

A workshop led by Carolyn King, former elected Chief of the Mississaugas of the Credit First Nation, was offered for *ArtVenture* campers to stencil images of moccasins and other First Nations footwear at locations throughout the Sculpture Garden. This project aims to create a visual reminder to recognize and honour the traditional territory of Indigenous peoples.

### **Killarney Group of Seven Festival**

August 17–18, 2019

In partnership with Killarney Provincial Park

The McMichael led four live outdoor family painting competitions inspired by the McMichael's art collection in summer 2019. These challenges were designed as a collaborative workshop and encouraged the entire family to participate. A total of 22 families participated throughout the weekend.

## McMichael Digital and Social Media

The McMichael Canadian Art Collection's social media strategy focuses on creating stories about exhibitions, the permanent collection, programs, and special events in order to engage followers in conversations about Canadian identity and to educate audiences about the art of Canada, driving interest in the historical and contemporary art of our nation.

As of year-end, the gallery had 27,596 Facebook followers, 14,892 Instagram followers, and 25,185 Twitter followers. Instagram was the platform that saw the greatest amount of growth, with followers growing by 43 per cent over the previous year. Given the highly visual nature of Instagram and its primacy among audiences aged 18–34 years old, we anticipate this platform will continue to be a growth leader in engagement with the gallery. Personal videos from the executive director and chief curator, as well as posts about the Group of Seven and Tom Thomson and historical posts about the history of the gallery, consistently receive the greatest levels of engagement.

The gallery has also experienced strong growth and engagement through the McMichael website ([mcmichael.com](http://mcmichael.com)). There were more than 387,786 website visits last year, along with a 21 per cent increase in new users visiting the website over the previous year, for a total of 275,490 new visitors, indicating that new audiences are visiting the gallery online.

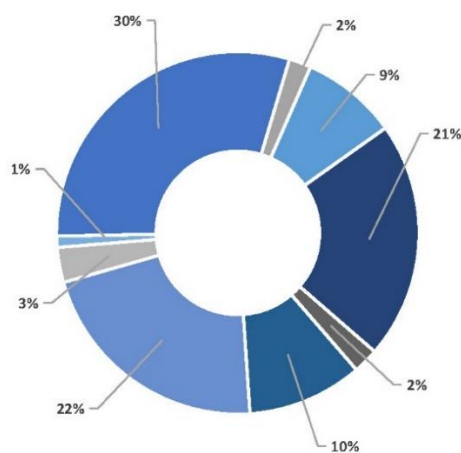
## ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE

During fiscal 2019–20, the McMichael continued to strive to improve its financial sustainability.

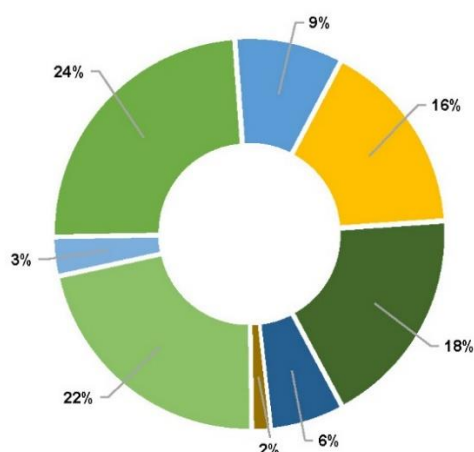
Despite the impact of the Ontario teachers' dispute and COVID-19, during 2019–20, the McMichael's attendance was only shy of its ambitious attendance goal, resulting in self-generated revenue being only slightly below budget. With the support from public funds in support of special programs undertaken, the total revenue exceeded budget.

Operating expenses were kept below budget, resulting in the McMichael posting a small surplus.

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.

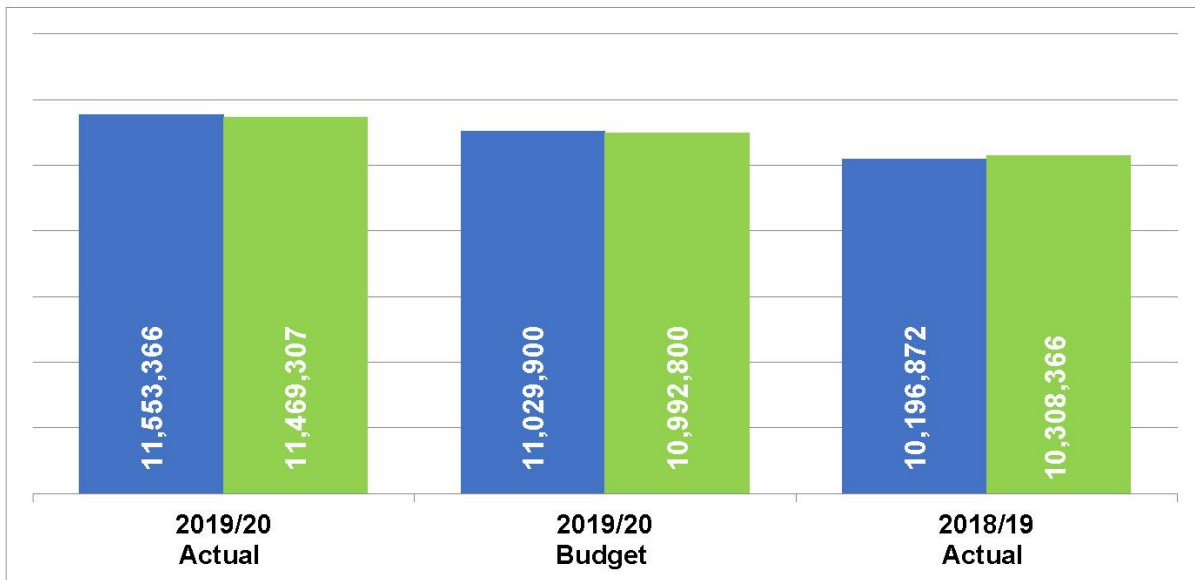


	2019/20 Actual	Percent of Total
<b>Revenue</b>		
Provincial Government Support	3,452,101	30%
Federal Government Support	228,069	2%
Admission Fees	992,691	9%
Contributed Revenue and Memberships	2,450,691	21%
Creative Programs Fees	261,306	2%
Retail Sales	1,188,823	10%
Amortization of Deferred Contributions Related to Capital Assets	2,501,824	22%
Gifts In Kind	361,025	3%
Other Revenue	116,836	1%



	2019/20 Actual	Percent of Total
<b>Expenses</b>		
Building Operation and Administration	2,765,043	24%
Fundraising, Donors and Membership Cultivation	1,020,514	9%
Marketing and Retail	1,857,087	16%
Exhibitions and Collection Management	2,092,820	18%
Creative Programs and Education	696,266	6%
Special Projects	174,728	2%
Amortization and Loss on Disposal of Capital Assets	2,501,824	22%
Gifts In Kind	361,025	3%

	2019/20 Actual	2019/20 Budget	2018/19 Actual
Revenue	11,553,366	11,029,900	10,196,872
Expenses	11,469,307	10,992,800	10,308,366



#### Key Metrics

	2019–20	2018–19	2017–18
<b>Visitors</b>			
General	84,949	70,724	83,930
Adult Groups	2,894	2,377	3,420
School Groups	31,368	32,107	31,068
Total	119,211	105,208	118,400
<b>Membership</b>			
Individual Members	7,795	6,726	7,158
Memberships	5,026	4,338	4,526
<b>Exhibitions</b>			
From the Collection	4	5	5
Special Exhibitions	12	7	5
Touring	0	1	1
Total	16	13	11
<b>Acquisitions</b>			
Total	62	74	49

<b>Conservation</b>			
Major Treatments	6	8	2
Minor Treatments	308	73	185
Examinations	2,115	1,057	1,262
<b>Collections Management</b>			
Number of works receiving new images	57 (Collection) 23,307 (Cape Dorset Archive)	288	122
Rehoused and/or inventoried	62 (Collection, new acquisitions) 23,307 (Cape Dorset Archive)	74	1,374
<b>Volunteers</b>			
Volunteers—General	40	45	28
Volunteers—Docents	21	17	27
Volunteers—Youth team	56	36	35
Volunteers—Board of Trustees (including Directors-in-Training)	8	15	18
Volunteers—Foundation	17	16	15
<b>Staff</b>			
Full-time	40	36	37
Part-time	62	66	61
Total	102	102	98
FTE	68	68.1	67

## ANALYSIS OF PERFORMANCE MEASURES

The McMichael's strategic objectives as stated in the 2019–20 business plan are as follows and are guided by the 2012 Strategic Plan and the Artistic Vision of 2016. Below 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	2019–20 Result	2019–20 Target	2018–19 Result
Total Attendance	119,211	120,000	105,208
<p>Annual attendance figures were only slightly lower than projected and were forecast to have exceeded targets had the final weeks of the year not been affected by the gallery's closure due to the COVID-19 pandemic. The McMichael is committed to safely and responsibly boosting attendance in the coming year by continuing timed ticketing as long as it is necessary and expanding opportunities for audiences to visit the gallery virtually through virtual tours, classes, workshops, webinars, and other online public programs. The robust exhibition schedule, including exhibitions on Indigenous artists and women artists in Canada, will also be attractive to those audiences who are able to visit in person.</p>			
Numbers of followers and engagement across social media platforms	Facebook: 27,596 Instagram: 14,892 Twitter: 25,185	Facebook: 37,950 Instagram: 14,960 Twitter: 37,740	Facebook: 26,071 Instagram: 10,367 Twitter: 25,267
<p>The McMichael fell short of its targets for follower growth on social media. The slow pace of growth on Facebook and Twitter may be attributed to changing algorithms which, on Facebook, deprioritize company pages over individual pages and, on Twitter, regularly purge inactive bot followers. The targeted growth for Instagram was 99 per cent achieved and remains the McMichael's fastest-growing platform. To improve, the gallery is re-examining its social media content and advertising strategy, is developing more video content, is prioritizing popular Group of Seven content, and is devoting greater resources to online engagement, particularly in light of the COVID-19 pandemic.</p>			

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

Performance Measure	2019–20 Result	2019–20 Target	2018–19 Result
Visitor Satisfaction	<b>724 comments</b> <b>91% positive</b>	<b>1000 comments</b> <b>97% positive</b>	<b>897 comments</b> <b>93% positive</b>
<p>Visitor comments did not achieve the targeted number and would have been higher had the gallery not been forced to close two weeks before the end of the fiscal year. To improve, the McMichael will endeavour to diversify the opportunities for visitors to give feedback, including through social media channels, and will pursue greater visibility of on-site visitor comment books. Many of the negative comments were submitted during the transition between restaurant</p>			

vendors, when service was limited and slower than usual. We have been working closely with our food service provider to ameliorate all aspects of customer satisfaction.			
Membership Growth	55% retention 2% conversion	50% retention 3.25% conversion	50% retention 2.56% conversion
<p>Membership growth exceeded retention targets this fiscal year, and many members chose to renew during the Group of Seven Centenary year. The conversion rate is largely dependent on attendance, as most new members arrive through Admissions. With the increased attendance due to the successful exhibition schedule of FY20, the conversion rate decreased as volume increased.</p> <p>We continue to recruit new members through community promotion and social media.</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:

- A total of 31,368 students visited the McMichael to discover curricular connection with the art of Canada;
- A total of 16 exhibitions were mounted at the McMichael, including five exhibitions of work from the permanent collection and 12 special exhibitions on Canadian art;
- A total of four publications were produced on topics in Canadian art;
- A total of 13 curatorial and artist talks on Canadian art were held featuring more than 25 artists, writers, curators, and scholars;
- A total 62 acquisitions were made to the permanent collection of works of art with significance to all Canadians;
- A total of 5,298 participants engaged in public programs; and
- More than 1,200 were individuals served by Creative Learning programs, including 30 adults with Alzheimer's and 38 families with special needs.

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

Performance Measure	2019–20 Result	2019–20 Target	2018–19 Result
Dollar-per-visitor revenue in Gallery Shop	\$12.30	\$13.00	\$12.60
<p>Dollar-per-visitor revenue in the Gallery Shop did not meet targets for 2019–20 and was affected by the gallery's closure due to COVID-19. An additional correlation can be found between attendance and dollar-per-visitor numbers: as attendance rises, the dollar spent per visitor decreases as the overall amount spent is amortized over a greater number of people. We are working to foreground more high-priced items, notably, in our Inuit sculpture display cabinet, in order to raise the average dollar amount per transaction.</p>			

Percentage of administrative and operational costs, compared to total operating costs	13%	12%	14%
<p>The ambitious target of administrative expenses as a percentage of total expenses set at 12 per cent was not met; however, the percentage did improve over the previous year's result, from 14 per cent to 13 per cent.</p>			

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

Performance Measure	2019–20 Result	2019–20 Target	2018-19 Result
Staff Turnover	4.2%	4.5%	4%
<p>Staff turnover was lower than projected, beating targets.</p>			
Number of active volunteers, docents, and board members	162	140	149
<p>The agency had a greater number of volunteers, docents, and board members than anticipated, thanks to robust recruiting and retention.</p>			
Number of volunteer hours contributed by volunteers and docents	12,897	12,000	11,709
<p>The number of volunteer and docent hours exceeded targets, thanks to the dedication of those who generously give their time to the McMichael.</p>			

## RISK EVENTS

Both the Ontario teachers' labour dispute and COVID-19 affected attendance and self-generated revenue during the latter part of 2019–20 fiscal year.

## 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

Andrew W. Dunn, *Chair*, June 20, 2012 – August 23, 2019  
Anita Lapidus, *Vice-chair*, February 20, 2013 – December 6, 2019  
Joan Bush, February 1, 2013 – March 31, 2020  
John Crean, February 10, 2016 – April 11, 2022  
Giuseppina D'Agostino, February 2, 2017 – February 1, 2020  
George Dark, February 1, 2017 – June 24, 2023  
Jane Knop, February 15, 2017 – February 14, 2020  
Doug McDonald, August 31, 2017 – August 30, 2020  
Nathalie Mercure, November 15, 2017 – November 14, 2020  
Laura Mirabella, May 10, 2017 – May 9, 2020  
John Silverthorn, April 18, 2011 – April 18, 2019  
Michael Weinberg, November 23, 2016 – November 22, 2019  
Gillian Whitebread, March 21, 2018 – March 20, 2021

### McMichael Canadian Art Foundation Board

Doug McDonald, *Chair*, October 2013 – June 2020  
Mark Bursey, *Vice-chair*, March 2014 – June 2020  
Laura Barclay, November 2019 – June 2023  
Jordan Beallor, October 2014 – June 2021  
Rudy Bianchi, June 2017 – June 2020  
Rachel L. Blumenfeld, June 2019 – June 2021  
Chris Bredt, June 2016 – June 2022  
Doris Chan, September 2010 – June 2020  
Robert Dunigan, October 2017 – June 2021  
Andrew W. Dunn, June 2016 – June 2023  
Bonnie Hurvitz, August 2017 – June 2021  
Norma Kraay, June 2019 – June 2022  
Paul Manias, March 2018 – June 2021  
Michèle D. McCarthy, June 2015 – June 2021  
Carl Spiess, June 2017 – June 2020

## ANNUAL SUPPORTERS

The McMichael acknowledges the following supporters for their contributions made between April 1, 2019, and March 31, 2020. Their generosity makes it possible to connect people with art, artists, and artmaking through exhibitions that explore Canada from coast to coast to coast and programs that engage people of all ages. Thank you for helping to keep the McMichael an extraordinary place to visit.

### GOVERNMENT

Department of Canadian Heritage  
Government of Ontario  
Ministry of Heritage, Sport, Tourism and Culture Industries  
Ontario Cultural Attractions Fund  
Summer Experience Program  
Young Canada Works

### CORPORATIONS AND FOUNDATIONS

#### **\$100,000+**

McMichael Canadian Art Foundation

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

Scotiabank Group  
Power Corporation of Canada  
The Canada Life Assurance Company  
Bank of Montreal

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

Bolton Mills Retirement Community  
Hatch Ltd  
McMichael Volunteer Committee  
Scotia Wealth Management  
The McLean Foundation  
The Rand Alexander Lomas Family Foundation

#### **\$10,000 to \$24,999**

Aird & Berlis LLP  
Bazil Developments Inc.  
Canadian Shield Capital  
Castlepoint Investments Inc.  
CIBC  
Cineplex Entertainment LP  
Crowe Soberman LLP  
Deloitte

Jackman Foundation  
James Richardson & Sons, Limited and Affiliated Companies  
Morneau Shepell  
Nashville Developments Inc.  
Policaro Group  
Stewart McKelvey  
The City of Vaughan  
The Leonard and Gabryela Osin Foundation  
The Ralph & Rose Chiodo Family Foundation  
Thorek/Scott and Partners

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

Advance Tile and Floor Covering (Toronto) Ltd.  
Armland Management Inc.  
Assured Automotive  
Canada Post Corporation  
CapGemini  
Cidel Asset Management Inc.  
Coleford Investment Management  
Fazzari & Partners LLP  
Forest Contractors Ltd.  
GFL Environmental Inc.  
Heffel Gallery Limited  
IBM Canada Limited  
La Fondation Emmanuelle Gattuso  
Masters Gallery Ltd.  
Pizzaville  
Pointnorth Capital (GP) Inc.  
RBC Foundation  
The Regional Municipality of York  
Torys LLP

**\$1,000 to \$4,999**

ALPC Co.  
Amachris Corporation  
Council for Canadian American Relations  
Feheley Fine Arts  
Herb & Cece Schreiber Foundation  
Loch Gallery  
Marion Scott Gallery  
Patrick and Barbara Keenan Foundation  
Quebec Ministry of Culture and Communications  
Richter Charitable Foundation  
Rotary Club of Newmarket  
Royal LePage Signature Realty  
TD Wealth Management

The Best Part Inc.  
The Boiler Inspection & Insurance Co. of Canada  
The Isaacs/Inuit Gallery  
The Karen Green Charitable Trust  
The Ouellette Family Foundation  
York University

### **\$100 to \$499**

True Vine Art and Design

### **PREFERRED SUPPLIERS**

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Steam Whistle Brewing

### **PATRONS CIRCLE**

#### **BENEFACTOR'S CIRCLE – \$50,000+**

Geoff Beattie and Amanda Lang  
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Rand and Lynda Lomas  
Michele D. McCarthy

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Kiki and Ian Delaney  
Julia and Robert Foster  
Susan Glass and Arni Thorsteinson  
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Rob and Marg MacLellan  
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Sharon Stewart  
Allan R. Taylor  
Louise and Peter Walter

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##### **GUARDIAN – \$10,000 to \$19,999**

Isabel Bassett  
Susan Chant

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

Bonnie Hurvitz

##### **SUPPORTER – \$1,000 to \$2,499**

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Jamie Cameron  
Anne Marie Canning  
Tania Carnegie  
Nancy Coldham  
Pina D'Agostino  
Anna Dowbiggin  
Kathleen Freeman  
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Diana Janosik-Wronski  
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Laura Rosati  
Rose Savage  
Penny Shore

Shokheen Singh  
Sunder Singh  
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Tina Tehranchian

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J. W. and Edith Lorimer  
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Gary and Kathy Parkinson  
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Josef Balazic  
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Constance Bredt  
Michael Broadhurst and Victoria Shen  
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Malcolm Burrows and Barbara Dick  
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Victor Chen and Shirley Wong  
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George Elliott and Noriko Yui  
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Judith Fink  
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Barton Fish  
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Marcia Frank and Shep Siegel  
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Cornelius Groenewegen  
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Steven Wilson and Michael Simmonds  
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Murray and Mary Witiuk  
Perry and Cheryl Woodman  
Jim Wooller and Marta Donnelly  
Chok Ching and June Yee  
In Memory of Dr. Percy and Mary Young

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Marie-Claire Blais  
Andrée Rhéaume Fitzhenry and Robert Fitzhenry Gift  
Phillip Gevik  
Dr. Brett Gladman  
Mary Handford  
Aldona Satterthwaite

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Derrick DiVetta  
JACK  
Jacoline Loewen  
Sarah Rosenhek

**IN-KIND DONORS – Moonlight Gala**

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Air Canada  
Bell (CP24/CTV)  
Canada Dry Mott's  
Chairman Mills  
Contemporary Furniture Rentals  
Core Event Staff Ltd  
Diamond Estates  
Elvira Caria/Caria's Corner  
Finica Find Foods  
Food Dudes  
One Ocean Expeditions  
ORO Caffè  
Pizzaville  
Priemer Tent Rental  
Pure Luxury Magazine  
San Antonio Seafood Market  
SAVI Spotlight Audio Visual  
Steam Whistle  
The Globe and Mail  
The Printing House  
Tito's Handmade Vodka  
Trajectory

## AUDITED FINANCIAL STATEMENTS

Please see Appendix A.

## ACHIEVEMENTS FULFILLING EXPECTATIONS SET OUT IN AGENCY MANDATE LETTER

### Ministry Mandate Letter to the McMichael

The McMichael's activities are in accordance with the most recent mandate letter issued by the Ministry of Tourism, Culture and Sport.

#### McMichael Legislative Mandate

The McMichael Canadian Art Collection is an agency of the Province of Ontario, an operational enterprise agency of the Government of Ontario. The governing legislation is the McMichael Canadian Art Collection Act, R.S.O. 1990, C.M. 4, as amended from time to time. The most recent amendment of the act received royal assent on June 1, 2011.

In the language of the McMichael Canadian Art Collection Amendment Act, 2011, the acquisition and exhibition mandate of the McMichael is to:

- Acquire and preserve artworks, objects, and related documentary materials for the Collection, by or about artists who have made or are contributing to the development of Canadian art, with a focus on the Group of Seven and their contemporaries and on the Indigenous peoples of Canada; and
- Exhibit artworks, objects, and documentary materials, including but not limited to the Collection.

The objectives of the McMichael are to:

- Acquire works of art, objects, and documentary material for the Collection;
- Preserve and exhibit the Collection;
- Conduct research on and provide documentation for the Collection;
- Stimulate interest in the Collection;
- Conduct activities to enhance and complement the Collection; and
- Hold, maintain, and use the land described in the Schedule to the McMichael Canadian Art Collection Act.

A Board of Trustees, appointed according to the act, oversees the affairs of the corporation. The Board reports to the legislature through the Minister of Tourism, Culture and Sport.

#### Strategic Plan

The McMichael is guided by the 2012 Strategic Plan and the Artistic Vision of 2016.

The strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016 are as follows and correlate to key performance measures evaluated earlier in this report:

- 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.

In carrying out its mandate and strategic objectives, the McMichael plans its programs and exhibitions to ensure they reflect the Government of Ontario's priorities for the McMichael by aligning programs to advance Ontario's Cultural Strategy and work toward reconciliation with Indigenous peoples and operate with organizational transparency and financial accountability.

## Response to Mandate Letter

In fulfillment of the most recent Mandate Letter to the McMichael, in 2019–20 the McMichael engaged in the following activities:

- Acquire and preserve artworks, objects, and related documentary materials for the Collection, by or about artists who have made or are contributing to the development of Canadian art, with a focus on the Group of Seven and their contemporaries and on the Indigenous peoples of Canada.
  - The McMichael made 62 acquisitions to the permanent collection and conducted six major and 308 minor conservation treatments on works of art in the Collection.
  - Notable acquisitions were made of Canadian modern masters, including six works by Jean Paul Riopelle and one by Paul-Emile Bourduas, five works by beloved illustrator Clarence Gagnon, three works by Helen McNicoll, one of Canada's best-known Impressionist painters from the turn of the century; and an important and timely acquisition of contemporary Indigenous artist Kent Monkman. These acquisitions reflect ongoing efforts to diversify the depth and breadth of the Collection by genre, gender, region, and style.
- Exhibit artworks, objects, and documentary materials, including but not limited to the Collection.
  - The McMichael mounted 16 exhibitions, including four exhibitions of work from the permanent collection and a record 12 special exhibitions comprised of works on loan from other public and private institutions and collections.

The objectives of the McMichael are to:

- Acquire works of art, objects, and documentary material for the Collection.
  - As discussed above.
- Preserve and exhibit the Collection.
  - As discussed above.
- Conduct research on and provide documentation for the Collection.
  - The McMichael released four publications containing new scholarship on Canadian art and conducted six major and 308 minor treatments of works in the Collection. The number of minor treatments performed this year was more than four times the number from the year before, and twice the number of examinations—2,115 in total—were made.



- Stimulate interest in the Collection.
  - The McMichael welcomed more than 119,000 visitors from all over the world and received coverage of its exhibitions in major media outlets (print, online, and broadcast), including the *Toronto Star*, CBC Radio's *Q*, *Maclean's* magazine, *Exclaim!*, *Toronto Life*, *The Globe and Mail*, *Inuit Art Quarterly*, *L'Express* (French language), *Border Crossings* magazine, *Canadian Art* magazine, *City Life* magazine, and ELMNT FM.
- Conduct activities to enhance and complement the Collection.
  - The McMichael hosted more than 38 special events and public programs that engaged 5,298 individuals with a range of artist and curatorial talks, concerts, workshops, performances, screenings, special events, and family festivals.
  - In 2019–20, a total of 31,368 students visited the McMichael, where they made curricular connections with the art of Canada, developed visual learning skills, and participated in creative workshops all facilitated by the McMichael's Creative Learning educators.
- Hold, maintain, and use the land described in the Schedule to the McMichael Canadian Art Collection Act.
  - The McMichael continues to maintain, preserve, and use its land in accordance with the schedule. In spring 2019, the McMichael initiated the planting, by more than 200 local students, of an Indigenous Garden with native plants that reflect the biodiversity of the Humber River Valley and Indigenous teachings on natural harmony and balance.
  - In 2019–20, the McMichael had 2,739 visitors to the grounds only.

Financial Statements of

**McMICHAEL CANADIAN  
ART COLLECTION**

And Independent Auditors' Report thereon

Year ended March 31, 2020



KPMG LLP  
Vaughan Metropolitan Centre  
100 New Park Place, Suite 1400  
Vaughan ON L4K 0J3  
Canada  
Tel 905-265-5900  
Fax 905-265-6390

## INDEPENDENT AUDITORS' REPORT

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

### ***Opinion***

We have audited the financial statements of McMichael Canadian Art Collection (the Entity), which comprise:

- the statement of financial position as at March 31, 2020
- the statement of operations for the year then ended
- the statement of changes in net assets for the year then ended
- the statement of cash flows for the year then ended
- and notes to the financial statements, including a summary of significant accounting policies

(Hereinafter referred to as the "financial statements").

In our opinion, the accompanying financial statements presents fairly, in all material respects, the financial position of the Entity as at March 31, 2020, and its results of 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 **"Auditors' Responsibilities for the Audit of the Financial Statements"** section of our auditors' report.

We are independent of the Entity 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 Entity'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 Entity or to cease operations, or has no realistic alternative but to do so.

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

### ***Auditors' Responsibility 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 auditors' 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.

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 the financial statements.

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 Entity's internal control.



Page 3

- 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 Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' 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 auditors' report. However, future events or conditions may cause the Entity 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 represents the underlying transactions and events in a manner that achieves fair presentation.
- 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.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the group Entity to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

A handwritten signature in black ink that reads 'KPMG LLP'. The signature is written in a cursive, stylized font and is underlined with a single horizontal stroke.

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada

July 23, 2020

# McMICHAEL CANADIAN ART COLLECTION


## Statement of Financial Position


March 31, 2020, with comparative information for 2019

	2020	2019
<b>Assets</b>		
Current assets:		
Cash and cash equivalents	\$ —	\$ 1,056,767
Restricted cash (note 2)	837,935	1,396,479
Accounts receivable and accrued interest	164,984	175,480
Grants receivable	372,225	49,633
Inventory - gallery shop goods (note 11)	416,685	394,244
Prepaid expenses and deposits	85,226	111,272
Due from McMichael Canadian Art Foundation	1,490,762	275,305
	<u>3,367,817</u>	<u>3,459,180</u>
Capital assets (note 3)	6,741,442	8,368,720
	<u>\$ 10,109,259</u>	<u>\$ 11,827,900</u>
<b>Liabilities, Deferred Contributions and Net Assets</b>		
Current liabilities:		
Accounts payable and accrued liabilities (note 4)	\$ 838,058	\$ 930,770
Employee future benefits (note 5)	54,000	46,000
Unearned revenue	214,962	214,989
	<u>1,107,020</u>	<u>1,191,759</u>
Deferred contributions (note 6):		
Expenses of future periods	127,510	113,647
Capital assets (note 9)	7,969,360	9,701,184
	<u>8,096,870</u>	<u>9,814,831</u>
Net assets:		
Internally restricted (note 7)	725,000	725,000
Unrestricted	180,369	96,310
	<u>905,369</u>	<u>821,310</u>
Subsequent event (note 12)		
	<u>\$ 10,109,259</u>	<u>\$ 11,827,900</u>

See accompanying notes to financial statements.

On behalf of the Board:

  
\_\_\_\_\_  
Trustee

  
\_\_\_\_\_  
Trustee

# McMICHAEL CANADIAN ART COLLECTION

## Statement of Operations

Year ended March 31, 2020, with comparative information for 2019

	2020	2019
Revenue:		
Province of Ontario:		
Operating grant	\$ 3,328,800	\$ 3,328,800
Designated programs (note 6(a))	123,301	50,422
	3,452,101	3,379,222
Government of Canada:		
Designated programs (note 6(a))	228,069	137,865
Amortization of deferred contributions related to capital assets (note 6(b))	2,501,824	2,160,100
Internally generated:		
Transfer from McMichael Canadian Art Foundation (note 9)	1,532,000	1,060,000
Retail operations (note 11)	880,266	718,625
Admissions	734,662	601,234
Special events	535,054	504,236
Programs/education	519,335	503,439
Gifts in kind	361,025	371,004
Food services, facility rentals and catering	308,557	298,089
Memberships	246,487	201,011
Corporate gifts and sponsorships	97,150	—
Collections/exhibitions	72,451	168,171
Interest	44,308	53,824
Volunteer donations	40,000	35,000
Miscellaneous	77	5,053
	5,371,372	4,519,686
	11,553,366	10,196,873
Expenses:		
Salaries, wages and benefits (notes 5 and 8)	4,302,194	4,015,763
Amortization of capital assets (note 3)	2,492,076	2,142,425
Facility operation and security	825,300	853,210
Curatorial and exhibitions	839,706	687,370
Marketing and promotion	534,206	540,792
Cost of sales (note 11)	427,634	344,531
Membership and fundraising	393,634	312,665
Gifts in kind	361,025	371,004
Administration	310,905	310,423
Collection management	285,330	155,094
Designated programs	174,728	130,143
Services, supplies and selling costs	144,647	109,625
Programs and education	144,002	117,645
Acquisition of works of art	128,637	200,000
Special projects	95,535	—
Loss on disposal of capital assets (note 3)	9,748	17,675
	11,469,307	10,308,365
Excess (deficiency) of revenue over expenses	\$ 84,059	\$ (111,492)

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

## Statement of Changes in Net Assets

Year ended March 31, 2020, with comparative information for 2019

	2020		2019	
	Internally restricted (note 7)	Unrestricted	Total	Total
Balance, beginning of year	\$ 725,000	\$ 96,310	\$ 821,310	\$ 932,802
Excess (deficiency) of revenue over expenses	—	84,059	84,059	(111,492)
Balance, end of year	\$ 725,000	\$ 180,369	\$ 905,369	\$ 821,310

See accompanying notes to financial statements.



# McMICHAEL CANADIAN ART COLLECTION

## Statement of Cash Flows

Year ended March 31, 2020, with comparative information for 2019

	2020	2019
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	\$ 84,059	\$ (111,492)
Items not involving cash:		
Amortization of capital assets	2,492,076	2,142,425
Amortization of deferred contributions related to capital assets	(2,501,824)	(2,160,100)
Loss on disposal of capital assets	9,748	17,675
Change in non-cash operating working capital	(1,608,687)	50,495
Net increase (decrease) in deferred contributions related to expenses of future periods	13,863	(61,775)
	(1,510,765)	(122,772)
Financing and investing activities:		
Increase in deferred contributions related to capital assets	770,000	401,300
Capital assets acquired	(874,546)	(761,649)
Decrease in restricted cash	558,544	230,793
	453,998	(129,556)
Decrease in cash and cash equivalents	(1,056,767)	(252,328)
Cash and cash equivalents, beginning of year	1,056,767	1,309,095
Cash and cash equivalents, end of year	\$ —	\$ 1,056,767

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

## Notes to Financial Statements

Year ended March 31, 2020

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

### 1. Significant accounting policies:

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

#### (a) Revenue recognition:

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

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

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

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

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

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

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

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## 1. Significant accounting policies (continued):

### (b) Unearned revenue:

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

### (c) Contributed services and goods:

Gifts in kind received by the Organization, for which fair value can be reasonably determined and which are used in the normal course of the Organization's operations, are recognized in the financial statements as revenue and expense in the statement of operations.

### (d) Cash and cash equivalents:

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

### (e) Inventory:

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

### (f) Capital assets:

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

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

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## 1. Significant accounting policies (continued):

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

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Building	2.5%
Equipment	33.0%
Landscaping infrastructure	8.3%
Information technology and building systems	10.0%
Furniture	14.3%

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### (g) Collection:

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

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

### (h) Employee future benefits:

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

The pension benefits are further described in note 8.

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

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

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## 1. Significant accounting policies (continued):

### (i) Financial instruments:

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

### (j) Use of estimates:

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

## 2. Restricted cash:

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

	2020	2019
Expenses of future periods (note 6(a))	\$ 127,510	\$ 113,647
Unspent capital contributions (note 6(b))	710,425	1,282,832
	<u>\$ 837,935</u>	<u>\$ 1,396,479</u>

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

## 3. Capital assets:

			2020	2019
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 35,000	\$ –	\$ 35,000	\$ 35,000
Building	27,437,195	23,170,604	4,266,591	5,679,967
Equipment	2,602,931	2,482,760	120,171	142,853
Landscaping infrastructure	4,364,442	2,770,636	1,593,806	1,897,286
Information technology and building systems	1,223,483	735,539	487,944	613,614
Furniture	254,959	17,029	237,930	–
	<b>\$ 35,918,010</b>	<b>\$ 29,176,568</b>	<b>\$ 6,741,442</b>	<b>\$ 8,368,720</b>

The change in capital assets is calculated as follows:

	2020	2019
Capital assets acquired	\$ 874,546	\$ 761,649
Amortization of capital assets	(2,492,076)	(2,142,425)
Loss on disposal of capital assets	(9,748)	(17,675)
	<b>\$ (1,627,278)</b>	<b>\$ (1,398,451)</b>

## 4. Accounts payable and accrued liabilities:

There are nil in government remittances payable as at March 31, 2020 (2019 - nil).

## 5. Employee future benefits:

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

	2020	2019
Accumulated sick leave benefits	\$ 54,000	\$ 46,000

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

## 5. Employee future benefits (continued):

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

	2020	2019
Accrued benefit obligation:		
Balance, beginning of year	\$ 46,000	\$ 46,000
Net increase in sick leave benefits	8,000	—
<b>Liability for benefits</b>	<b>\$ 54,000</b>	<b>\$ 46,000</b>

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

## 6. Deferred contributions:

(a) Expenses of future periods:

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

	2020	2019
Balance, beginning of year	\$ 113,647	\$ 175,422
Contributions received or receivable	365,233	130,234
Amounts recognized as revenue:		
Province of Ontario	(123,301)	(50,422)
Government of Canada	(228,069)	(137,865)
Other	—	(3,722)
<b>Balance, end of year</b>	<b>\$ 127,510</b>	<b>\$ 113,647</b>

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

## 6. Deferred contributions:

### (b) Capital assets:

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

	2020	2019
Balance, beginning of year	\$ 9,701,184	\$ 11,459,984
Contributions received or receivable	770,000	401,300
Amounts amortized to revenue	(2,501,824)	(2,160,100)
Balance, end of year	\$ 7,969,360	\$ 9,701,184

The balance of contributions received or receivable and not yet used to purchase capital assets at the end of the year is \$1,227,919 (2019 - \$1,332,465).

## 7. Internally restricted funds:

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

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

## 8. Pension plan:

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



# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

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## **8. Pension plan (continued):**

During the year, the Organization contributed \$297,154 (2019 - \$273,197) to the OMERS Pension Plan representing 9% (2019 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$58,700) (2019 - \$57,400) and 14.6% (2019 - 14.6%) of earnings in excess of the CPP earning limit. This amount is expensed in the statement of operations.

## **9. Related entity:**

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

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

During 2020, the Foundation recorded \$1,228,019 (2019 - \$785,147) as contributed revenue and transferred \$1,285,000 (2019 - 840,000) to the Organization for operating purposes, and an additional nil (2019 - \$80,000) in support of capital projects. In addition, the Foundation transferred \$247,000 (2019 - \$220,000) from its restricted reserves in support of the Organization's operating projects.

Net unrestricted assets of the Foundation amounting to \$137,214 (2019 - \$337,698) are for the benefit of the Organization. The Foundation also holds \$6,794,321 (2019 - \$7,261,439) of designated funds for the Organization.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

## 10. Financial risks:

### (a) Liquidity risk:

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

### (b) Credit risk:

The Organization is exposed to credit risk with respect to accounts receivable and accrued interest and grants receivable. The Organization assesses, on a continuous basis, accounts receivable on the basis of amounts it is virtually certain to receive.

Due to the COVID-19 pandemic as noted in subsequent event note 12, the markets are experiencing fluctuation that does expose the Organization to enhanced credit risk as compared to 2019.

## 11. Retail operations - gallery shop:

	2020	2019
Sales	\$ 880,266	\$ 718,625
Cost of sales:		
Inventory, beginning of year	394,244	356,570
Purchases	450,075	382,205
	844,319	738,775
Gross inventory, end of year	416,685	403,978
Less write-down of inventory	—	9,734
Inventory, end of year	416,685	394,244
	427,634	344,531
Gross profit	452,632	374,094
Expenses:		
Salaries, wages and benefits	210,144	198,441
Selling	33,718	26,816
	243,862	225,257
Net earnings	\$ 208,770	\$ 148,837

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2020

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## 12. Subsequent event:

In March 2020, the World Health Organization declared a global pandemic due to the novel coronavirus. The situation is constantly evolving, and the measures put in place are having a significant impact on economic and social matters.

Management is closely monitoring the situation and evaluating the impact of guidance and regulations implemented by medical and government bodies across the country. As this new information becomes available, management has continued to evaluate the impact on the March 31, 2020 financial statements. As of the date these financial statements were approved, management has identified the following event which will affect the Organization and the effect is not yet determinable.

- The Organization was closed to the public as of March 13, 2020 and will reopen after due consideration of the ongoing changes in guidance and regulations.
- The Organization received \$25,000 under the Temporary Wage Subsidy Program from the Government of Canada in May 2020.

The current events and conditions are expected to be temporary, however there is uncertainty around the length of the disruption and impact on future operations.

## 13. Comparative information:

Certain comparative information has been reclassified to conform with the financial statement presentation adopted in the current year.

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