



McMichael

CANADIAN ART COLLECTION D'ART CANADIEN

2016-2017 | Annual Report

Front cover:

Finn O'Hara (b. 1972) in collaboration with Steve Driscoll (b. 1980), *The only real thing in his life was his dreams*, 2017, digital chromogenic print, 114.3 x 152 cm, Courtesy of the artists

McMichael

CANADIAN ART COLLECTION D'ART CANADIEN
2016–2017 | Annual Report

Contents

McMichael Philosophy	1
McMichael Canadian Art Collection: A Year in Review	2
Highlights from 12 Months of Extraordinary Art and Experiences	6
On Display from the McMichael Collection	10
Special Exhibitions	14
Loans	18
Acquisitions Permanent Collection	20
A Tribute to Our Donors Thank You	24
Board of Trustees	28
McMichael Canadian Art Foundation	28
McMichael Honorary Council	28
Staff	28
McMichael Volunteer Committee	28
Financial Summaries and Statements	29

McMichael Vision

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

“...extraordinary place to visit...”

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

“...explore Canadian culture and identity...”

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

“...connections between art and nature.”

Bringing together and integrating the visual arts with the natural world and creating a cultural landscape uniting the visual arts with the natural world.

McMichael Mission

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

McMichael Values

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

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

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

Learning We encourage research and scholarship, generate and disseminate knowledge, inspire creativity, and foster visual literacy and critical thinking. We are leaders in our field and have achieved a national and global reputation.

McMICHAEL CANADIAN ART COLLECTION: A YEAR IN REVIEW



Maurice Cullen (1866–1934), *Cache River*, 1921, chalk pastel on paper laid down on paperboard, overall: 45.6 × 60.2 cm; framed: 57.2 × 71.8 cm; In memory of Elisabeth Skelton (née Gibb), McMichael Canadian Art Collection, 2016.14

McMICHAEL CANADIAN ART COLLECTION: A YEAR IN REVIEW



The last year has been a whirlwind for the McMichael.

We are thrilled to welcome Ian DeJardin to Canada and to the McMichael as our new Executive Director. Despite some fuss by the Canadian media about a non-Canadian taking the reins of our iconic Canadian institution, Canada is a country of immigrants. Ian's global perspective gives him context and credibility in his praise of *The Art of Canada** and the potential of the McMichael to take its place as one of the jewels of the art world. Ian's self-deprecating and highly entertaining style nicely frames his deep expertise in art history and gives him the licence to make *The Art of Canada** more accessible. Ian is already planning new ways of telling the story of *The Art of Canada**, while leveraging the strength of our core collection.

The whirlwind shows no signs of abating: *Field Trip* with Sarah Anne Johnson; the *50/50/50* exhibition, with the layered comparisons of A.Y. Jackson and Tom Thomson, Jack Bush, and contemporary artist Colleen Heslin; *Higher States*, showcasing a side of Lawren Harris that has had less exposure than his more famous icebergs and mountain vistas of the 1920s; the great contrasts of *Size Matters*, with contemporary artist Steve Driscoll teaming up with photographer Finn O'Hara; and something very new for us, the recently opened *Group of Seven Guitar Project*, showing eight beautiful and uniquely crafted guitars created by the Group of Seven luthiers, all while profiling some great shows from our permanent collection, such as those in the Morrisseau and early Harris galleries.

Our year included so many great events: hearing Jack Fenwick tell us about the early days of the gallery and the McMichael's journey over the last fifty years, including Signe's incredible tree-planting activities that created the forest surrounding the gallery today; hearing Jack and Terry Bush talk about growing up with a famous painter as a father; the *Harris & Modernity* academic symposium, among many events chaired by our passionate Director of Curatorial and Collections Dr. Sarah Stanners, with panels organized by Sarah Milroy and Gwendolyn Owens; our sold-out series of the *Group of Seven Guitar Project* entitled *Acoustic Conversations*; Canadian citizenship ceremonies; and another truly outstanding Moonlight Gala, chaired by tireless Trustee Tina Tehranchian.

The renovations to the Meeting House are almost complete. Special thanks go to Debra Fenwick for her tremendous volunteer effort to advance the project. Look for some ambitious new facility renovations over the next few months, starting with a fall launch of a project to access the Artists' Cemetery and to revitalize the Tom Thomson Shack. This summer, Zachari Logan joined the McMichael as *Artist-in-Residence*, as we relaunched that program, too.

Our staff at the McMichael has been in overdrive, keeping up with so many new things. Our volunteers crossed a new threshold and became a financial sponsor of our *Higher States* exhibition. That is commitment! We are lucky to have such a strong and dedicated staff and team of volunteers and a collaborative and engaged Foundation so ready to take on these new challenges to create outstanding visitor experiences. Thanks to each and every one of you who is working to make the McMichael achieve its potential.

The McMichael is indebted to Nathalie Mercure for her methodical and sensitive leadership as Interim Executive Director for the last eighteen months. With her term completed, we are happy to report her nomination to our Board of Trustees, to retain and leverage her deep and well-earned understanding of the inner workings of the McMichael.

See you at the gallery soon.

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

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

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

McMICHAEL CANADIAN ART COLLECTION: A YEAR IN REVIEW



For the past eighteen months, I have had the privilege and honour to serve as the McMichael's Interim Executive Director. The 2016–17 fiscal year had numerous highlights, real growth, and a sense of renewed vitality within the gallery. We celebrated our remarkable collections, introduced visitors to the work of contemporary and Indigenous artists, and reacquainted them with their old favourites.

We also celebrated a significant milestone in the gallery's history—its fiftieth anniversary. To mark the occasion, the gallery hosted many special events and celebrations, including:

[April 2016: Roadway Dedication](#)

The roadway leading to the gallery was named En Plein Air Drive in April 2016, officially commemorating the McMichael's half century.

[July 8, 2016: Fiftieth Anniversary of the McMichael Public Opening](#)

A special ceremony featuring invited government officials, dignitaries, artists, and descendants of the McMichael family and Group of Seven artists was held at the McMichael on July 8, 2016, marking the day exactly fifty years ago that the gallery first opened its doors to the public.

[July 9–10, 2016: The McMichael's Fab 50s!](#)

As a thank you to all its supporters, the gallery hosted a public celebration with special programming and free admission on the second weekend in July 2016. The two days of festivities spotlighted live art battles, a unique *en plein air* painting adventure, musical performances, tours, and art making.

Through the hard work of staff and volunteers, many great things were accomplished this year at the gallery, including: the relaunch of [mcmichael.com](#); the hosting of two citizenship ceremonies alongside our partners, the Institute for Canadian Citizenship (ICC) and Immigration, Refugees and Citizenship Canada (IRCC); and the start of renovations to the Meeting House, a programming and meeting space adjacent to the main building. Thanks to a grant from the Ministry of Tourism, Culture and Sport, and additional funding from the Government of Canada through the Canada Cultural Spaces Fund, the renovated space at the Meeting House will, once completed, increase student and community involvement in both our outdoor and in-studio programs and make the building fully accessible.

This year we also began implementing the gallery's new artistic vision throughout the organization, from exhibitions and programming to marketing and gift-shop offerings. This vision aims to demonstrate the impact that Canada has made and continues to make on the arts and artists of the world, and it serves as the foundation for the future of our outstanding collection of Group of Seven and historical art and Inuit and First Nations art, which we collectively and inclusively call *The Art of Canada**.

I would like to take this opportunity to thank and congratulate the entire McMichael team for its tireless efforts over the past year. Through its resourcefulness and creativity, the gallery's projected operating deficit was reduced by sixty-six per cent. I'd also like to welcome Ian Dejardin, the new Executive Director of the McMichael Canadian Art Collection. With Ian's leadership and the dedicated staff and volunteers, the McMichael is in great hands. I look forward to working with Ian and the McMichael team in my new capacity as a potential future member of the Board of Trustees.

Finally, I would like to thank Andrew W. Dunn and the McMichael Board of Trustees for the wonderful opportunity to lead this iconic Canadian institution. Your support and encouragement during this year of transition meant a lot to both me and the staff.

Merci,

A handwritten signature in black ink, appearing to read 'Nathalie Mercure'. The signature is fluid and cursive, with a large, stylized 'M' and 'N'.

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

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

McMICHAEL CANADIAN ART COLLECTION: A YEAR IN REVIEW

The McMichael Canadian Art Collection is a unique cultural experience, where relevant messages about the nation's art and its most quintessential Canadian artists are delivered in a way that preserves traditional notions of fine art, while ushering in a new wave of brilliant and innovative artists. Our mandate to celebrate *The Art of Canada** is continuously driven by the inclusivity of Indigenous culture, commemorating the Group of Seven and their contemporaries and welcoming new artistic perspectives into our gallery spaces.



The year began with a special exhibition program celebrating the McMichael's fiftieth anniversary as a public institution. *50/50/50* was comprised of three distinct yet complementary exhibitions that saw visitors experience art in fifty-year leaps stretching backward and forward from the McMichael's founding years in the mid-1960s. *A.Y. Jackson and Tom Thomson: Wounds of War* focused on the First World War period work of these two great Canadian artists; *Jack Bush: In Studio* featured twenty abstract paintings by the Toronto-born artist Jack Bush, five of which had never before been exhibited in Ontario; and *Colleen Heslin: Needles and Pins* offered a refreshing display of contemporary art by the 2013 national winner of the annual RBC Canadian Painting Competition.

The exhibition *Tom Thomson and the Group of Seven: Destinations* displayed a selection of the artists' paintings and prints depicting their renderings of the North, including masterworks *Mount Robson* by Lawren Harris and *Byng Inlet, Georgian Bay* by Tom Thomson. This exhibition, held in one of our most iconic gallery spaces, was accompanied by *Once Upon a Time, Deep in the Dark Forest*, which explored the beauty of the Canadian forest through the eyes of the Group, their associates, and contemporary Canadian artists. This show included an installation by multidisciplinary artist Sarah Anne Johnson that captivated all age groups.

As a newcomer to this country and long-time devotee of Canadian art, the works of the Group of Seven, Tom Thomson, and Indigenous artists never cease to amaze me, especially as the McMichael strives to reinterpret these canonical artists and artworks through unexpected, revitalized, and wisely curated stories that speak to the deep artistry, diversity, and culture that permeates the artistic fabric of this great country.

A rich display of Inuit prints, drawings, and sculpture tracing the spiritual links between art and the sonic landscape of the North was revealed in *Arctic Echoes: Sound, Stories, and Song in the New North*. This preceded the opening of *Morrisseau at the McMichael*, which celebrated the groundbreaking artist Norval Morrisseau in a dazzling show that included his masterpiece *Shaman and Disciples*.

Bridging the gap between old and new, our Scotiabank CONTACT Photography Festival exhibition *Steve Driscoll & Finn O'Hara: Size Matters* saw the massive, glowing landscape paintings of the former captured and tamed in size by the latter. Millennials and boomers alike experienced a phantasmagorical rush upon entering this thrilling exhibition, which happened to be Driscoll and O'Hara's first-ever collaborative exhibition at a public art gallery.

As a preamble to the leading member of the Group of Seven's body of abstract work, *Lawren Harris: Leaps and Bounds* effectively primed visitors for "the spiritual in art" found in *Higher States: Lawren Harris and His American Contemporaries*. That important show featured the abstract works of Harris alongside those of his American contemporaries, while demonstrating his evolution from landscape to abstract painting and his integral role in cross-border artist developments. The reception of *Higher States* proved the depth of artistic excellence here at the McMichael, and it demonstrated how global curiosity and appreciation for Canadian art are alive and well.

As we look ahead to the next fifty years, the McMichael is committed, more than ever, to showcasing and strengthening its renowned Group of Seven and Indigenous collections, to supporting new and homegrown talent, and to attracting international attention through our world-class exhibitions.

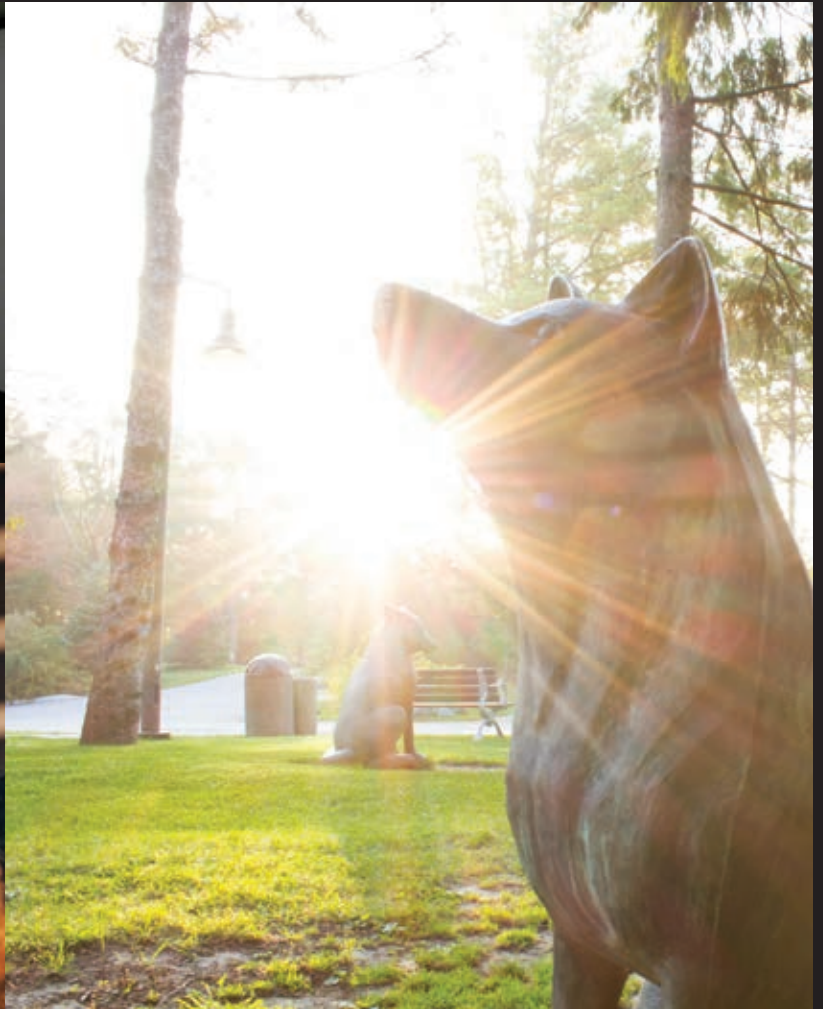
Sincerely,



Ian A.C. Dejardin, MA Hons, Dip. AGMS
Executive Director

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

HIGHLIGHTS FROM 12 MONTHS OF EXTRAORDINARY ART AND EXPERIENCES



Above Photo Only: Institute for Canadian Citizenship/Alyssa K Faoro

HIGHLIGHTS FROM 12 MONTHS OF EXTRAORDINARY ART AND EXPERIENCES

Over the past 12 months, the McMichael Canadian Art Collection commemorated its 50th anniversary with outstanding exhibitions, programs, and events attracting adults, children, seniors, as well as families from the Greater Toronto Area, and tourists from across the country and around the world.

Curatorial & Collections

The McMichael curatorial team produced ten exhibitions this past year, five showing works exclusively from the collection and five produced from works of art borrowed from private and institutional lenders across North America. Detailed descriptions of each of these exhibitions can be found starting on page 10. Thanks to the financial support of the Canadian Heritage, Museum Assistance Program, one major exhibition and accompanying publication were produced to travel to the Glenbow Museum in the next fiscal. The Virtual Museum Investment Agreement was signed with the Federal Government and the work of digitizing the West Baffin Eskimo Co-op (WBEC) in Cape Dorset collection has begun. Notable publications produced this past year included *Jack Bush: In Studio*, and *Higher States: Lawren Harris and His American Contemporaries* exhibition catalogues.

Family and Community Programs

The McMichael offered a wide variety of lively, interactive, and engaging programs that helped to foster an appreciation for arts and culture for people of all ages. While some programs took place at the gallery, like the Greenbelt Photography Competition exhibition (in collaboration with the Friends of Greenbelt Foundation) and the well attended Sounds & Insights Festival during the February Family Day weekend, the gallery also participated in numerous outreach events. In August, the McMichael participated in the annual Group of Seven Festival at Killarney Park and the Black Creek Pioneer Village Harvest Festival and the Binder Twine Festival in Kleinburg, both in September. Each year, the McMichael also participates in Culture Days/Doors Open Vaughan, held on Oct 1 and 2 in 2016. Admission to the public was free and included a community planting of the McMichael Wetland in collaboration with Toronto and Region Conservation Authority and Humber College, followed by an Indigenous ceremony.

Adult Public Programs

From gallery talks, to musical performances as part of the Signature Performance Series, to *Matinée Francophone*, the McMichael delivered a variety of programs that enabled adult audiences to engage with exhibitions on a deeper level. With financial assistance from the US Consulate, the gallery hosted the very well received Harris & Modernity Symposium, a day-long event that invited Canadian and American scholars to re-examine Lawren Harris's artistic career in the context of the Modernist esthetics and intellectual thoughts permeating the North American art scene of his time. Consisting of two discussion panels and a keynote address by Dr. Erika Doss from Notre Dame University, the Symposium also offered a musical performance by Buffalo Chamber Players.

Major Capital Projects

Renovations and expansion to the Meeting House commenced, thanks to support from the Ministry of Tourism, Culture & Sport and Canadian Heritage, Culture Spaces. The renovations are designed to increase student and community involvement in both our outdoor and in studio programs, and to improve physical accessibility for everyone. The gallery was also approved for funding from the Canada 150 Community Infrastructure Program to undertake critical repairs of the Tom Thomson Shack, making the Cemetery accessible and to build a trail to connect the two historic sites.

Special Events

Moonlight Gala – June 4, 2016

The McMichael's signature fundraising event, the Moonlight Gala, hosted a record 550 guests at the gallery and raised \$494,000.

50th Anniversary Celebration – July 8, 2016

Fifty years to the day that the gallery first opened its doors to the public, the McMichael Canadian Art Collection celebrated with a barbeque and special ceremony with invited government officials, dignitaries, artists, and descendants of the McMichaels and Group of Seven artists.

Fab 50th Festival – July 9 & 10, 2016

The celebration of the 50th anniversary continued into the weekend with free admission to the gallery. Activities included the McMichael Art Battles, Tom Thomson Shack's animation with Black Creek Pioneer Village, Jazz FM Big Youth Band performances, tours, and family art workshops.

HIGHLIGHTS FROM 12 MONTHS OF EXTRAORDINARY ART AND EXPERIENCES



HIGHLIGHTS FROM 12 MONTHS OF EXTRAORDINARY ART AND EXPERIENCES

“My students were taken in from the moment they got off the bus.

The location was unique for the students I brought and they couldn’t wait to get inside. The displays were interesting and accessible to them. The instructor asked them challenging questions and worded them in such a way that they really had to think about it.

They loved the workshop on Haida Manga and produced both insightful and personal pieces that came together into a stunning display on the wall back at the school.

All around an excellent trip for my grade six class.”

Ms. Myers, Hunter’s Glen Junior Public School, Grade 6

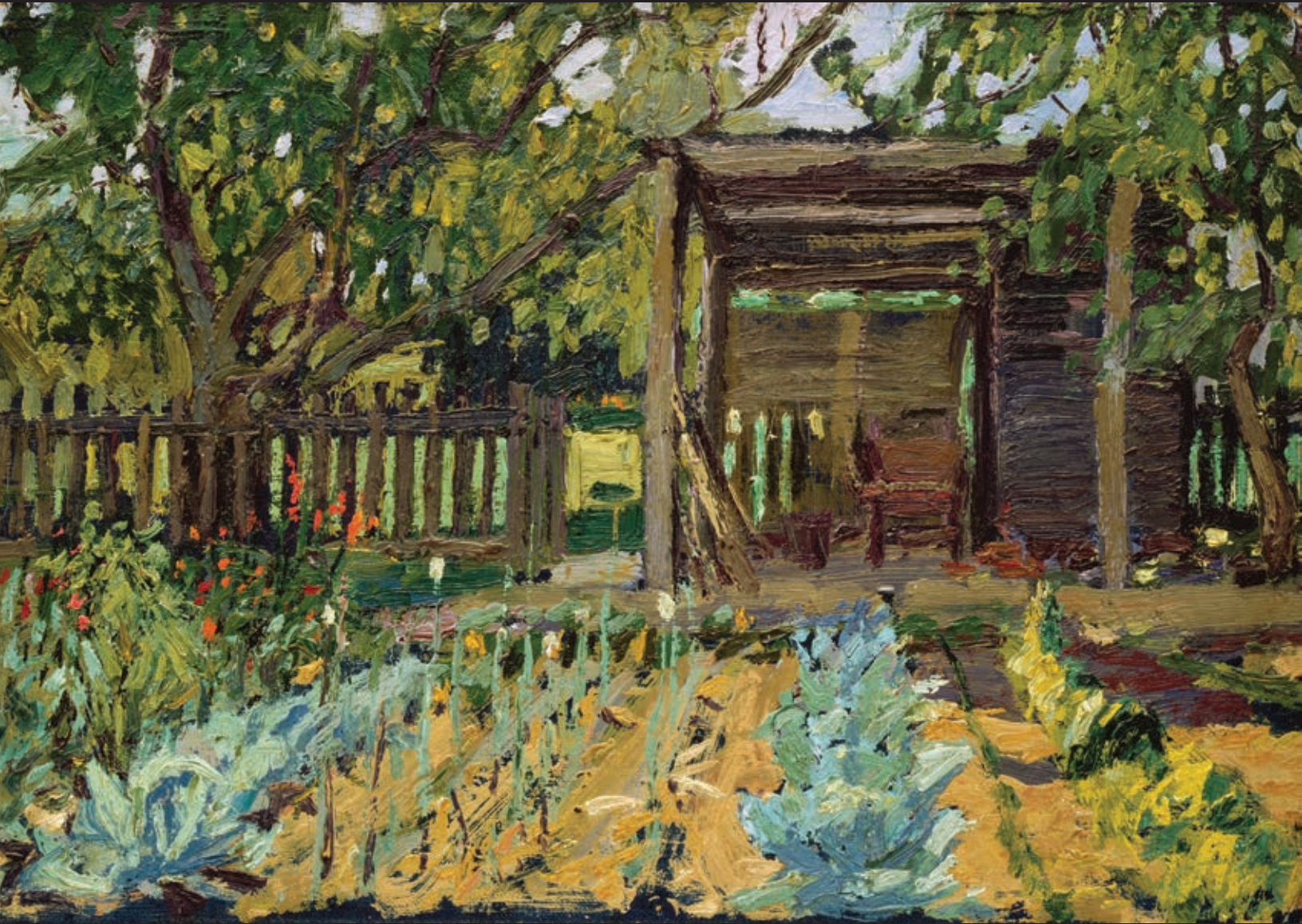
Creative Learning

McMichael education programs augment what students are learning through hands-on activities, guided tours, and interactive workshops. Last year, 28,637 students visited the gallery, a 4.5% increase over the previous year. All programs are linked to the Ontario school curriculum and are offered in English and French, and are accessible to all learners. For the 2016-17 school year, four new programs were added: Stories of Our Land, Stories from Canada, Style Detectives (iPad program) and the Investigating Abstraction studio. The programs continue to receive rave reviews from teachers and students alike, as summed up best by the above quote.

Marketing & Brand Awareness

The gallery was awarded a grant from the Ontario Cultural Attraction Fund (OCAF) to enhance the marketing of special exhibitions and events associated with the 50th anniversary season. To further extend the reach of the McMichael brand, the gallery launched a new wine collection with Diamond Estates, featuring Group of Seven artworks on the bottles. The McMichael Collection wines are available in LCBOs and select grocery stores throughout the province as well as in Manitoba. On March 20, 2017, the redesigned mcmichael.com was launched. Visitors are now able to buy tickets, donate, register and pay for programs, and share parts of the site on social media. The gallery has also experienced great growth and engagement on all its social media platforms, particularly on Facebook, which grew by 120%.

ON DISPLAY FROM THE McMICHAEL COLLECTION



Arthur Lismer (1885–1969), *My Garden, Thornhill*, c. 1916, oil on canvas, 36.4 x 52 cm, Gift of Mrs. Marjorie Lismer Bridges, McMichael Canadian Art Collection, 1981.27.2

ON DISPLAY FROM THE McMICHAEL COLLECTION



Tom Thomson and the Group of Seven: Destinations

September 12, 2016 to April 17, 2017

Curated by Chris Finn

Many of the wilderness landscapes depicted in artworks by Tom Thomson and the Group of Seven were interpretations serving as symbols or metaphors of place. However, writers who positioned and promoted Thomson's and the Group of Seven's work within a geographical and Canadian nation-building narrative created a sense of authenticity, while aligning their imagery with political as well as commercial interests.

This exhibition presented a selection of the artists' paintings and prints depicting their renderings of the "North," including masterworks such as *Mount Robson* by Lawren S. Harris and *Byng Inlet, Georgian Bay* by Tom Thomson.

Lawren S. Harris (1885–1970), *Mount Robson*, c. 1929, oil on canvas, 128.3 x 152.4 cm, Purchase 1979, McMichael Canadian Art Collection, 1979.20



Once Upon a Time, Deep in the Dark Forest

September 21, 2016 to April 17, 2017

Curated by Sharona Adamowicz-Clements

"There is...something in the character of great forests which is foreign, appalling, and utterly inimical to intruding life."—Aldous Huxley

In the landscape art of the Group of Seven, the viewer has been conditioned to recognize the picturesque beauty of the Canadian forest. Fierce, strong, and often unspoiled, it reflected a sense of character for a developing nation. This exhibition, however, presented historical and contemporary art—including those of the Group and their associates—that suggests the forest is no symbol of glory; it is where beauty, mystery, fantasy, and darkness collide.

Diana Thorneycroft (b. 1956), *Early Snow with Bob and Doug*, 2005, chromogenic print, sheet: 63.2 x 78.8 cm, Gift of the artist, McMichael Canadian Art Collection, 2012.2.4

ON DISPLAY FROM THE McMICHAEL COLLECTION



Lawren Harris: Leaps and Bounds

December 17, 2016 to September 17, 2017
Curated by Sarah Stanners

The leading member of the Group of Seven, Lawren S. Harris has become one of the most recognizable figures in landscape painting in Canada. A lesser-known side of Harris's story is that he spent the second half of his career as an abstract painter.

This exhibition demonstrated the breadth of Harris's oeuvre using works drawn entirely from the McMichael's collection, and it included personal photographs of the painter and some of the tools and materials he used to create his masterpieces.

Lawren S. Harris (1885–1970), *Portrait of Louise Julia Holden*, c. 1921, oil on canvas, 76.5 × 66.1 cm, Gift of Mrs. Doris H. Speirs, McMichael Canadian Art Collection, 1969.16



Arctic Echoes: Sound, Stories, and Song in the New North

February 18 to June 11, 2017
Curated by Nancy Campbell

"To [Inuit], truth is given through oral tradition, mysticism, intuition, all cognition, not simply by observation and measurement of physical phenomena. To them, the ocularly visible apparition is not nearly as common as the purely auditory one; hearer would be a better term than seer for their holy men."—Edmund Carpenter and Marshall McLuhan, *Acoustic Space*

Music, storytelling, poetry, and dance are essential expressions of Inuit cultural identity. This series of Inuit art exhibitions was themed to sounds and activities associated with sound as manifested in the Arctic environment, Inuit songs, instrumental performances, and other aural/oral sources represented in Inuit visual art.

This selection of contemporary Inuit art showcased the importance of sound with respect to its cultural significance as a core area of perception. This exhibition also included some works on paper by Inuit women artists selected from the recent Museum of Inuit Art acquisition. Audio/visual components that complement the works on display were also included in the curatorial research process for this project.

Ruth Annaqtuusi Tulurialik (b. 1934), *The Flood*, 1972, stonecut and stencil on paper, 95 x 64 cm, Purchase 1984, McMichael Canadian Art Collection, 1984.15.3

ON DISPLAY FROM THE McMICHAEL COLLECTION



Morrisseau at the McMichael

March 10 to August 20, 2017

Curated by Sarah Stanners

In July 1979, the McMichael was honoured to host Norval Morrisseau as *Artist-in-Residence*. For three weeks, Morrisseau worked in the Tom Thomson Shack, where visitors could engage with the artist and see his painting process. He worked on sixteen paintings, which were commissioned by the McMichael. The photographs on display here showed the artist in the Tom Thomson Shack, alongside the unfinished paintings *Manifesting from Within Childlike Simplicity* and *Thunderbirds with Loons and Fish*. These two paintings were on view here, along with other works from the 1979 commission: *Shaman and Disciples* and the two untitled floral paintings.

Morrisseau was born at Sand Point Reserve near Beardmore, ON, in 1932. His maternal grandfather, Moses Nanakonagos, was an exceptional storyteller and was recognized as a shaman by his peers. Morrisseau (also known as Copper Thunderbird) began drawing the legends of his people at a very young age. He became a full-time artist in the early 1960s, founding the Anishinaabe School (also known as the Woodland School). His unique style influenced many artists, including Daphne Odjig, Carl Ray, Blake Debassige, and Saul Williams. Morrisseau was appointed to the Royal Canadian Academy of Art in 1973 and was presented with the Order of Canada in 1978. In 1986, he was acknowledged as a Grand Shaman of the Ojibwa. The 2006 retrospective *Norval Morrisseau—Shaman Artist* was the first major solo exhibition of a First Nations artist at the National Gallery of Canada; a little over a year later, the artist died.

Norval Morrisseau (1932–2007), *Shaman and Disciples*, 1979, acrylic on canvas, 180.5 x 211.5 cm, Purchase 1979, McMichael Canadian Art Collection, 1979.34.7

SPECIAL EXHIBITIONS



John Hartman (b. 1950), *The Outer Middle Channel from Britt to Norgate*, 2012, watercolour on paper, 113.7 × 162.4 cm, Gift of the artist, McMichael Canadian Art Collection, 2016.12.2



A.Y. Jackson and Tom Thomson: Wounds of War

June 4, 2016 to January 8, 2017

Curated by Laura Brandon

On June 3, 1916, a massive explosion wounded A. Y. Jackson during the Battle of Mount Sorrel, one of the toughest and most tragic of the Canadian First World War battles. The event changed Jackson's life and transformed his art.

On June 4, 2016, marking 100 years and one day from the time of Jackson's wounding, the McMichael Canadian Art Collection opened an innovative new exhibition about A.Y. Jackson and Tom Thomson. Visitors saw Jackson's only three known original drawings from his time as a soldier, on view for the first time since they were drawn in the heat of battle. Drawing on the McMichael's extensive holdings of both artists' wartime art and on loans from important public and private collections, this exhibition focused on the year in which Jackson and Thomson painted together and shared a studio, their different responses to war, their wartime art, Jackson's work as an official war artist, and his post-war commemorative paintings. Although Jackson and Thomson never saw each other again after 1914, each reflects the art and influence of the other over the course of the following years. After Thomson's death in 1917, Jackson had seen hundreds of Thomson's paintings and this influence, as well as the impact of the loss of his friend, comes through in Jackson's work completed after 1918.

Tom Thomson (1877–1917), *Burned Over Land*, 1916, oil on wood panel, 21 x 26.7 cm, Gift of the Founders, Robert and Signe McMichael, McMichael Canadian Art Collection, 1966.16.66



Colleen Heslin: Needles and Pins

In partnership with the Esker Foundation, Calgary

June 4, 2016 to January 8, 2017

Curated by Naomi Potter

Colleen Heslin's paintings resonate with the tension of material and gestural complexity. The artist hand-dyes cotton and linen in small batches and hangs them to dry, which develops residual surface textures. The stained fabric is then cut and pieced together—similar to quilt-making construction. Colour is in constant dialogue; the pure simplicity of isolated colour is central to every painting. Considering formal abstraction and craft-based methods of mark making, Heslin's work thoroughly explores colour, shape, and texture, while acknowledging the histories of photography and textiles, and finding connections with the Colour Field painters of the 1960s and 1970s. Aspects of her process—specifically dyeing and sewing—are also inextricably linked to domestic labour, feminism, and craft.

These paintings do not immediately reveal how they are made or what they are about, yet each advocates for close and sustained reading. The work seeks the space of open interpretation, positioned between the unfamiliar and the familiar. Chromatic expanses and complex shapes play off each other to create paintings that are narratively ambiguous, yet intensely evocative and poignant.

The McMichael's presentation of *Needles and Pins* included nearly a dozen new works created specifically for our site.

Colleen Heslin (b. 1976), *Ms. Pacman*, 2015, dye on cotton, 167.6 x 127 cm, Courtesy of the artist and Monte Clark Gallery, Vancouver

SPECIAL EXHIBITIONS



Jack Bush: In Studio

In partnership with the Esker Foundation, Calgary
June 4, 2016 to February 20, 2017
Curated by Sarah Stanners

The Ontario premiere of *Jack Bush: In Studio* at the McMichael marked the first solo exhibition of the artist's work in a major public gallery in the vicinity of Toronto since the early 1980s. In the most classic sense, the word *studio* is defined as “room for study.” This exhibition was conceived as an opportunity to gather twenty select paintings in a new space, with the aim to spark study.

Fifteen of the paintings in the show were made in a small one-room studio in Bush's family home in north Toronto. In 1968, after forty-one years of working in commercial art studios, and nearly a lifetime of painting at home, a fellow artist offered Bush studio space in downtown Toronto. The remaining five works in the exhibition were painted there, where he would execute most of his very large paintings from 1968 until his death in January 1977.

The most intimate conversations held in the studio were between Jack and his primary subject: colour. The studio was a sounding board for the artist; a place to face dead ends and challenges; a place to test colour and make it sing; a place to both putter and make grand statements; and, most of all, a place to be absorbed in art.

Jack Bush (1909–1977), *Jules*, December 1964, oil on canvas, 222.9 × 173.4 cm, Collection of J. W. Henderson Family



Higher States: Lawren Harris and His American Contemporaries

February 4 to September 4, 2017
Curated by Roald Nasgaard and Gwendolyn Owens

Lawren S. Harris sought greater and greater heights as his career progressed; from mountains to states of mind, he aimed to go higher. This iconic Canadian landscape painter took a seemingly unexpected turn toward abstract art in 1934—the year in which he moved to the United States, where he remained until 1940. *Higher States* framed Harris in the larger North American context during his years in New Hampshire and New Mexico, and featured an important presentation of his American counterparts, including Georgia O'Keeffe, Arthur Dove, and Marsden Hartley. Guest curators Dr. Roald Nasgaard and Gwendolyn Owens investigated the evolution of Harris's painting from landscape to abstraction and demonstrated his integral role in cross-border artistic developments.

Harris shared a profound commitment to “the spiritual in art.” Select examples of abstract art by Canadian and American painters showed that Harris was not alone in this pursuit. Harris was part of an international movement inspired by Kandinsky and richly infused by American transcendentalist writers, such as Emerson and Whitman, and by the syncretic beliefs of theosophy, which had long informed Harris's personal beliefs.

This exhibition, accompanied by a beautifully illustrated hardcover publication, took a new Canadian perspective regarding the exciting body of abstract work by Lawren S. Harris and his American counterparts. This exhibition will tour to the Glenbow Museum in Calgary following its presentation at the McMichael Canadian Art Collection.

Lawren S. Harris (1885–1970), *Abstraction 119*, c. 1945, oil on canvas, 146 × 120 cm, Audain Art Museum Collection, Gift of Michael Audain and Yoshiko Karasawa, McMichael Canadian Art Collection, 2015.007, © Family of Lawren S. Harris



Steve Driscoll & Finn O'Hara: Size Matters

A Primary Exhibition organized by the McMichael Canadian Art Collection for Scotiabank CONTACT Photography Festival

March 11 to August 20, 2017

Curated by Sarah Stanners

Size Matters brought together the work of painter Steve Driscoll and photographer Finn O'Hara for their first-ever exhibition at a public art gallery. These Toronto-based artists face a dichotomy familiar to many millennials: urban lifestyles combined with a love for the outdoors. Their work is a creative response to the need for a sense of scale. The resulting images are moments of intervention on landscapes that are sharply foreign to the production and even subject matter of the paintings themselves. A wooded portage route joins passersby on Queen Street West; a giant northern lights landscape finds itself fireside in the concrete jungle; and a multi-panelled waterfall is juxtaposed with towers of commerce in Edmonton.

The process of photographing art was laid bare, but any sense of practicality was abandoned for wit, and Guerrilla-style set making produced a document of art documentation. The disconnect between seemingly impromptu outdoor sets and the landscape paintings they act to frame underlined the impasse reached between *en plein air* methods and Canadian landscape painting in the twenty-first century.

Finn O'Hara (b. 1972) in collaboration with Steve Driscoll (b. 1980), *It Seems Too Much Effort To Even Sleep*, 2016, digital chromogenic print, 114.3 × 152.4 cm, Courtesy of the artists



Diana Thomeycroft (b. 1956), *Group of Seven Awkward Moments (Byng Inlet)*, 2008, chromogenic print on mounted on matboard, 76.2 x 61 cm, Gift of the artist, McMichael Canadian Art Collection, 2012.2.1



Sarah Anne Johnson (b. 1976), *Three Wise Guys*, 2015, chromogenic print with oil paint, framed: 153.7 x 121.9 cm, Gift of the artist, McMichael Canadian Art Collection, 2016.9.1



Gerald McMaster (b. 1953), *In His Hands He's Got the Whole World*, 1984, graphite on paper, 76.7 x 57.2 cm, Gift of Gerald McMaster, McMichael Canadian Art Collection, 1993.6.5

Alberta

SHERWOOD PARK

O Canada (I'm sorry)

Strathcona County Art Gallery @ 501

March 3 to April 30, 2017

Nine chromogenic prints by Diana Thorneycroft

British Columbia

WHISTLER

Audain Art Museum

Ongoing from January 24, 2017

Four paintings by J.E.H. MacDonald

Ontario

HAMILTON

Unapologetic: Acts of Survivance

McMaster Museum of Art

January 12 to March 25, 2017

One drawing by Gerald McMaster

MISSISSAUGA

The Journals of Susanna Moodie:

Charles Pachter and Margaret Atwood

Museums of Mississauga

January 30 to April 17, 2016

Portfolio of twenty-eight prints by Charles

Pachter

PETERBOROUGH

Arthur Shilling: The Final Works

Art Gallery of Peterborough, and touring to

Thunder Bay Art Gallery, Thunder Bay;

and MacLaren Art Centre, Barrie

February 20, 2016 to June 25, 2017

One painting by Arthur Shilling

TORONTO

Form Follows Fiction: Art and Artists in Toronto

Art Museum, University of Toronto

September 6 to December 10, 2016

Two paintings by Arthur Lismer and Christiane

Pflug; one drawing by F.H. Varley

Quebec

MONTREAL

1920s Modernism in Montreal:

The Beaver Hall Group

Montreal Museum of Fine Arts, and touring to

Art Gallery of Hamilton; Art Gallery of Windsor,

Windsor, ON; and Glenbow Museum, Calgary

October 19, 2015 to February 12, 2017

Three paintings by Edwin Holgate, A.Y. Jackson,

and Kathleen Morris

Saskatchewan

7: Professional Native Indian Artists Inc.

MacKenzie Art Gallery, and touring to Winnipeg

Art Gallery, Winnipeg; Kelowna Art Gallery,

Kelowna, BC; McMichael Canadian Art

Collection; Art Gallery of Windsor, Windsor, ON;

and Art Gallery of Alberta, Edmonton

September 21, 2013 to June 5, 2016

Nine paintings by Alex Janvier, Norval

Morrisseau, Daphne Odjig, and Carl Ray

International

LOS ANGELES

The Idea of North: The Paintings of

Lawren Harris

Hammer Museum, and touring to Museum of

Fine Arts, Boston; and Art Gallery of Ontario,

Toronto

October 11, 2015 to September 18, 2016

Six paintings by Lawren S. Harris

PARIS

Mystical Landscapes: Masterpieces from

Monet, van Gogh and more

Art Gallery of Ontario, Toronto, and Musée

d'Orsay, Paris

October 22, 2016 to June 25, 2017

One painting by F.H. Varley



Christiane Pflug (1936–1972), *Interior at Night*, 1964–1965, oil and resin and/or oil medium on canvas, 140.1 x 127.3 cm, Gift of ICI Canada Inc., McMichael Canadian Art Collection, 1995.19.42

ACQUISITIONS | PERMANENT COLLECTION

Ruth Annaqtuusi Tularialik (b. 1934)

Untitled
coloured pencil on paper
38.1 x 55.9 cm
Donated by the Museum of Inuit Art
2016.8.13

Untitled
coloured pencil on paper
38.1 x 55.9 cm
Donated by the Museum of Inuit Art
2016.8.14

Untitled
coloured pencil on paper
38.1 x 55.9 cm
Donated by the Museum of Inuit Art
2016.8.15

Untitled
coloured pencil on paper
38.1 x 55.9 cm
Donated by the Museum of Inuit Art
2016.8.16

Untitled
coloured pencil on paper
38.1 x 55.9 cm
Donated by the Museum of Inuit Art
2016.8.17

Untitled
coloured pencil on paper
38.1 x 55.9 cm
Donated by the Museum of Inuit Art
2016.8.18

Untitled
coloured pencil on paper
38.1 x 55.9 cm
Donated by the Museum of Inuit Art
2016.8.19

Untitled
coloured pencil on paper
38.1 x 55.9 cm
Donated by the Museum of Inuit Art
2016.8.20

Untitled
coloured pencil on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.21

Untitled
coloured pencil on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.22

Untitled
coloured pencil on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.23

Untitled
coloured pencil on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.24

Untitled
coloured pencil and graphite on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.25

Pitseolak Ashoona (1904–1983)
Old Women Speak of Owl, 1974
stonecut on paper
81.2 x 60.9 cm
Gift of Dick and Catherine Seaborn
2016.3.5

Irene Avaalaaqiaq Tiktaalaaq (b. 1941)
Smiling Spirit, 1980
linocut and stencil on paper
55.8 x 73.5 cm
Donated by the Museum of Inuit Art
2016.8.26

Sedna
coloured pencil on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.27

Flying Sedna
coloured pencil on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.28

Feeding Time, 1987
coloured pencil on paper
52.1 x 74.9 cm
Donated by the Museum of Inuit Art
2016.8.29

Shaman With Plants
coloured pencil on paper
56.5 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.30

Faces
coloured pencil on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.31

Bears
coloured pencil on paper
55.9 x 76.2 cm
Donated by the Museum of Inuit Art
2016.8.32

Happy That the Birds Are Back, 1982
linocut and stencil on paper
62.8 x 94.4 cm
Donated by the Museum of Inuit Art
2016.8.33

Jack Bush (1909–1977)

Add Our Wishes to the Pack for 1937, 1936
photolithograph with hand-colouring on paper
closed: 9.9 x 14.6 cm
open: 9.9 x 21.9 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.1

Greetings, 1934
screen print on paper
10.8 x 15.3 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.2

The Jack Bushes Extend Greetings and Best Wishes for 1956, 1955
relief print with hand-colouring on paper
closed: 9.4 x 18 cm
open: 9.4 x 49.3 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.3

"Heddo—Merry Chrihmus um Daddy an Mommy an Robert an me", 1938/1941
relief print with hand-colouring on paper
12 x 17 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.4

Greetings, 1930
screen and relief print on paper
17.5 x 12.6 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.5

5 wishes from the Bushes, 1942/1962
relief print with hand-colouring on paper
closed: 22.3 x 12.2 cm
open: 22.2 x 24.3 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.6

Merry Christmas, 1942/1962
relief print on paper
closed: 20.3 x 12.8 cm
open: 20.3 x 25.4 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.7

Greetings From the Five of Us, 1942/1962
relief print with hand-colouring on paper
12.6 x 16.5 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.8

My Best Wishes for Christmas and the New Year—Mabel Teakle, c. 1933
relief print with hand-colouring on paper
12.6 x 16.5 cm
Gift of Jack Bush, Jr., and Elaine Bell
2016.11.9

ACQUISITIONS | PERMANENT COLLECTION

Graham Coughtry (1931–1999)

Untitled, 1973 (from the *Artists' Jazz Band* portfolio, published by the Isaacs Gallery)
lithograph on paper
61.1 x 61 cm
Gift of Michelle and Catherine Sarrazin
2016.2.2

Harvey Cowan (b. 1935)

Architecture is Frozen Music, 1974
(from the *Artists' Jazz Band* portfolio, published by the Isaacs Gallery)
offset photolithograph on paper
sheet: 61 x 61 cm; image: 37.5 x 37.5 cm
Gift of Michelle and Catherine Sarrazin
2016.2.1

Maurice Cullen (1866–1934)

Cache River, 1921
chalk pastel on paper laid down on paperboard
45.6 x 60.2 cm
In memory of Elisabeth Skelton (née Gibb)
2016.14

Norman Ekoomiak (1948–2009)

The Last Woolly Mammoth
acrylic on canvas
217.2 x 312.4 cm
Gift of Conway Davis Gryski
2016.7

Terry Forster (1936–1991)

Untitled, 1974
(from the *Artists' Jazz Band* portfolio, published by the Isaacs Gallery)
serigraph on paper
61 x 61 cm
Gift of Michelle and Catherine Sarrazin
2016.2.3

John Hartman (b. 1950)

Andy Trudeau, Luke Sewell, Cary Baskey and Jim Bogart at Manitou, 2012
watercolour on paper
113.2 x 172.5 cm
Gift of the artist
2016.12.1

The Outer Middle Channel from Britt to Norgate, 2012
watercolour on paper
113.7 x 162.4 cm
Gift of the artist
2016.12.2

Sarah Anne Johnson (b. 1976)

Three Wise Guys, 2015
chromogenic print with oil paint
153.7 x 121.9 cm
Gift of the artist
2016.9.1

Asleep in the Forest, 2012
mixed and multimedia installation
approximately 2.74 x 2.74 x 4.57 m
installed
Gift of the artist
2016.9.2

Frank Johnston (1888–1949)

Fringe of Gold
oil on plywood
30.4 x 41 cm
Gift of the Estate of Rosslyn Swanson
2016.4

Dark Waters
oil on board
38.2 x 45.4 cm
Gift of the Estate of Marion Corbett
2016.5

H.W. (Jimmy) Jones (b. 1925)

Untitled, 1973
(from the *Artists' Jazz Band* portfolio, published by the Isaacs Gallery)
photo-serigraph on paper
sheet: 61.1 x 61 cm; image: 34.6 x 33.8 cm
Gift of Michelle and Catherine Sarrazin
2016.2.4

Nobuo Kubota (b. 1932)

Untitled, 1974
(from the *Artists' Jazz Band* portfolio, published by the Isaacs Gallery)
serigraph on paper
sheet: 61 x 61 cm; image: 50.9 x 50.9 cm
Gift of Michelle and Catherine Sarrazin
2016.2.5

Robert Markle (1936–1990)

Untitled, 1974
(from the *Artists' Jazz Band* portfolio, published by the Isaacs Gallery)
serigraph on paper
61 x 61.1 cm
Gift of Michelle and Catherine Sarrazin
2016.2.6

Gerald McAdam (b. 1941)

Untitled, 1974
(from the *Artists' Jazz Band* portfolio, published by the Isaacs Gallery)
serigraph on paper
61 x 61 cm
Gift of Michelle and Catherine Sarrazin
2016.2.7

David Milne (1882–1953)

Taconic Hills, 1916
graphite, watercolour, and collage on paper
29.2 x 39.4 cm
Gift of Imperial Oil Limited
2016.6

Annie Pootoogook (1969–2016)

Composition (Happy Woman), 2003–2004
coloured pencil and felt-tip pen on paper
39.6 x 50.8 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.1

Composition (Black and Red Insect)

2005–2006
coloured pencil and felt-tip pen on paper
50.7 x 66.1 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.2

Composition (Chinese Checkers), 2004–2005

coloured pencil and felt-tip pen over graphite on paper
51.1 x 66.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.3

Composition (Family Portrait), 2005–2006

coloured pencil and felt-tip pen over graphite on paper
50.7 x 66.3 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.4

Bringing Home Food, 2003–2004

coloured pencil and felt-tip pen over graphite on paper
50.8 x 57.8 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.5

Myself in Scotland, 2005–2006

coloured pencil and felt-tip pen on paper
76.5 x 56.6 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.6

Remembering, 2009

coloured pencil and graphite on paper
48 x 63.2 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.7

Annie and Andre, 2009

coloured pencil and graphite on paper
50.1 x 66.2 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.8

Family Camping on the Land, 2001–2002

coloured pencil and felt-tip pen on paper
50.8 x 66.2 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.9

Windy Day, 2006

lithograph on cream paper
56.6 x 38.6 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2016.10.10

ACQUISITIONS | PERMANENT COLLECTION

35/36, 2006

collagraph and stencil with graphite on paper
sheet: 44.1 x 75.9 cm; image: 32.1 x 67.2 cm
Gift from the Christopher Bredt and Jamie
Cameron Collection
2016.10.11

Cross, 2007

serigraph on paper
30 x 30.2 cm
Gift from the Christopher Bredt and Jamie
Cameron Collection
2016.10.12

Composition (Woman Above Man), 2003

coloured pencil and ink on paper
50.8 x 33 cm
Purchased with the generous support of The
Dr. Michael Braudo Fund of the McMichael
Canadian Art Foundation
2017.1.1

Composition (Man Approaching Woman), 2001

ink on paper
50.8 x 66 cm
Purchased with the generous support of The
Dr. Michael Braudo Fund of the McMichael
Canadian Art Foundation
2017.1.2

Composition (Mother and Child), 2006

coloured pencil and ink on paper
38.1 x 50.8 cm
Purchased with the generous support of The
Dr. Michael Braudo Fund of the McMichael
Canadian Art Foundation
2017.1.3

Drum Dancer, 2004

coloured pencil and ink on paper
50.8 x 66 cm
Purchased with the generous support of The
Dr. Michael Braudo Fund of the McMichael
Canadian Art Foundation
2017.1.4

Christopher Pratt (b. 1935)

Sunday Afternoon, 1972
colour serigraph on illustration board
50.7 x 76 cm
Gift of Mimi Fullerton
2016.15.1

Breakwater, 1976

colour serigraph on paperboard
69 x 88 cm; image: 50.7 x 71 cm
Gift of Mimi Fullerton
2016.15.2

Pudlo Pudlat (1916–1992)

Umayuluk, 1970
stonecut on paper
42.1 x 60.9 cm
Gift of Dick and Catherine Seaborn
2016.3.4

Gordon Rayner (1935–2010)

Untitled, 1974
(from the *Artists' Jazz Band* portfolio, published
by the Isaacs Gallery)
photo-serigraph with applied drumstick on
paper
61 x 61 cm
Gift of Michelle and Catherine Sarrazin
2016.2.8

Gordon Smith (b. 1919)

Portfolio B: IV, 1968
serigraph on paper
sheet: 53.3 x 50.9 cm; image: 45.8 x 45.8 cm
Gift of Dick and Catherine Seaborn
2016.3.2

Michael Snow (b. 1928)

Chords, 1973
(from the *Artists' Jazz Band* portfolio, published
by the Isaacs Gallery)
offset photolithograph on paper
61 x 61.3 cm
Gift of Michelle and Catherine Sarrazin
2016.2.9

Takao Tanabe (b. 1926)

Spanish Banks, 1988
woodblock on paper
sheet: 48.9 x 71.2 cm; image: 32.1 x 62.3 cm
Gift of Dick and Catherine Seaborn
2016.3.1

Angotigolu Teevee (1910–1967)

Startled Owl, 1960
stonecut on paper
76.4 x 50.8 cm
Gift of Dick and Catherine Seaborn
2016.3.3

Lucy Tasseor Tutsweetok (1934–2012)

Saw a group and became afraid
coloured pencil and graphite on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.1

Many spirits

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.2

Duck helped mermaid, owl, kalutapalasi

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.3

Untitled

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.4

*Monster stole children when they were home
alone*

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.5

Squirrel became human

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.6

Person became happy when he saw animals

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.7

Needed something and prayed

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.8

*Women wanted her child and the spirit tried to
stop her*

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.9

Two people fight over a goose

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.10

*Woman with many children—the monster tries
to take them away*

coloured pencil on black paper
30.5 x 22.9 cm
Donated by the Museum of Inuit Art
2016.8.11

*Person with strong heart has many spirits and a
tent where they drum dance*

coloured pencil and graphite on paper from a
sketchpad
45.7 x 59.7 cm
Donated by the Museum of Inuit Art
2016.8.12

Lowrie Warrener (1900–1983)

Rocks, 1940
oil on canvas
59 x 77.2 cm
Gift of John and Elizabeth Warrener
2016.13

A TRIBUTE TO OUR DONORS I THANK YOU



Robert and Signe McMichael, c. 1973
Photo by Council of Forest Industries
McMichael Canadian Art Collection Archives

The McMichael acknowledges the following supporters for their contributions made between April 1, 2016, and March 31, 2017. Their generosity makes it possible to connect people with art, artists, and art making 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 SUPPORT

Ministry of Tourism, Culture and Sport

Operating and capital grant
Summer Experience program

Ontario Cultural Attractions Fund

The McMichael Fiftieth Anniversary Season

Department of Canadian Heritage

Museum Assistance Program—
Access to Heritage

Canadian Museum Association

Young Canada Works

Canada-Ontario Agreement on

French Language Services

The French-Language Lifetime Learning Program

CORPORATIONS & FOUNDATIONS

\$100,000+

McMichael Canadian Art Foundation

\$50,000 to \$99,999

Assante Wealth Management
Ford Motor Company of Canada
McMichael Volunteer Committee
RBC Foundation
The Sprott Foundation

\$25,000 to \$49,999

Deloitte
Hatch Ltd
L.V. Lomas
Miller Thomson LLP
Nashville Developments Inc.

\$10,000 to \$24,999

Active Tire & Auto Centre Inc.
Bazil Developments
CIBC
Collins Barrow Toronto LLP
Crowe Soberman LLP
Grant Thornton LLP

Kleinburg Crown Estates

Liberty Development

Odon Wagner Gallery

RBC

Sotheby's Toronto

TD Bank Group

The City of Vaughan

The Leonard and Gabryela Osin Foundation

TransCanada Corporation

Turtle Creek Asset Management

\$5,000 to \$9,999

Bayview Wellington Homes

BioKimafar

Canadian Shield Capital

Coleford Investment Management

Davis + Henderson Ltd.

Italian Canadian Savings & Credit Union

Jackman Foundation

Jones Collombin Investment Counsel Inc.

Loch Gallery

Lotek

Masters Insurance Limited

Matcor Matsu Automotive

PIMCO

PowerStream

ScotiaBank

Timbercreek Asset Management Inc.

\$1,000 to \$4,999

Aquila Resource

AXA Art Insurance Corporation

Burgundy Asset Management Ltd.

Canadian Cosmetic, Toiletry and Fragrance
Association

CapGemini

Carrera Y Carrera

Central Montessori Schools

Diamante Development Corporation

Edwards Charitable Foundation

Gallery Gevik

Guardian Capital Advisors Inc.

John Paul & Co.

Kiani Foundation

KPMG

Patrick and Barbara Keenan Foundation

Stewart McKelvey

The Boiler Inspection & Insurance Co. of Canada

The Philip Smith Foundation

The Riley Family Foundation

Trinity Development Group Inc.

\$500 to \$999

The Regional Municipality of York

UBS Bank Canada

\$100 to \$499

A.B. Harji Family Foundation

Kaushansky & Associates

Manulife Financial

Seyglor Consultants Inc.

The Benevity Community Impact Fund

PREFERRED SUPPLIERS

Diamond Estates Wines & Spirits

Steam Whistle Brewing

PATRONS COUNCIL

Benefactor's Circle

\$25,000+

Michael Burns

Estate of Frances G. Morris

Guardian

\$10,000 to \$24,999

Christopher Bredt and Jamie Cameron

Charles and Kathryn Brown

Mark Bursey and Jane Wells

Andrew W. and Christine Dunn

Diana and Ian Hamilton

Anita and Leon Lapidus

Doug McDonald and Sandra Roberts

Tina Tehranchian and Shahdad Bekhrad

Champion

\$7,500 to \$9,999

Glenda Baker and Sheila Munch

Alex Carter

Wayne Lang

A TRIBUTE TO OUR DONORS I THANK YOU

Ronald Nicksy
Jay Papernick
Janine Purves
Gillian Stovel Rivers
Michael Taglieri
Dean Taylor
Dr. Michael Weinberg and
Dr. Laura Schiffer

Director \$5,000 to \$7,499

Harry and Kathryn Angus
Brenda and Phil Colucci
David J. Grace
Greg Latremaille
Ludkovski and Ushakov families
Iain MacInnes
Michèle D McCarthy
Tania Melnyk
David and Alexandra Melo
Vladimir Popov
Judy and John Rumble
Rosemary Speirs
Carl Spiess

Companion \$2,500 to \$4,999

Jordan Beallor
John and Katia Bianchini
Rachel Blumenfeld and Eric Pellow
Steven and Maureen Cage
Peter Carayiannis and Angela Nikolakakos
David and Susan Chong
Melani Chong and
John Bradley Walsh
Gerald F. Coleman
Robert C. Dowsett
Robert Dunigan and
Robert McDonald
Dr. Esther Farlinger
Marianne Gelbert-Serrani and
Mario Serrani
Mark and Lorraine Inglis
Nathalie Mercure and
Michael Matheson
The Rothfischer Family
Dr. and Mrs. J.M. Stewart
Stephen Watt

Supporter \$1,000 to \$2,499

Alfred Apps
Alan Armstrong and Danny Mackay
Firoozeh Bahrami
Diane Barker and Gary Gurbin
Shirley Barker

Maurizio and Isabella Bertani
Nani and Austin Beutel
Councillor Tony Carella
Doris Chan
Colin and Nadia Chapin
David Chodikoff
Michael Chortyk
Dawn Clark
Daniel Cusimano
Enzo Di Iorio
Robert Dowler
Judith Dremmin
Seymour and Gloria Epstein
Latif Fazal
Penny and Jack Fenwick
Eugene Gierczak
Kim Good
Geoffrey and Lorraine Joyner
John and Jane Kean
Heather Keast
John and Mary Kot
Esther Lee
Dianne Lister
Rand and Lynda Lomas
TBK Martin
Joseph B. McArthur
Kathryn Minard
Petra and Lionel Newton
Lisa Pottie
Charles Price
Martin Rochweg
Marnie Schreiber and Karen Schreiber
Richard and Nancy Self
Rahul Sharma
John Silverthorn
Pierre Soulard
Kiandokht Tavakol
Jim Voudouris
Gary and Donna Waxman
Terry L. West
Diane and Jonathan Wilson

INDIVIDUALS \$500 to \$999

Upkar and Nita Arora
Paul Bain
Judy Barker
Patrick Birmingham and Amy Cross
Susan Bright and Peter Rowlands
Nina Chagnon
Olivia Cinquars
Howard and Halle Cohen
John Crean
Lois I. Cullis

George Dembroski
Sunita D. Doobay
George Elliott and Noriko Yui
Robert Falconer
Susan Finlayson
Gwendolyn R. Goodearle
Charles Hantho
Ronald and Sherry Haynes
Fred and Eleanor Hirshfeld
Susan Hodgkinson
Mary Hookey
Frank and Nancy Iacobucci
Julie Jai
Paul and Valerie Kirkconnell
Karine Krieger
Jody Peck
Gary Quinto
Louis Rodriguez
Kevin and Mary Russell
Liane Sacdalan
Elisabeth Samson
Fred and Beverly Schaeffer
Harlan Schonfeld and Ruth Mesbur
Richard Seaborn
Brian Shames
Wayne E. Shaw and
Marilyn L. Pilkington
Karen Soupcoff and Rhonda Eisner
Keith and Jamie Tuomi
Stefan Varga
William and Joyce Wallace
Peter and Louise Walter
Azita Wehbe
Jennie Wildridge
Shirley Zervas

\$100 to \$499

Jeffrey and Brenda Abrams
David and Renee Adams
Salomeh Ahmadi
Kay Ahn and Donald Hudson
Clive and Blair Allen
Pascal Arseneau and David Daub
Fred and Marlene Ash
Ella Asiah
Virginia Atkins
Claire Aurore and
Christian Desenclos
Robert Ayling and Philip John
Kathy Babin-Niven
John Baird
Kenn and Christel Baker
Joy P. Baker Griffin
Josef Balazic
Patricia and Joseph Bartl
Bill Baskin and Leslie Jardine

Donna and Eddy Battiston
Pauline Jennifer G. Bell
Rudy and Gloria Bies
Joyce Bingham
Paul and Cathy Binhammer
Diethard Bohme
John and Jean Bona
Anna and Glenn Bortolus
Timothy Boyd-Wilson
Edward M. Bridge
Janine Brisbois
Sheila Browne
Gary Bryck and Renee Barrette
Leesa Butler
Ken and Helen Byles
John and Theresa Caldwell
Paul and Barbara Cameron
John Caminiti
Jane and Ken Campbell
Robert Cartotto and
Marianne Graham
Carey CB-Lamontagne and
Michael Locke
John and Diana Cernik
B. and D. Chapin
Alan Clark and Edith Wasson
Janet Clark and Jim Armstrong
Linda Clemow
Nechama Colman
John and Lina Corelli
Judy and Gordon Craig
Susan Crawford
Elizabeth Crisante Green
Stanley Czajka
Paul DaCunha
David Danto
Ernesto De Ciccio
Susan D'Oliveira and Glenn Holt
Jenny Donnell
Eleanor Dover
Ginette Dumont-Silk
John and Beverley Ellis
Dinah and John Emery
Larry Evoy and Sara Houstoun-Evoy
Annette Exton
Rueben Farber
Lynda Farrow
Erika Fast
Curtis Feltner
Judith Fink
Jane Forrester
Marcia Frank and Shep Siegel
Lucie Fridrich
Eileen Fursey-Dockman and
Harold Popoff
Neil Garscadden

A TRIBUTE TO OUR DONORS I THANK YOU

Mrs. C. Warren Goldring
 Dave Gordey and Thomas Christoff
 Richard Gotlib and Virginia Kairys
 Jeanne Gould
 Helen Grad
 Charlotte Graham
 Jean Grieve and Mariana Arsenie
 C. Groenewegen
 Conway Davis Gryski
 Basil Hatto
 Jack and Jane Hedges
 Anthony and Gail Hendrie
 Philip and Joanna Holliday
 Naomi Horodezky
 Christine Hughes
 Lois E. Hughes
 Ross D. James
 Maryann Jefferies
 Seona Jennings
 David Johnson and Cynthia Mearns
 John F. Johnson and
 Lorna Kennedy-Johnson
 Gerda Kaegi
 Dagmar Kanzler and David Ross
 Mima Kapches
 Leyla Kashani
 Anya Kats
 Dixie Kee
 Susan Kiil
 Susan and Elizabeth King
 Dr. Stanislav Kirschbaum
 Patricia Kluge
 Jane Knop
 M. June Knudsen
 Lionel Koffler
 Michael Laine and Constance Boldt
 Christine LeDrew
 Kaz Lippert
 Margaret F. Ludwig
 Kenneth and Mary Lund
 Edward Mahony
 Stephen and Sandra Marson
 Brent Martin
 Donald and Paul McCabe
 Eugene and Ginette McCallen
 Nancy and John McFadyen
 Jim McHugh and
 Judy Stinson-Lehman
 Shaun and Rosemary McKaigue
 Virginia McLaughlin
 Anne McLeod
 Matthew and Moira McQueen
 Ingrid and Daniel Mida
 Peter and Eveline Mills
 Laura Mirabella-Siddall and
 Robert Siddall

Wil Moens
 Minoo Mohajer
 Jennifer Muir
 Joseph M. Mulder
 Joe and Anna Naccarato
 Zev Nadel and Tobye Harrison
 Michael and Adele Ostfield
 Dale Paas
 Charlie Packwood
 Graeme and Edita Page
 Christopher Palin and
 Susan Middleton
 Jean Paradis
 Gary and Kathy Parkinson
 Penny Pattinson
 Helen and Pamela Paul
 Emanuel Pavao
 Lee Pearson and Gail Whiteside
 John and Maire Percy
 Jillian Pivnick
 C. Pletch
 Leo Prendergast and Lynn Belfry
 Holly Price and Joanne LaPlante
 Jennifer Radau and Mark Farrant
 Robert and Celia Rasmussen
 Mr. and Mrs. J.R. Reynolds
 Ronald and Sigrid Rhodes
 Sheila Rhodes
 Nick Ricci
 Roy Alastair and Patricia Rickard
 Deryck and Heather Robertson
 Jack Robertson
 Richard Robinson and
 Pauline McKitty-Robinson
 Ian Robson and David Gilmore
 Brian and Beatrice Ross
 Arthur and Marilyn Rothman
 Arthur and Janet Rubinoff
 Francine Ruggles
 Nancy and Millet Salter
 Michelle Samson-Doel and
 Stan Doel
 Michael and Karen Sanders
 Rhonda Sanders
 Gillian Scarfe
 Michael Schelew
 Peter and Gundy Schloen
 Flora Seul-Jacklein and
 Julia Jacklein
 Robert Shaw and Elizabeth Wasko
 John and Lenore Sheppard
 Rinat Shlyonsky
 Sheena Simons
 Lloyd and Jeanette Smith
 Carmen and Thomas Socknat
 Andrew and Jan Stanford

Carol Stanley
 Nora Stearns
 David Steckel
 Deborah Stephens and
 Mario Pignataro
 Richard and Barbara Stephens
 John and Linda Stevenson
 Joseph J. Sullivan
 Maria and Zlatko Svoboda
 Joy R. Takahashi
 Ulrich Tepass and Dorothea Gott
 Carolyn Thompson
 Lolo Tsung and Domenic Petosa
 Philip Turk
 Chris Van Lierop and Tim Wisener
 Barbara Van-Helsdingen and
 Lynn Tippetts
 Holli and Eric Verkade
 John and Elizabeth Warrenner
 Peggy Watt and Val Mund
 Grant Wedge and Robert Crouch
 Sharon and Ian Weir
 Heather Westcott and Lori Theriault
 G. Earle and Sonia Wight
 Canon William and Jette Thomas
 Wendy Wingfelder and
 Peter Koetsier
 Andy and Dorothy Zajac
 Rosemary Zigrossi
 Karel and Vicki Zlata

Canadian Museum of Inuit Art
 Contemporary Furniture
 Jim and Linda DeGasperi
 Foundation
 Dolcetti on the Hill
 Domino Foods
 Encore Food with Elegance
 Fortinos
 Gallery Gevik
 Hummingbird LLP
 Iceberg Vodka
 Johnvince Foods
 LCI Contracting
 Merit Travel
 Merrill Corporation
 Deanne Moser
 Nespresso
 On The Move Catering
 One Imaging
 One Ocean Expeditions
 Pizzaville
 Presidential Gourmet Catering
 Pure Luxury Magazine
 Seventh Heaven Event Catering
 Carolyn and David Stafford
 Steinway Piano Gallery
 Sweet Boutique
 Via Allegro Ristorante
 Miriam Webb
 Whisked Gluten-Free Bakery

ART DONORS

Anonymous Donors
 Christopher Bredt and
 Jamie Cameron
 Jack Bush, Jr., and Elaine Bell
 Conway Davis Gryski
 Estate of Marion Corbett
 Mimi Fullerton
 John Hartman
 Imperial Oil Limited
 Sarah Anne Johnson
 Museum of Inuit Art
 Michelle and Catherine Sarrazin
 Richard and Catherine Seaborn
 Estate of Rosslyn Swanson
 John and Elizabeth Warrenner

IN-KIND DONORS

Edward and Rosemary Addison
 Air Canada
 Alpine Graphics
 Aura by Cashew & Clive
 Canada Dry Motts

BOARD OF TRUSTEES

April 1, 2016 – March 31, 2017

CHAIR

Andrew W. Dunn
August 24, 2016 – August 23, 2019

TRUSTEES

Joan Bush
February 1, 2013 – March 31, 2020
Peter Carayiannis
April 18, 2011 – March 31, 2017
Tony Carella
September 24, 2013 – September 23, 2016
John Crean
February 10, 2016 – February 9, 2019
Giuseppina D'Agostino
February 2, 2017 – February 1, 2020
George Dark
February 1, 2017 – February 1, 2020

Diana Hamilton
March 22, 2012 – March 31, 2018
Jane Knop
February 15, 2017 – February 14, 2020
Anita Lapidus
March 31, 2016 – March 30, 2019
John Silverthorn
April 18, 2011 – March 31, 2020
Tina Tehranchian
April 24, 2010 – April 23, 2016
Michael Weinberg
October 23, 2016 – October 22, 2019
Diane Wilson
February 2, 2011 – February 1, 2017
Rosemary Zigrossi
February 2, 2011 – February 1, 2017

EX OFFICIO

Nathalie Mercure,
Interim Executive Director

DIRECTOR-IN-TRAINING

Jane Knop

GUESTS

Dianne Lister
Doug McDonald, *Chair*,
McMichael Foundation
Sheena Simons, *President*,
McMichael Volunteer Committee

McMICHAEL CANADIAN ART FOUNDATION

Doug McDonald, *Chair*
Mark Bursey, *Vice-Chair*
Jordan Beallor
Isabella Bertani
Rachel Blumenfeld
Christopher Bredt

Doris Chan
Susan Hodgkinson
Iain M. MacInnes
Michèle McCarthy
David Mellow
Stephen Watt

McMICHAEL HONORARY COUNCIL

Harry G. Angus
John F. Bankes
H. Michael Burns
Jamie Cameron
Robert C. Dowsett
Jan Dymond
Dr. Esther Farlinger, O.Ont
George Fierheller, C.M.
Hon. Joyce Frustaglio
Joan Goldfarb, O.Ont
Patrick Gossage

David J. Grace
Neil Harris
Rev. Edward J. R. Jackman
Hon. Henry N.R. Jackman,
O.Ont, O.C.
Michael W. Johnston
Joseph B. McArthur
Samuel Sarick
Noreen Taylor
Anthony Webb
Wenda Yenson

STAFF

DIRECTORS

Mary Benvenuto, *Director, Finance and Operations*
Nick Foglia, *Director, Communications, Marketing and Sales*
Nathalie Mercure, *Interim Executive Director*
Lisa Pottie, *Director, Development and Donor Relations*
Dr. Sarah Stanners, *Director, Curatorial and Collections*

COLLECTIONS AND EXHIBITIONS

Janine Butler, *Head of Collections/Registrar*
Alex Cousins, *Image Asset and Publications Coordinator*
Alison Douglas, *Conservator*
Lorena Jurdana, *Head Preparator*
Linda Morita, *Librarian/Archivist*
Harry Punno, *Carpenter/Preparator*
Jennifer Withrow, *Exhibition Manager*
Ki-in Wong, *Assistant Registrar*

DEVELOPMENT SERVICES

Cara Colavecchia, *Development Coordinator*
Kim Good, *Acting Director, Development*
Mickey Palha, *Associate Director, Individual Giving*
Maria Schmidt, *Membership Services Associate*

HUMAN RESOURCES

Jenny Donnell, *Manager, Human Resources*

FINANCE

Teresa Grima, *Accounting and Payroll Coordinator*

COMMUNICATIONS, MARKETING AND SALES

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

OPERATIONS

Pedro de Jesus, *Custodian*
Sheri Guevara-Mann, *Operations Manager*
Dariusz Kawecki, *Building Maintenance*
John Kohne, *Grounds Maintenance*
Stephen Kuin, *Grounds and Building Maintenance*
Danielle Oliver, *Event Logistics Coordinator*
Brandon Reynolds, *Technical Support Analyst*

CREATIVE LEARNING AND PROGRAMS

Rachel D'Oliveira, *Manager, Art and Special Programs*
Lorraine Matheson, *Interpretation Coordinator*
Anna Stanis, *Associate Director, Creative Learning and Programs*

McMICHAEL VOLUNTEER COMMITTEE

Anita Adamek
Carole Ahmad
Ani K. Akgulian
Aline Akoulion
Meriam Baraki
Nadine Bojarra
Rita Boustany
Gwen Brooks
June Buick
Charlotte Burstyn
Josie Caliendo
Victoria Cleland
Jane Davidson
Shelley DePalma, *Member Records*
Annie Eisner
Judy Fink
Carole Finn

Lesia Forsy
Andrew Gemmell
Angie Giglio
Marianne Gorecki, *Treasurer*
Pearl Graziano
Gail Grossmith
Sylvia Gruber
Lynne Gunn, *Docent Chair*
Brenda Hanson
Louella Hayes
Katy Hess
John Holding
Mary Hookey, *Past President*
Mary Iafraite
Jeannette Keir
Rachel Levin
Galina Lukhton

Victoria Luque
John Mayer
Stella Mazzuca
Joan McKinney
Barbara Mochalski
Catherine Moffat
Alicia Morano, *Secretary*
Gabriella Morreala
Rachel Murad
Jane Nichols
Loris Ortolan, *Autumn Art Sale Chair*
Lina Price
Judy Ryan, *Archives Chair*
Christine Sawczak
Miriam Sangiorgio
Miriam Schachter
Sheena Simons, *President*

Geoffrey Simpson
Lawrena Soh
Denny Starritt, *Recruitment Chair*
Karen Switzer
Joy Takahashi
Lynne Talbot
Mary Anne Tessaro
Hendrina Tomas
Ding Tsuji
Zina Vesterman
Elizabeth Wagle
Patricia Watson, *Placement Chair*
Miriam Webb
Alexandra Weber
Jennifer Wright
Marion Yanase, *Social/Travel Chair*



ANNUAL REVENUE AND EXPENSES SUMMARY

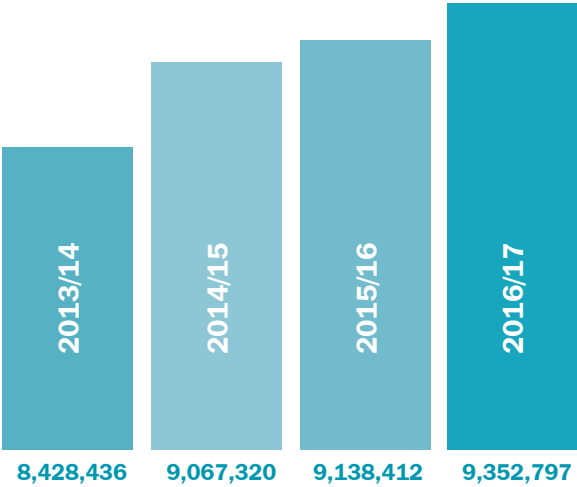
During F2017 McMichael focused on improving its financial sustainability

Ratio of on-going government support to total operating budget decreased to 36% compared to 43% in prior year

Self-generated revenue increased by 23% over prior year, while operating expenses only increased by 5%

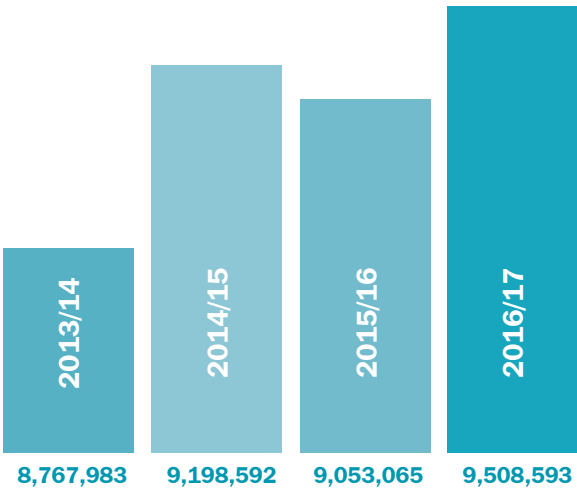
Net operating deficit 66% lower than budgeted

Operating Revenue



Revenue	
Government support	39%
Admission fees	8%
Contributed Revenue	14%
Creative Programs fees	2%
Retail sales	10%
Amortization of deferred contributions related to capital assets	19%
Gifts in Kind	5%
Other Revenue	1%

Operating Expenses



Expenses	
Building Operation & Administration	28%
Fundraising, Donors and Membership Cultivation	6%
Admission & Retail	17%
Exhibitions & Collection Management	18%
Creative Programs & Education	6%
Special Projects	1%
Amortization & Loss on disposal of capital assets	19%
Gifts in Kind	5%

COMPARATIVE STATISTICS

Visitors	2016/2017	2015/2016	2014/2015
General	64,972	67,161	81,176
Adult Groups	2,340	2,103	2,340
School Groups	28,637	27,411	33,343
Total	95,949	96,675	116,859
Membership			
Individual Members	7,051	6,723	7,683
Memberships	4,511	4,516	4,983
Exhibitions			
On Display from the McMichael Collection	5	7	9
Special Exhibitions	5	4	5
Total	10	11	14
Acquisitions			
Total	84	239	58
Conservation			
Major Treatments	3	0	0
Minor Treatments	187	123	120
Examinations	660	1,561	993
Collections Management			
Number of works receiving new images	992	1,924	5,870
Rehoused and/or Inventoried	162	335	3,787
Volunteers			
Volunteers	36*	42*	48*
Docents	31*	28	35
Staff			
Full-time	36	40	39
Part-time	59	77	72
Total	95	117	111
FTE	64	71.6	70.5

*Includes all members of the McMichael Volunteer Committee.

Financial Statements of

**McMICHAEL CANADIAN
ART COLLECTION**

Year ended March 31, 2017



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 Tourism, Culture and Sport

We have audited the accompanying financial statements of McMichael Canadian Art Collection, which comprise the statement of financial position as at March 31, 2017, the statements of operations, changes in net assets and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditors' Responsibility

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

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

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

KPMG LLP, is a Canadian limited liability partnership and a member firm of the KPMG network of independent member firms affiliated with KPMG International Cooperative ("KPMG International"), a Swiss entity. KPMG Canada provides services to KPMG LLP.



Page 2

Basis for Qualified Opinion

In common with many not-for-profit organizations, McMichael Canadian Art Collection derives revenue from fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of donations and sponsorships revenue was limited to the amounts recorded in the records of McMichael Canadian Art Collection. Therefore, we were not able to determine whether, as at and for the years ended March 31, 2017 and March 31, 2016, any adjustments might be necessary to donations and sponsorships revenue and excess (deficiency) of revenue over expenses reported in the statements of operations, excess (deficiency) of revenue over expenses reported in the statements of cash flows and current assets and unrestricted net assets reported in the statements of financial position. This caused us to qualify our audit opinion on the financial statements as at and for the year ended March 31, 2016.

Qualified Opinion

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of McMichael Canadian Art Collection as at March 31, 2017, its results of operations, its changes in net assets and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

A handwritten signature in black ink that reads 'KPMG LLP' with a horizontal line underneath.

Chartered Professional Accountants, Licensed Public Accountants

June 15, 2017
Vaughan, Canada

McMICHAEL CANADIAN ART COLLECTION

Statement of Financial Position

March 31, 2017, with comparative information for 2016


	2017	2016
Assets		
Current assets:		
Cash and cash equivalents	\$ 756,031	\$ 955,847
Restricted cash (note 3)	3,375,424	2,131,230
Accounts receivable and accrued interest	219,156	96,967
Grants receivable	70,725	2,000
Inventory - gallery shop goods (note 12)	372,237	290,546
Prepaid expenses and deposits	443,031	268,894
Due from McMichael Canadian Art Foundation	299,855	340,765
	<u>5,536,459</u>	<u>4,086,249</u>
Capital assets (note 4)	9,549,950	10,346,495
	<u>\$ 15,086,409</u>	<u>\$ 14,432,744</u>


Liabilities, Deferred Contributions and Net Assets

Current liabilities:		
Accounts payable and accrued liabilities (note 5)	\$ 1,040,605	\$ 647,005
Employee future benefits (note 6)	46,000	46,000
Unearned revenue	232,022	183,812
	<u>1,318,627</u>	<u>876,817</u>
Deferred contributions (note 7):		
Expenses of future periods	577,250	199,746
Capital assets	12,268,125	12,277,978
	<u>12,845,375</u>	<u>12,477,724</u>
Net assets:		
Internally restricted (note 8)	725,000	725,000
Unrestricted	197,407	353,203
	<u>922,407</u>	<u>1,078,203</u>
	<u>\$ 15,086,409</u>	<u>\$ 14,432,744</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, 2017, with comparative information for 2016

	2017	2016
Revenue:		
Province of Ontario:		
Operating grant	\$ 3,328,800	\$ 3,928,800
Designated programs (note 7(a))	150,950	120,575
	3,479,750	4,049,375
Government of Canada:		
Designated programs (note 7(a))	180,094	70,546
Amortization of deferred contributions related to capital assets (note 7(b))	1,810,682	1,857,991
Internally generated:		
Retail operations (note 12)	697,760	652,906
Transfer from McMichael Canadian Art Foundation (note 10)	585,568	577,156
Admissions	562,206	541,000
Special events	498,035	369,962
Gifts in kind (note 2)	479,184	—
Programs/education	437,062	434,973
Food services, facility rentals and catering	220,728	233,101
Memberships	207,237	217,271
Collections/exhibitions	96,038	40,403
Donations and sponsorships	50,000	15,000
Interest	38,677	31,977
Miscellaneous	9,776	46,751
	3,882,271	3,160,500
	9,352,797	9,138,412
Expenses:		
Salaries, wages and benefits (note 6)	3,658,157	4,092,833
Amortization of capital assets	1,785,181	1,836,470
Facility operation and security	822,007	779,882
Administration	622,133	527,936
Curatorial and exhibitions	546,074	244,334
Gifts in kind (note 2)	479,184	—
Marketing and promotion	441,522	476,693
Cost of sales (note 12)	366,135	325,983
Membership and fundraising	293,407	258,450
Collection management	207,570	222,835
Programs and education	95,309	170,625
Services, supplies and selling costs	76,078	93,836
Special projects	66,667	—
Loss on disposal of capital assets (note 4)	25,501	21,521
Designated programs	15,182	—
Acquisition of works of art	8,486	667
	9,508,593	9,052,065
Excess (deficiency) of revenue over expenses	\$ (155,796)	\$ 86,347

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Changes in Net Assets

Year ended March 31, 2017, with comparative information for 2016

	2017			2016
	Internally restricted (note 8)	Unrestricted	Total	Total
Balance, beginning of year	\$ 725,000	\$ 353,203	\$ 1,078,203	\$ 991,856
Excess (deficiency) of revenue over expenses	–	(155,796)	(155,796)	86,347
Balance, end of year	\$ 725,000	\$ 197,407	\$ 922,407	\$ 1,078,203

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Cash Flows

Year ended March 31, 2017, with comparative information for 2016

	2017	2016
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	\$ (155,796)	\$ 86,347
Items not involving cash:		
Amortization of capital assets	1,785,181	1,836,470
Amortization of deferred contributions related to capital assets	(1,810,682)	(1,857,991)
Loss on disposal of capital assets	25,501	21,521
Change in non-cash operating working capital	81,707	(103,224)
Net increase (decrease) in deferred contributions related to expenses of future periods	377,504	(22,454)
	303,415	(39,331)
Financing and investing activities:		
Increase in deferred contributions related to capital assets	1,755,100	570,000
Capital assets acquired	(1,014,137)	(567,336)
Decrease (increase) in restricted cash	(1,244,194)	19,792
	(503,231)	22,456
Decrease in cash and cash equivalents	(199,816)	(16,875)
Cash and cash equivalents, beginning of year	955,847	972,722
Cash and cash equivalents, end of year	\$ 756,031	\$ 955,847

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2017

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

1. Significant accounting policies:

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

(a) Revenue recognition:

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

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

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

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

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

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2017

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

(f) Capital assets:

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

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

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2017

1. Significant accounting policies (continued):

(g) Collection:

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

The collection's value, in accordance with public sector accounting standards, is not recognized or reflected in the statement of financial position. Most of the works of art in the collection have been donated to the Organization 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 9.

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

(i) Financial instruments:

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2017

1. Significant accounting policies (continued):

(j) Use of estimates:

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

2. Change in accounting policy:

During the year, management changed the accounting policy related to contributed gifts in kind. Previously, these items were not valued and recorded. In the current year, \$479,184 has been recorded. The policy has been applied on a prospective basis as the value of gifts in kind are not available for the prior year.

3. Restricted cash:

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

	2017	2016
Expenses of future periods	\$ 657,250	\$ 199,746
Unspent capital contributions (note 6(b))	2,718,174	1,931,484
	\$ 3,375,424	\$ 2,131,230

4. Capital assets:

			2017	2016
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 35,000	\$ —	\$ 35,000	\$ 35,000
Building	26,114,753	18,919,115	7,195,638	7,648,334
Equipment	2,468,111	2,433,264	34,847	74,411
Landscaping infrastructure	3,233,168	1,723,392	1,509,776	1,784,281
IT and building systems	1,162,505	387,816	774,689	804,469
	\$ 33,013,537	\$ 23,463,587	\$ 9,549,950	\$ 10,346,495

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2017

4. Capital assets (continued):

The change in capital assets is calculated as follows:

	2017	2016
Capital assets acquired	\$ 1,014,137	\$ 567,336
Amortization of capital assets	(1,785,181)	(1,836,470)
Loss on disposal of capital assets	(25,501)	(21,521)
	<u>\$ (796,545)</u>	<u>\$ (1,290,655)</u>

5. Accounts payable and accrued liabilities:

Included in accounts payable and accrued liabilities are government remittances payable of nil (2016 - nil).

6. Employee future benefits:

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

	2017	2016
Accumulated sick leave benefits	\$ 46,000	\$ 46,000

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

	2017	2016
Accrued benefit obligation:		
Balance, beginning of year	\$ 46,000	\$ 46,000
<u>Liability for benefits</u>	<u>\$ 46,000</u>	<u>\$ 46,000</u>

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2017

7. Deferred contributions:

(a) Expenses of future periods:

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

	2017	2016
Balance, beginning of year	\$ 199,746	\$ 222,200
Contributions received	716,048	168,667
Amounts recognized as revenue:		
Province of Ontario	(150,950)	(120,575)
Government of Canada	(180,094)	(70,546)
Other	(7,500)	—
Balance, end of year	\$ 577,250	\$ 199,746

(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.

	2017	2016
Balance, beginning of year	\$ 12,277,978	\$ 13,565,969
Contributions received	1,755,100	570,000
Transfer from unearned revenue	45,729	—
Amounts amortized to revenue	(1,810,682)	(1,857,991)
Balance, end of year	\$ 12,268,125	\$ 12,277,978

The balance of contributions received and not yet used to purchase capital assets at the end of the year is \$2,718,174 (2016 - \$1,931,484).

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2017

8. 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.

9. Pension plan:

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

During the year, the Organization contributed \$239,296 (2016 - \$273,409) to the OMERS Pension Plan representing 9% (2016 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$51,400) and 15.8% (2016 - 15.8%) of earnings in excess of the CPP earning limit. This amount is expensed in the statement of operations.

10. 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.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2017

10. Related entity (continued):

During 2017, the Foundation recorded \$435,568 (2016 - \$427,156) as contributed revenue and transferred this amount to the Organization for operating purposes. In addition, the Foundation transferred \$150,000 (2016 - \$150,000) from its reserves in support of the Organization's operating and capital projects.

Net unrestricted assets of the Foundation amounting to \$259,155 (2016 - \$268,507) are for the benefit of the Organization. The Foundation also holds \$6,776,776 (2016 - \$6,340,499) of designated funds for the Organization.

11. Financial risks:

(a) Liquidity risk:

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

(b) Credit risk:

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2017

12. Retail operations - gallery shop:

	2017	2016
Sales	\$ 697,760	\$ 652,906
Cost of sales:		
Inventory, beginning of year	290,546	281,285
Purchases	447,826	335,244
	738,372	616,529
Gross inventory, end of year	381,192	297,817
Less write-down of inventory	8,955	7,271
Inventory, end of year	372,237	290,546
	366,135	325,983
Gross profit	331,625	326,923
Expenses:		
Salaries, wages and benefits	193,181	209,292
Selling	32,041	29,163
	225,222	238,455
Net earnings	\$ 106,403	\$ 88,468



Lowrie Warrener (1900–1983), *Rocks*, 1940, oil on canvas, 59 × 77.2 cm, Gift of John and Elizabeth Warrener, McMichael Canadian Art Collection, 2016.13

ISSN 1208–0721

© 2017 McMichael Canadian Art Collection

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



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

McMichael
CANADIAN ART COLLECTION D'ART CANADIEN