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# McMichael Canadian Art Collection

## **2022–23 Annual Report**



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

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

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# Table of Contents

McMICHAEL YEAR IN REVIEW 2022–23 .....	3
McMichael Mission, Vision, and Values .....	3
Letter from the Executive Director .....	4
Letter from the Chair of the Board of Trustees.....	5
Highlights from 12 Months of Notable Achievements and Experiences .....	7
McMichael Publications.....	7
2022–23 Exhibitions.....	10
On View from the Permanent Collection .....	10
Special Exhibitions.....	12
Touring Exhibitions.....	15
Outgoing Loans .....	17
Acquisitions to the Permanent Collection .....	20
Programs, Creative Learning, and Special Events .....	20
McMichael Digital and Social Media.....	31
ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE .....	33
ANALYSIS OF PERFORMANCE MEASURES .....	35
RISK EVENTS .....	39
McMICHAEL APPOINTEES .....	39
Board of Trustees, McMichael Canadian Art Collection .....	39
McMichael Canadian Art Foundation Board .....	39
ANNUAL SUPPORTERS .....	40
With Gratitude .....	40
Government .....	40
Corporations and Foundations .....	40
Preferred Suppliers .....	42
Patrons’ Circle .....	42
Women’s Art Council .....	46
Contemporary Art Circle .....	46
Individuals .....	47
Gifts of Art .....	52
Gifts In-Kind.....	53
Library and Archive Donors.....	53
AUDITED FINANCIAL STATEMENTS.....	54
ACHIEVEMENTS FULFILLING EXPECTATIONS SET OUT IN AGENCY MANDATE LETTER .....	54
Ministry Mandate Letter to the McMichael.....	54
<b>Response to Mandate Letter</b> .....	55
Appendix A: Acquisitions to the Permanent Collection .....	60
Appendix B: Audited Financial Statements .....	100

# McMICHAEL YEAR IN REVIEW 2022–23

## McMichael Mission, Vision, and Values

### McMichael Mission

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

### McMichael Vision

**To be recognized as an extraordinary place to visit and explore Canadian culture and identity.** The McMichael Canadian Art Collection is Canada's only museum devoted to the art of Canada, in all its manifestations. Founded by Robert and Signe McMichael in 1966, we house the premier collection of the Group of Seven and their contemporaries, with rich holdings by great Canadian artists up to the present day. From the outset, the McMichael has held a leading collection of First Nations and Inuit art and is also the repository of 89,000 Inuit drawings from the collection of the West Baffin Eskimo Cooperative.

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

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

### McMichael Values

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

**Respect:** We trust one another and treat one another, our visitors, and our clients with integrity and openness, working together to create a culture of inclusion and engagement.

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

**Learning:** We encourage research and scholarship, generate and disseminate knowledge, inspire creativity, and foster visual literacy and critical thinking.

## Letter from the Executive Director

For the first time since 2020, the last year was not marred by necessary public health closures, although the aftereffects of the pandemic were evident in a cautiously slow initial return to pre-pandemic visitation levels. This made the news that visitor numbers for the first three months of 2023 not only eclipsed last year's but also significantly improved on 2019's figures for the same period, even more of a cause for celebration.

The year was marked by many other celebrations too, notably at a joyously welcomed return for the Moonlight Gala, a highlight of the Vaughan social calendar, that saw both record-breaking attendance and a record \$750,000 raised in support of the McMichael.

Another triumph was the decision to follow on from last year's successful Free Tuesdays initiative by making the monthly Family Sundays free also. Nearly 8,000 people took advantage of this opportunity, and it was gratifying to note that that number included a very different demographic, family-oriented, of course, but also both younger and more diverse.

The good news kept coming within the Creative Learning sphere also. More than 25,000 students visited the McMichael and, over the year, our public tours were enjoyed by more than 3,000 people. A memorable high point was provided by the McMichael hosting the graduation ceremony for the first cohort of the True North Aid Youth Opportunity Program, an event also marked by a public ceremony in the Minokamik Garden for the National Day of Truth and Reconciliation.

Meanwhile, on the curatorial front, a major project interrupted by the pandemic was taken up again. This was the massive digitization project to record all of the approximately 89,000 drawings contained within the Kinngait (formerly Cape Dorset) Archive, which the McMichael holds in trust on behalf of the West Baffin Eskimo Co-operative. Scheduled to be completed in July 2023, I am confident that this achievement, and the access it will provide to a treasure trove of Inuit imagery from the artistic powerhouse of Kinngait (Cape Dorset), will be seen in the future as a seminal moment for the art of Canada.

As always, exhibitions provided the driving force for much of the year's activities and many of the year's marketing and media highlights. The McMichael was featured on CBC Arts, TVO Arts, in the Globe and Mail, and the Globe's Style Adviser. Sarah Milroy was featured on the influential Paul Wells Show podcast, CBC Radio One, Fresh Air, and in Maclean's Magazine and Galleries West.

This was, in fact, a bumper year of exhibitions and displays, both at the Gallery and for the increasingly important and successful touring exhibition program. There were eleven exhibitions and displays, with a continuing focus on women artists and BIPOC artists.

In line with the policy established over the last few years and particularly last year, seven of those shows featured women artists, six of them being solo presentations: *Meryl McMaster: Bloodline*; *Rajni Perera: Futures*; *Elisapee Ishulutaq: My World*; *Gathie Falk: Revelations*; *Wanda Koop: Lightworks*; *From Water to Water: A Way Through the Trees* (a mural project by Anishinaabe artist Bonnie Devine); and Jen Aitken (RBC Emerging Artist Residency in the Tom Thomson Shack).

Four exhibitions were by Indigenous artists, Bonnie Devine's project, Meryl McMaster, Elisapee Ishulutaq, and the wonderful Wolves: The Art of Dempsey Bob.

Elsewhere, the permanent collection was celebrated with the exhibition *Conversations: Masterworks from the Collection* (curated by the Executive Director) and by a dazzling display of the works of Norval Morrisseau. One of the highlights of the year was the presentation *William Kurelek: Jewish Life in Canada*, a series of 16 remarkable works by the Canadian/Ukrainian artist whose acquisition by the McMichael – the single most prestigious addition to the collection in many decades – was a significant moment in the Gallery’s history.

That exhibition, like virtually all of our exhibitions these days, will tour. In fact, eight of our exhibitions were on the road in the last year, travelling to sixteen venues across the country in five provinces, bringing in welcome extra revenue and celebrating the art of Canada from coast to coast to coast. They included Margaux Williamson, Maud Lewis, Dempsey Bob, Uninvited, Itee Pootoogook, Gathie Falk, the Sobey Collection and Jon Sasaki.

Meanwhile, Bonnie Devine’s project, *From Water to Water: A Way Through the Trees*, was awarded a well-deserved honorary mention in the Canadian Museum Association Award of Outstanding Achievement for the Research category. And another of our most important exhibitions of last year, *Uninvited: Canadian Women Artists in the Modern Moment*, achieved another moment of recognition as it arrived at the National Gallery of Canada to great acclaim and widespread enthusiasm: the show was visited by the First Lady of the United States Dr. Jill Biden and Sophie Gregoire Trudeau, who were greeted by the McMichael’s Chief Curator, and curator of *Uninvited*, Sarah Milroy, another triumphant moment for Sarah in a year that also saw the presentation of the Order of Canada to her for services to Canadian art. The McMichael is intensely proud of our Chief Curator, and we offer her our heartfelt congratulations for a well-deserved honour.



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

## Letter from the Chair of the Board of Trustees

My third year as Chair of the Board of Trustees of the McMichael Canadian Art Collection saw the Gallery regain momentum following the challenges of the previous two years. Visitor numbers returned to pre-pandemic levels, surpassing them by the end of the year; an achievement that helped the Gallery deliver on its mandate to promote the art of Canada to visitors from around the world.

The McMichael continues to be the preeminent national institution mounting and touring exhibitions of Canadian art. In 2022–23, Sarah Milroy and Ian A.C. Dejardin set the pace with an ambitious curatorial program that saw 11 exhibitions on view at the McMichael, more than half of them by women. Indeed, the

McMichael presented six solo shows by women at all stages of their careers: Meryl McMaster, Rajni Perera, Jen Aiken, Wanda Koop, Elisapee Ishulutuk, and Gathie Falk. The Gallery also continues to champion Indigenous art, mounting exhibitions by acclaimed Tahltan and Tlingit carver Dempsey Bob, the revelatory and little-known Elisapee Ishulutuk and rising contemporary star Meryl McMaster.

This past year, the McMichael made one of its most significant acquisitions to date, William Kurelek's suite of 16 paintings, "Jewish Life in Canada," an important work of Canadian art that has resonated with visitors from all walks of life. We are very proud to now have this work in our collection, thanks to the outstanding support of a committed group of donors.

The exhibitions noted above could not be found only in Kleinburg. Eight exhibitions organized by the McMichael traveled to sixteen venues across the country from British Columbia to Newfoundland in the past year. In a notable highlight, the exhibition *Uninvited: Canadian Women Artists in the Modern Moment* welcomed Sophie Gregoire Trudeau and Dr. Jill Biden for a private tour with Sarah Milroy, the exhibition's curator and chief curator at the McMichael, during its final stop at the National Gallery of Canada.

In Creative Learning, more than 25,000 students visited the McMichael, and more than 2,000 received industry-leading online instruction from McMichael educators, including students in the Far North through the Connected North Program. A new studio program for high school students developed with artist Rajni Perera, *Envisioning Environmental Futures*, encouraged students to use art to explore the challenges of climate change and was an immediate success. In all their programs, the Creative Learning and Programs department ensures that vulnerable and marginalized communities are served through programs that are free or low-cost, accessible, and oriented towards mental health and well-being through art.

In September, the Gallery hosted its second Truth and Reconciliation Ceremony in the Minokamik Garden, and in November, the first Indigenous Visioning Circle met to initiate a conversation about the McMichael's place in and stewardship of the landscape from an Indigenous perspective.

Throughout the past year, the talented staff and volunteers at the McMichael have once again shown how exciting and diverse the field of Canadian art is at this moment, and, as the numbers in this report indicate, audiences agree. I applaud them for their tireless work promoting Canadian art. I am equally grateful to the board of Trustees for their steady leadership over the past year; their strategic guidance has been invaluable. Finally, none of the achievements described in this report would have been possible without the support of the province and the dedicated ministry staff.

Our plans for the year ahead will bring an acceleration of the path that the McMichael is on to realize our vision for a twenty-first-century home fit for the art of Canada. We hope you will visit the McMichael soon and often; our doors are open.



Andy Pringle  
*Chair, Board of Trustees*

## Highlights from 12 Months of Notable Achievements and Experiences

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

106,384 visitors  
8,107 individual members  
17,837 school program participants  
444 campers  
11 exhibitions and 8 touring exhibitions  
329 acquisitions to the permanent collection  
More than 26,000 followers on Instagram  
7 publications  
9,183 volunteer hours

### McMichael Publications

The McMichael Canadian Art Collection produced seven publications this past year, official companions to permanent collection exhibitions and the Gallery's special exhibitions. The McMichael's publications aim to document and share the scholarship around the McMichael's special exhibitions, promote engagement with the permanent collection, and serve as a touchpoint for scholars, curators, and lovers of Canadian art. In partnership with well-respected art publishers, books produced by the McMichael reflect the calibre of the gallery's exhibitions through their elevated design. The McMichael's participation in the library exchange program ensures that these publications are shared with museum colleagues across Canada, and the gallery's distribution partnerships place these books in museum shops and bookstores across Canada and around the world.

#### ***Wanda Koop: Lightworks***

Edited by Sarah Milroy, Miriam Toews, Clayton Thomas-Muller  
Published by McMichael Canadian Art Collection  
Printed May 2022

Wanda Koop is one of Canada's leading painters; her works appearing in the galleries of Toronto, Montreal, Los Angeles, New York and Houston. Though she has had a more than forty-year career as an artist, we are catching Koop in a late-career moment of glory as she continues her bold path of experimentation. Based in Winnipeg, she has created a body of work that attests to her astute observations of contemporary life, responding to such issues as climate change, Indigenous land rights, and the digital media environment in which we are immersed, as well as the transcendent beauty of the natural world.

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

Edited by Sarah Milroy  
Published by McMichael Canadian Art Collection and Figure1 Publishing  
Printed June 2022

Glossy fruit piles, flower beds in bloom, floating cabbages, kitchen chairs festooned with blossoms, and night skies studded with stars: Gathie Falk has produced a world of wonders in her more than sixty years of artmaking. Her paintings, sculptures, performances, and sculptural installations express a deeply personal way of seeing, exalting the everyday in works redolent of ceremony and tinged with the legacies of Surrealism and Pop art. The myriad strands of Falk's rampant imagination are brought together in this triumphant look back at the creative life well lived and the mystery that lies ahead.

***Elisapee Ishulutaq: My World***

Edited by Sarah Milroy, with contributions Darlene Coward Wight, John Geoghegan, Tarralik Duffy

Published by McMichael Canadian Art Collection and Figure 1 Publishing

Printed June 2022

For nearly fifty years, Elisapee Ishulutaq (1925-2018) documented her Inuit way of life with great warmth, liveliness, and invention. Embracing the varied media of printmaking, weaving, and sculpture in her early career, she recorded scenes of traditional Inuit camp life as she and her family had lived it in southeast Qikiqtaaluk (Baffin Island), her later days in the community of Pangnirtung, and the stories told to her by elders. Ishulutaq's later, culminating works in oil stick, which she began making in her mid-eighties, explored these themes in a fresh way, and on an often grand scale. Here, as in her smaller oil stick works, Ishulutaq recorded the dramatic topography of her region, the traditions of her people, as well as the changes and challenges they faced, all in a new vibrantly colourful and boldly simplified visual language, bearing witness to a time of extraordinary transformation. This is the first publication to celebrate Ishulutaq's remarkable art and life, featuring contributions by the scholars Darlene Coward Wight and John Geoghegan and the Inuk writer and artist Tarralik Duffy.

***Rajni Perera: Futures***

Edited by Sarah Milroy with contributions by Milroy, Fariha Róisín, Britt Wray

Published by McMichael Canadian Art Collection

Printed November 2022

Rajni Perera (b. 1985) is a Sri Lankan-born Canadian artist based in Toronto, and a rising star in the world of Canadian art. Through her paintings, sculptures and sculptural mises-en-scènes, Rajni's work asks: what might the 'evolved immigrant superhuman' look like? What type of mutations might flourish by necessity in an increasingly hostile world? In her imagining, we encounter an afterworld in which powerful goddess figures preside over new possibilities. Adaptation is the key to survival—a lesson learned in Perera's own experience as an immigrant person of colour coming to Canada with her family in the 1980s. With a delight in ornamentation and display and a transcendent vision of worlds to come, Perera is consummately gifted in all the media she engages, empowering us all to see a new world of possibilities for humanity and for the planet we share. The lavishly illustrated publication features a preface by McMichael Chief Curator Sarah Milroy, an interview with the artist conducted by Milroy, as well as essays by Australian-Canadian author Fariha Róisín and science writer and environmentalist Britt Wray.

***Jen Aitken: The Forest for the Trees***

Edited by Sarah Milroy

Published by McMichael Canadian Art Collection

Printed September 2022



From June 9 through July 3, 2022, the McMichael welcomed Toronto-based artist Jen Aitken to the Tom Thomson Shack as part of the RBC Emerging Artist Residency at the McMichael. During the residency, Aitken used the Thomson Shack as a studio space to create a site-specific installation that responded to the site's architecture. Visitors had the unique opportunity to visit the interior of the Thomson Shack and experience Aitken's new work.

Jen Aitken makes sculptures and drawings that relate to her immediate urban environment. She arranges geometric volumes, planes, and negative spaces into forms that both tempt and resist recognition.

Aitken is widely known for her cast-concrete sculptures, in which stacked and cantilevered architectonic forms seem to morph from different viewpoints. Initially drawn to the material for its density and crude presence, Aitken continues to find emotional resonance in the way that concrete grounds her abstract forms in real space and time.

Taking up the more imaginative space of scale models, Aitken's three-dimensional wire drawings that suspend from the wall have a delicate presence that emphasizes human touch. Her two-dimensional ink drawings portray a shallow pictorial space marked out by careful outlines of incomplete or impossible sculptures. The unprocessed quality of her materials as well as her restrained formal vocabulary, engage all of her work with its architectural surroundings, wherever it is situated.

***Meryl McMaster: Bloodline***

Edited by Sarah Milroy, with contributions from Buffy Sainte-Marie, Louise B. Halfe, and Maria Campbell  
Published by The Magenta Foundation, Remai Modern, and the McMichael Canadian Art Collection.  
Printed February 2023

This is the first monograph of Canadian Plains Cree artist Meryl McMaster, whose work reflects her mixed Plains Cree, Dutch and British ancestry. The publication looks back to McMaster's past accomplishments and brings us up to date on her current explorations of family histories, in particular those of her Plains Cree female forebears from the Red Pheasant Cree Nation in present-day Saskatchewan.

***William Kurelek: Jewish Life in Canada***

Edited by Sarah Milroy, with contributions from David S. Koffman, Ian Dejardin, John Geoghegan, and Nataalka Husar.  
Published by Goose Lane Editions with McMichael Canadian Art Collection  
Printed March 2023

William Kurelek (1927–1977) is a beloved figure in Canadian art, a revered Ukrainian Canadian painter whose works express his deeply felt immigrant experience and his compassionate vision of humanity. In 1975, he created a suite of 16 jewel-toned paintings titled *Jewish Life in Canada* in homage to his Jewish art dealer and friend Avrom Isaacs and as a gesture across the cultural divide. Relying on archival documents and photographs from communities across the country, Kurelek foregrounded the role of tradition, community, and family at the core of the Jewish experience in mid-twentieth century Canada. He portrayed Prairie farm colonies; businesses and schools in Montreal, Toronto, and Winnipeg; and celebrations of festivals and community events at home and in the synagogue.

*William Kurelek: Jewish Life in Canada* includes essays by McMichael Chief Curator Sarah Milroy, considering Kurelek's articulation of the Canadian ideal of multiculturalism, and by Executive Director Ian A.C. Dejardin exploring Kurelek's distinctive framing strategies. The book also includes pieces by David S.

Koffman on Jewish life in 1970s Canada and John Geoghegan on Kurelek's use of photographic sources, as well as an artistic response by Ukrainian Canadian artist Nataalka Husar. The volume features more than 50 images, including reproductions of the full suite of Kurelek paintings as well as previously unpublished archival source material, offering a complete record of Kurelek's working process.

## 2022–23 Exhibitions

### Exhibition Program

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

## On View from the Permanent Collection

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

January 25, 2020 to August 14, 2022

Curated by McMichael Executive Director Ian A.C. DeJardin

On May 7, 1920, a group of artists calling themselves the Group of Seven mounted their first formal exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario). Approximately 2,000 visitors passed through the doors during the exhibition's three-week run. Of the more than 120 paintings on view, only six sold. "Seven Painters Show Some Excellent Work," read the headline in Toronto's *Daily Star* newspaper, reflecting the moderate opinion of most critics. In a letter to his mother, painter A.Y. Jackson wrote that the exhibition was "attracting quite a lot of attention even if it is not understood." In commemoration of the centenary of that first exhibition, the McMichael Canadian Art Collection presents a landmark exhibition of the group's finest pieces from the McMichael's permanent collection entitled *"A Like Vision": The Group of Seven at 100*, which opened on January 25, 2020. The exhibition of more than 280 artworks spans five galleries and features beloved masterpieces by every member of the Group, including A.Y. Jackson's haunting *First Snow, Algoma* (1919–20), Franklin Carmichael's autumnal symphony *October Gold* (1922), and Lawren S. Harris's magisterial *Mount Robson* (1929). Alongside these masterworks are lesser-known pieces by the Group, including a series of humorous and impressionistic sketches by Arthur Lismer, many depicting his fellow artists, and Lawren S. Harris's unassuming *Montreal River* (c. 1920), the first work acquired by Robert and Signe McMichael in 1955.

"The Group of Seven not only translated what they saw into a vivid visual language of their own," says Ian A.C. DeJardin, Executive Director of the McMichael, "but also through that language they taught us to appreciate the natural beauty of Canada in all its vast scale and variety. Many Canadians continue to see

the country through the Group's eyes, and it is thrilling to have an occasion to share the breadth and richness of the McMichael's Collection with visitors on this seminal anniversary."

The exhibition was financially assisted by the Ontario Cultural Attractions Fund, a program of the Government of Ontario through the Ministry of Tourism, Culture and Sport, administered by the Ontario Cultural Attractions Fund Corporation.

***William Kurelek: Jewish Life in Canada***

April 12, 2022 - June 25, 2023

Curated by McMichael Executive Director Ian A.C. DeJardin

William Kurelek (1927–1977) is a beloved figure in Canadian art, a revered Ukrainian Canadian painter whose works express his deeply felt immigrant experience and his compassionate vision of humanity. Many of his richly detailed, jewel-toned works reflect memories of his hardscrabble childhood in Manitoba, others his sometimes-apocalyptic ruminations on a darkening world.

His suite of paintings titled *Jewish Life in Canada* was made to honour his friendship with the Toronto art dealer Avrom Isaacs, who offered the artist a framing job at his gallery before discovering his employee's remarkable creative gifts. A devout Roman Catholic, Kurelek intended *Jewish Life in Canada* as a gesture across the cultural divide, implicitly demonstrating his open-mindedness toward Canadians of cultural and religious backgrounds different from his own.

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

September 10, 2022 - April 2024

Curated by McMichael Executive Director Ian A.C. DeJardin

The McMichael Canadian Art Collection holds more than 7,000 works, ranging from Group of Seven masterpieces to humble items of furniture once in the possession of our founders, Robert and Signe McMichael; from famous artists' materials and equipment to iconic archival photos and works on paper; from Franklin Carmichael's well-used engraving tools to Frederick Varley's woolen hat. A third of the collection is Indigenous, including historic cultural belongings and cutting-edge contemporary artworks. The McMichael's mandate covers all the art of Canada, from coast to coast to coast, from early days to the present, and we aspire to reflect its full diversity.

This selection of works from our permanent collection aims to convey something of its current breadth, taking particular pleasure in placing apparently disparate works in creative conversation with one another. Featuring works by Kenojuak Ashevak, Rebecca Belmore, Edward Burtynsky, Franklin Carmichael, Emily Carr, Kim Dorland, Sorel Etrog, Paterson Ewen, Lawren Harris, Prudence Heward, Gershon Iskowitz, A.Y. Jackson, Cornelius Krieghoff, Jean Paul Lemieux, Arthur Lismer, An Te Liu, Zachari Logan, Helen McNicoll, David Ruben Piquetoun, David Milne, Michael Snow, Tom Thomson and others.

## Special Exhibitions

### ***Margaux Williamson: Interiors***

November 6, 2021, to May 8, 2022

Guest curated by Jessica Bradley

While women artists of the early twentieth century were known for depicting interior spaces as places of privacy and domestic quietude, Toronto artist Margaux Williamson's (b. 1976) interiors reveal spaces of creativity, subjectivity, and a kind of anarchic experimentation. Williamson has a distinctive way of understanding and depicting space and a woman's place within it, exploring the studio, the home and the bar as a subject matter, as well as the interior spaces of subjectivity.

Williamson has strong ties to the broader artistic community in Toronto, including the literary and music scenes. *Margaux Williamson: Interiors* is guest curated by Jessica Bradley, one of Canada's most respected curatorial voices.

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

February 12 to May 23, 2022

Curated by McMichael Chief Curator Sarah Milroy

*Generations: The Sobey Family and Canadian Art* tells the story of one family's visionary engagement with Canadian and Indigenous art, braiding together works by early European newcomers like Cornelius Krieghoff; titans of Canadian 20th-century art, the Group of Seven, Tom Thomson, David Milne and Emily Carr; a rich display of works by the Quebec Impressionists, as well as Automatiste painters Jean Paul Riopelle and Paul-Émile Borduas; and works by trail-blazing artists of today, including contemporary Indigenous artists Kent Monkman, Brenda Draney, Brian Jungen and Annie Pootoogook, as well as leading international artist Peter Doig. A recurring theme in the exhibition is the North Atlantic, its role in history, and its impact on artists' imaginations.

*Generations* was timed to coincide with the 20th anniversary of the Sobey Art Award, which has had a groundbreaking impact on the visibility and vitality of contemporary artmaking across Canada. This nationally touring exhibition celebrates that milestone, demonstrating the range and depth of the Sobey family's engagement with Canadian art, and their prescient and visionary leadership in the cultural sector—a gift to Canada like no other.

### ***Wanda Koop: Lightworks***

May 21 to November 20, 2022

Curated by McMichael Chief Curator Sarah Milroy

Wanda Koop is one of Canada's leading painters, her works appearing in the galleries of Toronto, Montreal, Los Angeles, New York and Houston. Though she has had a more than forty-year career as an artist, we are catching Koop in a late-career moment of glory as she continues her bold path of experimentation. Based in Winnipeg, she has created a body of work that attests to her astute observations of contemporary life, responding to such issues as climate change, Indigenous land rights, and the digital media environment in which we are immersed, as well as the transcendent beauty of the natural world.

Koop's work has engaged with abstraction since her earliest days, as she stripped away inessential detail to create strikingly pared-down compositions and collisions of colour. In her more recent paintings, though, she explores colour and light as subjects in themselves, masterfully engineering her canvases through the application of dozens of layers of deftly controlled pigment. The resulting surfaces seem to glow from within, suggesting euphoric states of vision.

Through the arrangement of these recent works into an ensemble of rare beauty, Koop brings us realms of light as never before, and a rare glimpse into her deepest sources of inspiration. In addition to her paintings on canvas, the exhibition also includes a number of her new Light Sticks—a suite of long, thin shaped works that bear strips of intense colour and patterning, arranged sculpturally against the wall—a breakthrough into the third dimension.

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

June 18, 2022 – January 8, 2023

Curated by McMichael Chief Curator Sarah Milroy

*Gathie Falk: Revelations* explores the career of this legendary Canadian artist. Now 94, Falk (b. 1928) is of Mennonite heritage and was born in Brandon, Manitoba, settling finally in Vancouver, where she established herself as one of Canada's most visionary and experimental artists. Piles of glossy apples, rows of potted trees festooned with blossoms and ribbons, floating cabbages, gentlemen's brogues presented in reliquary style, expanses of water, or burgeoning flower beds exploding with colour—these have been the manifestations of Falk's rampant imagination as she has explored the disciplines of painting, ceramic, performance art and installation over the span of a half-century. The exhibition is accompanied by a major publication, including essays by McMichael Chief Curator Sarah Milroy, Vancouver curator and writer Daina Augaitis, artists Liz Magor and Landon Mackenzie, Hank Bull, writer Nancy Tousley, and art historians John Geoghegan and Jocelyn Anderson.

### ***Elisapee Ishulutaq: My World***

July 1 – October 30, 2022

This is the first solo museum exhibition of works by the exceptional Inuit artist Elisapee Ishulutaq (1925–2018), focusing on her epic works on paper in pencil and oil stick. Her works immerse us in the experience of daily life in her home community of Pangnirtung, located on a spectacular mountainous fjord in Baffin Island, Nunavut, capturing the community's way of life in vibrant colour.

Ishulutaq's drawings are bold in their minimalism, her high-contrast forms evoking the dramatic mountainscapes that surround her community. Large panoramic drawings provide holistic views of life in the hamlet of Pangnirtung, while smaller works evoke the dazzling world of birds in flight, boats at sea, or the inky back expanses of the night sky in the depths of winter. Intriguing, too, are her hybrid scenes in which Arctic realities are counterbalanced by imagery from an imaginary south—and the unexpected appearances of elephants or leafy trees.

Ishulutaq's works draw us deeply into her way of seeing, transmitting an indelible view of life in the Arctic seen through her unique lens. This exhibition extends the longstanding commitment of the McMichael Canadian Art Collection to the art of Canada's North, bringing to light an artist whose accomplishments have yet to be fully celebrated.

The exhibition is accompanied by a publication that includes an introductory essay by McMichael Chief Curator Sarah Milroy, a lead essay by Inuit writer and artist Tarralik Duffy, and a contribution from Darlene Wight, Curator of Inuit Art at the Winnipeg Art Gallery, who knew Elisapee Ishulutaq during her lifetime.

***Wolves: The Art of Dempsey Bob***

December 10, 2022 - April 16, 2023

Co-curated by McMichael Chief Curator Sarah Milroy and Dr. Curtis Collins, Director and Chief Curator of the Audain Art Museum in Whistler, British Columbia

Co-production of the Audain Art Museum and McMichael Canadian Art Collection.

*Wolves: The Art of Dempsey Bob* offers a personal encounter with the work of the leading carver of British Columbia's Northwest Coast, and an immersive experience of the Tahltan and Tlingit mainland cultures. This first-ever retrospective surveys Dempsey Bob's development from his early days as a student of legendary female carver Freda Diesing through to his late career masterworks, which advance the traditions of carving in the 21st century.

Bob's carvings blend traditional narratives and iconography with contemporary influences. His exposure to oral histories, songs, and dances from a young age has contributed to his understanding of art and its purpose within community. Equal parts traditionalist and vanguard artist, Bob acknowledges the lineage to which he is indebted, yet he refuses nostalgia. Instead, he boldly reinterprets the traditional characters and iconography from the age-old stories of his people, at times inflecting those traditional tales with influences drawn from world art. Bob's work urges a re-examination of humankind's place in the natural world that is both timely and urgently needed.

***Meryl McMaster: Bloodline***

February 4 – May 28, 2023

Curated by McMichael Chief Curator Sarah Milroy

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

The McMichael and Remai Modern proudly present a survey exhibition of a remarkable Canadian artist whose pioneering large-scale photographic works reflect her mixed Plains Cree/Métis, Dutch and British ancestry. This exhibition looks back to McMaster's past accomplishments and brings us up to date on her current explorations of family histories, in particular those of her Plains Cree female forebears from the Red Pheasant Cree Nation in present-day Saskatchewan.

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

February 2022 – Ongoing

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

## Touring Exhibitions

[On view or opened between April 1, 2022 and March 31, 2023]

### ***Margaux Williamson: Interiors***

Organized and circulated by the McMichael Canadian Art Collection

Museum London, London, ON  
June 18 to September 18, 2022

Thunder Bay Art Gallery, Thunder Bay, ON  
October 7 to December 31, 2022

Esker Foundation, Calgary, AB  
January 21 to April 20, 2023

### ***Maud Lewis***

Organized and circulated by the McMichael Canadian Art Collection

Art Gallery of Alberta, Edmonton, AB  
February 19 to May 29, 2022

Art Gallery of Greater Victoria, Victoria, BC  
June 18 to October 30, 2022

Art Gallery of Nova Scotia, Halifax, NS  
November 26, 2022 to April 30, 2023

### ***Wolves: The Art of Dempsey Bob***

Organized and circulated in partnership with the Audain Art Museum

Audain Art Museum, Whistler, BC  
April 2 to August 14, 2022

Glenbow Museum, Calgary, AB  
September 10 to November 20, 2022

Montreal Museum of Fine Arts, Montreal, QC  
May 19 to September 10, 2023

### ***Future dates:***

Kelowna Art Gallery, Kelowna, BC  
October 14, 2023 to February 18, 2024

***Uninvited: Canadian Women Artists in the Modern Moment***

Organized and circulated by the McMichael Canadian Art Collection

Glenbow Museum, Calgary, AB

April 9 to May 8, 2022

Vancouver Art Gallery, Vancouver, BC

June 11, 2022 to January 8, 2023

National Gallery of Canada, Ottawa, ON

March 3 to August 20, 2023

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

Organized and circulated by the McMichael Canadian Art Collection

Art Windsor-Essex, Windsor, ON

June 10 to September 11, 2022

***Gathie Falk: Revelations***

Organized and circulated by the McMichael Canadian Art Collection

Museum London, London, ON

February 4 to May 7, 2023

Glenbow Museum, Calgary, AB

June 27 to October 15, 2023

***Future dates:***

Audain Art Museum, Whistler, BC

November 25, 2023 to May 6, 2024

***Generations: The Sobey Family and Canadian Art***

Organized and circulated by the McMichael Canadian Art Collection

The Rooms, St. John's, NL

June 25, 2022 to January 15, 2023

Art Gallery of Alberta, Edmonton, AB

February 18 to May 21, 2023

Confederation Centre of the Arts, Charlottetown, PE

June 10 to September 10, 2023



*Future dates:*

Art Gallery of Nova Scotia, Halifax, NS  
October 12, 2023 to January 14, 2024

Musée national des beaux-arts du Québec, Quebec City, QC  
February 8 to May 12, 2024

***Jon Sasaki: Homage***

Organized and circulated by the McMichael Canadian Art Collection

Art Gallery of Algoma, Sault Ste. Marie, ON  
April 28 to July 9, 2022

Tom Thomson Art Gallery, Owen Sound, ON  
July 30 to October 15, 2022

Art Windsor- Essex, Windsor, ON  
February 17 to October 8, 2023

**Outgoing Loans**

**British Columbia**

**WHISTLER**

*Wolves: The Art of Dempsey Bob*

Audain Art Museum

2 April – 14 August 2022

Travelling to the Glenbow Museum, Calgary, 10 September – 20 November 2022; the McMichael Canadian Art Collection, Kleinburg, 10 December 2022 – 16 April 2023; and the Montreal Museum of Fine Arts, 15 May – 10 September 2023.

One mask and one robe/blanket by Dempsey Bob

**Ontario**

**HAMILTON and KINGSTON**

*Tom Thomson? The Art of Authentication*

Art Gallery of Hamilton

25 September 2021 – 2 January 2022

Agnes Etherington Art Centre, Queen's University

26 February – 29 May 2022

Four paintings by Tom Thomson

*Indigenous and Canadian Art*  
National Gallery of Canada  
15 June 2017 – 10 August 2022  
One bracelet by Charles Edenshaw

Decorative panels by Frank Johnston from the Johnston family cabin near Parry Sound

Three paintings by Bertram Brooker, Christiane Plfug and Mary Pratt

Two paintings by Robert Houle

One sculpture by Shary Boyle

Two wall hangings by Jessie Oonark

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

## MONTREAL

### *Tusarnitut ! Music Born of the Cold*

Montreal Museum of Fine Arts, 9 November 2022– 13 March 2023

Travelling to the Royal Ontario Museum, Toronto, 20 May – 24 September 2023.

From the Cape Dorset Collection and the McMichael permanent collection: 1 drawing by Napachie Pootoogook, 5 prints by Seemie Apak, Pootoogook, Kananginak Pootoogook and Napachie Pootoogook, and one sculpture by Paulassie Pootoogook

## Saskatchewan

## REGINA

### *I eat a heart and drink some tea: The Work of Faye HeavyShield*

MacKenzie Art Gallery

28 October 2022 - 19 February 2023

One installation by Faye HeavyShield

### *Radical Stitch*

MacKenzie Art Gallery

30 April – 25 September 2022

One photo work by Dana Claxton

## INTERNATIONAL

### Europe

#### MUNICH, GERMANY

Kunsthalle München, 19 July - 17 November 2019

#### LAUSANNE, SWITZERLAND

Fondation de l'Hermitage, 24 January - 13 March 2020

#### MONTPELLIER, FRANCE

Musée Fabre, 19 September - 29 October 2020

#### OTTAWA, CANADA

National Gallery of Canada, 26 February - 3 July 2022

### *Canada and Impressionism: New Horizons*

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

### United States

#### NEW YORK CITY, NEW YORK

### *Garmenting: Costume as Contemporary Art*

Museum of Arts and Design

12 March – 14 August 2022

One performance costume by Kent Monkman

## Acquisitions to the Permanent Collection

The breadth and depth of the McMichael's permanent collection continued to grow in 2022–23 with 329 artworks acquired during this period. These acquisitions are vital to ensuring the quality of the Collection for current audiences and closing identified gaps in the Collection, contributing to the relevance of the Collection for future generations.

Please see Appendix A.

## Programs, Creative Learning, and Special Events

### Fiscal 2023 OVERVIEW

For Creative Learning and Programs, Fiscal 2023 was an important year of transition from the pandemic to a new normal. Although the first two quarters of Fiscal 2023 were still affected by COVID-19 restrictions, the rest of the year was marked by a progressive return to in-person programming. The most significant recovery has been observed in school and children's programming.

Spring 2022 school program visitations benefited from the previously developed collaborations such as *Visual Outreach Initiative Creating Empowered Students* (V.O.I.C.E.S) and *Footprints for our Future*. Combining virtual and in-school outreach with a visit to the Gallery, these special initiatives offered meaningful art-making and outdoor experiences to hundreds of students from York Region District School Board and Toronto District School Board.

In fall 2022 regular school visitations to the gallery accelerated, with a highlight provided by the development of a new studio, *Envisioning Environmental Futures*, created in collaboration with artist Rajni Perera. The pilot program for this studio was offered to art students from Emily Carr Secondary School and Weston Collegiate Institute, whose artworks were subsequently posted online.

However, hesitancy to book school programs stemming from anxiety around potential lockdowns and the availability of busing affected the smoothness of operations. We experienced several cancellations, last-minute changes, and late bookings. Considering the challenges with staff recruitment and retention experienced by all sectors that rely on recent graduates and part-time workers, the department rose to the occasion thanks to superior management and team coordination.

The pandemic anxiety and complicated bussing situation resulted in a significant increase in school outreach, which kept the Creative Learning team busy throughout the winter. The consistent increase in teacher calls and Spring 2023 school bookings prompted the decision to revive a full-time *Booking and Scheduling Coordinator* position, which had previously been eliminated.

The aftermath of the COVID-19 pandemic has also affected our children and youth programming. To ensure a safe and enjoyable *ArtVenture* experience, we kept children's classes in separate spaces through the summer and winter of 2022 and March Break 2023. This approach was greatly appreciated by parents and guardians. Despite these challenges, the department successfully filled the camps to capacity and added two additional classes to *Saturdays at the McMichael*. It was a substantial increase reflecting the

need for quality in-person programming for children and youth who suffered months of isolation during the pandemic.

The need for in-person children's programming was also reflected in attendance at our returning McMichael's *Family Sundays*. In Fiscal 2023, the McMichael offered free admission on these days, significantly increasing the numbers and diversity of visiting families. While the attractive programming, including well-known family entertainers, quality art workshops and engaging in-gallery storytelling sessions, played a vital role in this success, the free access was certainly an important factor, allowing large families, often newcomers to Canada visit the gallery and join the festivities.

The Creative Learning & Programs Department worked extremely hard in Fiscal 2023 to reach the most vulnerable and marginalized communities within both school and public programming by offering free access, multiple discounts and specialized programming addressing accessibility and mental health. From summer camps offered at no cost to Ukrainian refugee youth and the *Living with Art* project for young adults living with autism spectrum disorder and other exceptionalities, to wellness *Art & Meditation*, yoga and social interest classes, the McMichael worked closely with the communities to foster wellness through art.

The return to in-person adult art classes proved to be a challenge. Adults, particularly older adults, seemed to be seriously concerned with sharing workshop spaces during the year's colder months. Therefore, virtual programming of ongoing Studio Classes continued to be offered, in addition to shorter in-person engagements, such as weekend Master Classes and social interest and wellness classes.

During Fiscal 2023, gallery visits were strongly supported by an exciting exhibition program, which allowed us to reintroduce in-person curatorial and artists talks. After spring and summer seasons still experiencing COVID-19 restrictions, the first two in-person public openings for Rajni Perera's and Dempsey Bob's exhibitions were successfully offered in Fall 2022. However, with a flare of new winter infections, we reverted to the virtual format for the opening of *Meryl McMaster: Bloodline*. Analysis of the registration numbers and visitors' comments demonstrates that both these formats, in-person and virtual, were highly appreciated by our visitors.

Currently, to make our events more accessible and to share curatorial knowledge, all of the McMichael's curatorial and artist's talks are recorded and available at no cost on the McMichael website.

The department also successfully solidified several aspects of its operations, implementing a new visitor survey of Gallery, school and public programs, reviewing the current reporting schedule and developing a staff retention strategy. Staff recruitment, training and retention became one of the biggest challenges that hampered the delivery of new programming initiatives. Newly developed collaborations with OCAD University and York University will hopefully allow us to access new talent and further diversify our current staff in the coming year.

## **1. SCHOOL PROGRAMS**

Initially in Spring 2022, School visitations during this period continued to be affected by the COVID-19 pandemic and successive lockdowns. However, by September, the situation started to change despite a serious challenge teachers experienced in securing bussing to visit the gallery. The department responded by softening our cancellation and rebooking policy and offering outreach/virtual programming alternatives.

#### **REGULAR VIRTUAL SCHOOL PROGRAMS**

**Total Attendance: 2,016 students**

**Total Reservations: 21**

#### **REGULAR IN-PERSON SCHOOL PROGRAMS**

**Total Attendance 17, 837 students**

**Total Reservations: 232**

#### **FOOTPRINTS FOR OUR FUTURE**

Offered in partnership with the York Region District School Board (YRDSB) Outdoor Education Team and Eco-Schools, *Footprints for Our Future* is an outdoor education program that investigates the impact of humans on the environment through the lenses of scientific inquiry and Indigenous Traditional Knowledge. Targeting Grade 6 and Grade 7 students, the program seeks to empower students to become active community leaders and advocates for environmental sustainability.

**Total Attendance: 4,250 students**

**Total Reservations: 140**

#### **CONNECTED NORTH**

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

**Total Attendance: 370**

**Total reservations: 31**

#### **TEACHERS' COMMUNICATION & EVENTS**

In F2023, the department engaged teachers through conversations with board consultants, in-person visits and the Ed-Flash newsletter. Teachers were also invited at no cost to our public curatorial and artists' talks and, in December, 20 educators joined an exclusive tour of the current exhibitions.

#### **2. SPECIAL CREATIVE LEARNING PROJECTS**

*Offered at no cost to targeted communities.*

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

Developed with marginalised and racialized communities in mind, this successful leadership program is currently offered in the Toronto District School Board's Model schools and the York Region District School Board's Performance Plus schools. Based on six consecutive weekly sessions, the program allows students to engage in meaningful conversations inspired by works of art at the McMichael and learn how to creatively articulate their opinions and beliefs through studio-based activities.

**Total Program Attendance: 200**

**Total McMichael Visit Attendance: 317**

### *SPRING SESSION 2022*

Throughout April - June the McMichael Creative Learning team concluded the VOICES program with YRDSB schools by hosting a field trip to the McMichael in May and June. The program was offered to Model Schools within the Toronto District School Board and implementation began with three schools in May. 96 students from four classes participated in the program; one class worked virtually with a McMichael educator for five weeks, while the other three had McMichael educators come into their classrooms to lead the program.

All four classes travelled to the McMichael for a culminating field trip in June. Travis Shilling and his partner Naomi from the Otter Art Club worked virtually with all classes in the TDSB on Week 3 of the program. Material kits were organized and packaged for TDSB schools by members of the McMichael Volunteer Committee in April.

### *WINTER SESSION 2023*

Working collaboratively with the York Region District School Board, the program was led for a total of six weeks with four classes from four different schools; the delivery was split between time spent at the McMichael (three days) and at the schools (three days) between mid-January to mid-March. One hundred four students from Grade 5 classes in Markham took part in the program this year.

Don Chretien visited the program in Week 5 and worked with students at the McMichael, where he explored Norval Morrisseau's work and led students through a painting studio. On the program's final week, McMichael Educators and Volunteers offered a signature studio program to 317 students. During this studio program, the VOICES students took on a leadership role instructing their peers throughout the process.

### **LEADERS OF TOMORROW**

This relatively new intercultural exchange program was offered to three classes of Grade 8 students at Morning Glory Public School and ran two days a week for three consecutive weeks for a total of 74 students. Elder Shelley Charles and Don Chretien worked directly with the students in the program.

### ***LIVING WITH ART, Accessible Program for adults living with exceptionalities***

The *Living with Art Accessible Program* was developed by Anna Pallotta in consultation with the Manager of Program Development. The program consists of a series of interactive sessions supporting experiential learning and social skills development through guided art and nature explorations, studio hands-on workshops and enjoyable social activities. Each three-hour session has a distinct theme and includes in-gallery art-viewing, outdoor discovery and studio artmaking. Designed for young adults (18+) living with exceptionalities, the program incorporates accessible tools, materials and technologies and focuses on creative expression in a welcoming environment.

The program was led for six weeks at the McMichael on Sundays from January 22 to March 5, 2023. This initial session of the program was offered to individuals from the community and was marketed through McMichael's partners and contacts. The registration filled in very quickly, and each session had a total of 12 participants for a total of 72. The program was facilitated by a lead art instructor, two assistants and volunteers from the McMichael team.

## **3. ARTVENTURE PROGRAMS**

In Fiscal 2023, Children's Programming returned to solely in-person programming. Limited by spring and summer 2022 Public Health guidelines, each program continued to be offered in separate spaces.

### **ARTVENTURE CAMPS**

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

Each camp session introduces a different art medium, allowing campers to learn new hands-on skills and techniques. The classes are offered as weekly sessions from 9 am to 5:00 pm, Monday to Friday.

#### ***Summer Camps***

In Fiscal 2023, the program delivered eight consecutive weekly sessions from July 4 - August 26, 2022.

The studio spaces held different class sizes based on the studio's class capacity and physical indoor distancing to accommodate vulnerable individuals. Although the *Ministry of Health COVID-19 Safety Guidelines for Day Camps* no longer required cohort sizes, PPE or masks, it was ensured that all staff wore masks.

To respond to the Ukrainian war, the McMichael offered two week-long sessions of camp for recently arrived Ukrainian children where instruction was offered in both Ukrainian and English.

**Total Number of Campers: 444**

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

In Fiscal 2023, we offered two sessions of this camp from December 27 to 30, 2022, and January 2 to 6, 2023, for ages 5 to 12. In the two sessions, a maximum of two art classes were delivered, with 12-15 students in each group.

**Total Number of Campers: 52**

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

Offered from March 13 to 17, 2023. The program delivered two full-week classes for ages 5 to 12 with 10-17 students in each group and two mini-camps for younger 4 to 6-year-old campers.

**Total Number of Campers: 60**

### **SATURDAY AT McMICHAEL, CHILDREN ART CLASSES (SAM)**

SAM classes offer creative exploration of various art mediums, encourage skill development, cultivate art appreciation, and introduce children to the art of Canada through in-gallery activities. Facilitated by professional art instructors, children are divided into age-appropriate groups determined upon registration. In Fiscal 2023, the program was offered over three 8-week sessions:

- *Spring Session* from Saturday, April 2 to May 28, 2022
- *Fall Session* from Saturday, September 17 to November 12, 2022
- *Winter Session* from Saturday, January 14 to March 4, 2023. New to this session was the introduction of an afternoon SAM class to help accommodate waitlisted students.

**Total Number of Students: 173**



#### **4. FAMILY and COMMUNITY PROGRAMS**

In Fiscal 2023, the department observed the return of in-person family programming with the notable success of the monthly Free Family Sundays, which attracted a younger and more diverse crowd to the Gallery.

##### ***FAMILY SUNDAYS***

*Free admission Sundays, Programming from 11 am to 4 pm*

**Total Attendance: 7,918**

##### ***May 15, 2022, Springtime Songfest***

During this celebration of the return to in-person programming, participants were able to create their own creative percussion instrument and look for rhythms and sounds in special in-gallery and outdoor tours. Violin sensation Chris McKhool shared a special edition of his signature *Fiddlefire* performance that had families singing and dancing along.

##### ***June 19, 2022, Celebrating A New Generation!***

This First Nations-led special event celebrated the achievements of young entrepreneurs participating in the Indigenous Youth Opportunities Program (IYOP). Among the attractions were the young entrepreneurs' marketplace and the performances of traditional Eastern and Western First Nation community dance and music featuring Tribal Vision Dance.

##### ***July 17, 2022, Sculpture Parade!***

Inspired by the whimsical art of Gathie Falk, this Family Sunday offered a day of discovery and anything-goes creativity through drop-in art workshop led by Olivia Wallace, in-gallery family tours led by Bonnie Markus and a calypso music concert performed by the band Shak Shak. The day's highlight was a playful Sculpture Parade featuring colourful papier-mâché creations produced in the art workshop.

##### ***August 21, 2022, Global Sounds and Stories***

This Family Sunday celebrated the richness of Canada's cultural diversity through a drop-in Ocean-inspired tapestry workshop led by Olivia Wallace, storytelling sessions focusing on Arctic stories led by Bonnie Markus, exhibition tours, and a special musical performance by KUNÉ, Canada's Global Orchestra, which brought together musicians from every corner of the globe.

##### ***September 18, 2022, Bring the Drama!***

A celebration of live theatre that offered a *Movement and Music: Performing a Story* drama workshop inspired by *Gathie Falk: Revelations* and led by TIFTPA (The Institute For The Performing Arts) assisted by Amy Benett, and a performance of *Robin Hood* by DuffelBag Theatre, enhanced by a drop-in art workshop led by Jazmin Gareau that allowed the participants to create their own Robin Hood-inspired hat with an artistic twist.

##### ***October 16, 2022, Tell Me A Story, Draw Me A Book***

Inspired by a lesser-known collection of illustrated stories by beloved artist Emily Carr, the McMichael offered storytelling sessions, drop-in family art workshops and the opportunity to meet Catherine Wilson, author of *Emily Carr and Raven: In the Darkness of her Dreams* and *Eulalie's Journey to Algonquin with Tom Thomson*.

**November 20, 2022, *Fantastical & Magical Worlds***

Inspired by the colourful, fantastical world of Rajni Perera, this event offered drop-in art workshops, storytelling and a special performance by the *Puppetmongers*.

**December 18, 2022, Happy Holidays from The McMichael**

A celebration of the season through art workshops, storytelling sessions, exhibition tours and a special performance by *Sultans of String* offered an adventurous musical trip featuring originals, world-music-inspired classics, and seasonal favourites to warm everyone's heart on a cold winter's afternoon.

**January 15, 2023, *Winter Fairyland***

Featuring drop-in art-making activities, storytelling sessions, exhibition tours and a special performance of *Peter Pan* by Dufflebag Theatre offering an adventurous journey with magical pixies, talking trees and endearing pirates.

**Sunday, February 19, 2023, *Puppets, Muppets and More***

The art of puppetry came alive with this Family Sunday full of storytelling and creative family fun. Participants learned how to create a paper puppet and how to use it to tell their own imaginary tale, and discovered some of the McMichael's art stories in our storytelling circle and enjoyed a performance by *Little Red Theatre*, in which some helpful elves spread kindness and generosity to a much-needed couple.

**March 19, 2023, Let Your Inner Spark Shine!**

Participants were offered drop-in art-making activities, storytelling sessions, exhibition tours and a special performance with master puppeteer Adam Proulx as he told the story of Emilio and his beloved chameleons.

**ADDITIONAL FAMILY & COMMUNITY PROGRAMMING**

*Free with admission*

**Total attendance: 722**

**August 20, 2022, *Flight of the Monarch Day***

Flight of the Monarch Day, a festival celebrating the beauty and contributions of the monarch butterfly was hosted at the McMichael for the third time in partnership with the Toronto Region and Conservation Authority. Visitors and families with children of all ages participated in art and nature-themed activities throughout the day with McMichael Educators and environmental experts from the TRCA and Humber College.

**Monday, February 20, *Tell A Family Tale, Sing a Family Tune***

This Family Day celebrated storytelling traditions through art, theatre and music. In cultures around the world, stories have been handed down as family heirlooms for generations, a theme explored in the special exhibition *Meryl McMaster: Bloodline*. Drawing inspiration from McMaster's photographs, which use storytelling and costumes to tell family histories, these Family Day activities invited visitors to explore their own stories through music, art and theatre. Featuring a special afternoon performance by *Little Red Theatre*.

**December 26 to 29 & March 15 to 17, 2023**

***Winter Break & March Break Family Storytelling Tours, Age 5 +***

*Heroes for a Future Planet | Rajni Perera's Futures*

*Copper Thunderbird and Me | Norval Morrisseau*

*Do you Hear Something?! | Conversations: Masterworks from the Collection*

*From the Wolf's Mouth | Wolves: The Art of Dempsey Bob*

## **COMMUNITY EXHIBITIONS**

### ***Views from Pine Cottage, Adult Art Classes Showcase***

July 9 to October 3, 2022

*Views from Pine Cottage* was a juried exhibition of paintings and drawings in oil, acrylic, pastel, and watercolour produced by participants of studio and master classes led by artists Margaret Ferraro, John Leonard, David McEown, Judy Sherman, Robert Strickland, and Andrew Sookrah at the McMichael's Pine Cottage over the past year. The exhibition showcased a wide range of the participants' painting interests and styles and celebrated their talents and accomplishments.

### ***En Plein Air 2022, Annual Community Competition***

This annual *En Plein Air Competition* took place between July 30, and October 10, 2022. Through the jurying process, shortlisted artists were announced on October 26, with 16 pieces selected from works on canvas, nine from works on paper and eight from the children and youth category. The winners were announced on February 18, 2023. This exhibition was offered thanks to the generous support of Ms. Amanda Xiao.

## **INDIGENOUS EVENTS & PARTNERSHIPS**

### ***True North Aid Youth Opportunity Program***

In Fiscal 2023, Indigenous programming was inaugurated by a series of events related to the graduation of the first youth entrepreneurs from the True North Aid Youth Opportunity Program led by Carolina Budiman, True North Aid Project Manager, under the spiritual guidance of Elders Glen Waskewitch and Elder Mary Crawler with help of the traditional dancer and teacher, Darryl Kootenay.

Thanks to this connection, we had a unique opportunity to host youth from various First Nation communities from across the country. From Stoney Nakoda First Nation in Alberta to Peguis, Saugeen, and Broken Head First Nations in central Canada, the McMichael team met and learned about each entrepreneur's business, creative projects and accomplishments. The participants featured their merchandise during the Family Sunday on June 19<sup>th</sup> and celebrated their visit with a small pow-wow event which was MC'd by Bob Goulais. The graduation ceremony took place at the McMichael on June 21. The ceremony was enhanced by a healing performance of Jingle Dress Dancers and drumming by Izaiah Cada.

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

On September 29, 2022, the Creative Learning and the curatorial teams hosted an evening of celebration around Bonnie Devine's mural, *From Water to Water: A Way Through the Trees*. This celebration began with an opening ceremony in front of the mural, followed by a conversation moderated by Bonnie Devine featuring Shelley Charles, Dominic Ste-Marie and Catherine Tammaro. A closing reception featured traditional foods and refreshments from Tea and Bannock and the McMichael provided a free bus from OCADU so that guests from the city could attend.

### ***National Day of Truth and Reconciliation***

On September 30, the McMichael Creative Learning team hosted a morning ceremony to commemorate the National Day of Truth and Reconciliation. The ceremony was led by Elder Shelley Charles and was attended by members of the public, McMichael staff and volunteers and students from Kleinburg Public School, Emily Carr Secondary School and Tommy Douglas Secondary School. Students from Kleinburg Public School, who were part of the original planting of the Minokamik Garden, assisted Elder Charles in the ceremony. Many local politicians attended the ceremony, including MPP Lecce and MP Francesco Sorbara. After the ceremony, students from both high schools had an opportunity to work with Bonnie Devine and Dominic Ste-Marie.

### ***Indigenous Visioning Circle***

Following the success of Bonnie Devine's mural project, the McMichael convened an Indigenous Advisory Group that included Elder Shelley Charles, Chippewas of Georgina Island, Elder Catherine Tammaro and Dominic Ste-Marie of Huron-Wendat First Nation. The group met virtually on November 23 and started a conversation around current land acknowledgments and the future management of the land to build resilience in the face of climate change. A series of land acknowledgment workshops were recommended, as well as further conversations regarding the McMichael's landscape strategy.

## **5. ADULT PROGRAMMING**

During Fiscal 2023 public programming around the exhibitions was offered in virtual and in-person formats.

### ***ADULT ART CLASSES***

Continuing COVID-19 restrictions and anxiety slowed the return of in-person adult programming, notably for multi-week classes. Therefore, during Fiscal 2023, both virtual and in-person classes were offered for adults with popular instructors including Andrew Sookrah, Judy Sherman and David McEown.

The department developed a successful series of *Artful Yoga* classes that offered the community wellness and a mental health break. These sessions were offered outdoors over the summer and then in Gallery 8.

### ***VIRTUAL ART CLASSES***

Total Number of Programs: 13  
Total Number of Sessions: 70  
Total Number of Students: 171

### ***IN-PERSON ART CLASSES***

Total Number of Programs: 4  
Total Number of Sessions: 12  
Total Number of Students: 45

### ***SUNDAY SIP& CREATE ART CLASSES***

Total Number of Programs: 3  
Total Number of Sessions: 3  
Total Number of Students: 49

### ***ARTFUL YOGA CLASSES***

Total Number of Programs: 14  
Total Number of Sessions: 2  
Total Number of Students: 309

## **IN-PERSON CURATORIAL & ARTIST'S TALKS**

*Free with admission and registration*

**Total Attendance: 578**

### **May 21, 2022, Screening of the KOOP, The Art of Wanda Koop, 2011**

A private screening of *KOOP, The Art of Wanda Koop (2011)*, by Canadian filmmaker Katherine Knight. With artist Wanda Koop, filmmaker Katherine Knight and McMichael Chief Curator Sarah Milroy.

### **June 28, 2022, Wanda Koop: Lightworks, Virtual Curatorial Talk**

McMichael Chief Curator Sarah Milroy discusses the artist's most recent works and her ongoing explorations of light, colour, and the languages of paint.

### **September 29, 2022, Celebrating From Water to Water: A Way Through the Trees**

An evening celebrating Bonnie Devine's mural project, *From Water to Water: A Way Through the Trees* in the McMichael's Grand Hall. The event was hosted by Ian DeJardin and Sarah Milroy.

The ceremony and following conversation included:

*Bonnie Devine, member of Serpent River First Nation, Genaabaaing Anishinaabe, Bear clan, artist, writer, and educator*

*Shelley Charles, member of Georgina Island First Nation, and the Three Fires Confederacy, AnishinaabeKwe, Muskellunge Fish clan, Elder, cultural advisor, and educator*

*Dominic Ste-Marie, member of the Wendat Nation, Wendake, Quebec, Wolf clan, Ontario Land management advisor in charge of the Ontario files for the Huron Wendat Nation*

*Catherine Tàmmaro, Citizen of the Wyandot of Anderdon Nation; Wendat Confederacy, Spotted Turtle Clan, utrihot (Faithkeeper), Elder, Artist.*

### **November 19, 2022, Rajni Perera: Futures, Artist's Talk**

McMichael Chief Curator Sarah Milroy and artist Rajni Perera in conversation about feminism, diaspora, environmental threat and the utopian promise of science fiction.

### **December 10, 2022, Artist's Talk, Wolves, The Art of Dempsey Bob**

McMichael Chief Curator Sarah Milroy and Tahltan-Tlingit master carver Dempsey Bob in conversation celebrating Bob's first full-scale retrospective exhibition. The discussion opened with a performance by the Salmon Creek Dancers.

### **March 1, 2023, Meryl McMaster, Artist's Talk, Goldfarb Lecture Series**

Offered in partnership with York University, this artist's talk explored Meryl McMaster practice and recent work included in the exhibition *Meryl McMaster: Bloodline*.

### **March 26, 2023, Conversations: Masterpieces from the McMichael Canadian Art Collection**

Based on his latest exhibition, Ian DeJardin's talk proposed a fresh look at some of the Gallery's iconic artworks by setting them in a visual and historical dialogue with new masterpieces, purchased recently, or hidden in the vaults until now.

## **VIRTUAL CURATORIAL & ARTIST'S TALKS**

*Free with registration*

**Total Attendance: 592**

**Total Registrations: 919**

### **July 5, 2022, Jen Aitken, Virtual Artist's Talk**

Jen Aitken in conversation with Chief Curator Sarah Milroy about her artist residency in the Thomson Shack and how the site's architecture, history, light, and angles inform the work in progress.

### **July 12, 2022, Gathie Falk: Revelations**

Chief Curator Sarah Milroy introduced *Gathie Falk: Revelations*, a retrospective that explores the boundless imagination of one of Canada's most beloved and esteemed artists. Now 94, Falk has long been known and celebrated for her pioneering achievements in painting, performance art, ceramics, and installation art. A trailblazer on all fronts, she brings a rich sensibility to bear on her observations of the everyday, perceptions often tinged with the surreal and the uncanny.

### **September 27, 2022, Elisapee Ishulutaq**

A conversation between McMichael Chief Curator Sarah Milroy and Tarralik Duffy, Inuit artist and writer, this virtual event, which focuses on Ishulutaq's remarkable oil stick drawings created during the last years of her life. In these dramatic often large-scale works, Ishulutaq portrayed her memories of her early days living on the land and the powerful changes that affected her community of Pangnirtung.

### **February 7, 2023, Meryl McMaster: Bloodline**

The conversation focused on Meryl's solo exhibition, which documents the artist's current explorations of family histories, in particular those of her Plains Cree/Métis female forebears from the Red Pheasant Cree Nation in present-day Saskatchewan.

### **February 21, 2023, Perseverance Suite: A Conversation with June Clark**

Artist's Talk with Toronto-based visual artist June Clark about her work *Untitled (From the Perseverance Suite)*, which was recently acquired by the Gallery. Milroy and Clark discussed the work's relationship to Clark's personal history and to the diasporic experiences of many Black Canadians.

## **VIRTUELLES SOIREEES FRANCOPHONES**

*Free with registration*

**Total Attendance: 19**

**Total Registrations: 304**

### **May 12, 2022, The Storytellers with Lisa Laurin: Krieghoff and Monkman**

An interactive conversation with Lisa Laurin, McMichael Senior Educator, as she explored the role of the artist's voice in the telling and retelling of history. Laurin focused on the work of 19th-century Dutch Canadian painter Cornelius Krieghoff and contemporary Indigenous artist Kent Monkman, painters working more than a century apart whose work is grounded in the long tradition of history painting.

## **CONCERT**

*Ticketed event (\$50 General Public, \$40 Gallery and OY members)*

*Gallery admission and exhibition tours included.*

**Total Attendance: 68**

### **February 10, 2023, *Valentine's Night at the Opera***

**Host:** Philip Throw

A special concert of love arias in partnership with Opera York.

## **PUBLIC TOURS**

*Free with admission*

In Fiscal 2023, both virtual and in-person free public tours were offered through the department. These tours were mostly delivered by McMichael's volunteer Docent Team and related to the exhibitions on view. The tours were offered in two formats: *McMichael Highlights*, an overview of all exhibitions, and *Spotlight Tours*, focusing on specific exhibitions. These tours were also available for purchase by private groups through the gallery Sales Manager.

**Virtual Public Tours, total attendance: 389 guests, 33 tours offered**

**In-Person Public Tours, total attendance: 3,206 guests**

## **McMichael Digital and Social Media**

The Gallery's social media strategy centres around the creation of compelling narratives that highlight exhibitions, the permanent collection, programs, and special events. The primary goal is to foster meaningful discussions among followers about Canadian identity while educating audiences about Canadian art history and artists. By doing so, the strategy aims to generate interest in our nation's historical and contemporary art.

As of year-end, the gallery had 34,328 Facebook followers, 26,049 Instagram followers, and 26,144 Twitter followers. Facebook remained the most popular platform, generating the highest levels of engagement. However, the Gallery recognizes the potential of Instagram and has made it a priority to cultivate our audience there. This platform's visual nature and dominance among the 18-34 age group make it an ideal channel for further engagement. Our efforts in this regard have yielded positive results through the creation of short-form video content featuring artists, our executive director, and our chief curator. While we have focused on diversifying the artists showcased on our social feeds, it is worth noting that posts related to the Group of Seven, Tom Thomson, and historical content about the gallery consistently receive the greatest levels of engagement.

Expanding our video strategy has proven successful in the last year. Virtual talks continue to be successful and we move out of the pandemic, frequently cited by out-of-town art enthusiasts as the only way they can interact with McMichael offerings.

The Gallery's social campaign to promote the *Conversations* exhibition saw solid engagement on social media, and as a result, the curatorial team decided to view the short films in the gallery as an accompanying piece to the exhibition. We will continue to incorporate this strategy of brief curatorial or art historical snippets promoting exhibitions into our social media plan.

### **Video Content on Digital Platforms**

Between April 1, 2022, and March 31, 2023, the McMichael:

- Uploaded 23 videos to the McMichael YouTube channel
- Received more than 39,400 views of its YouTube videos
- Saw more than 5,100 hours of its YouTube video content watched
- Saw a gain of 234 subscribers to its YouTube channel

The top four performing videos during this time were:

- Virtual Artists Talk: Meryl McMaster: 1395 views
- Virtual Curatorial Talk: *Gathie Falk Revelations*: 1273 views
- Artist's Talk Rajni Perera: 1113 views
- *Celebrating the Group of Seven with Jon Sasaki*: 794 views.

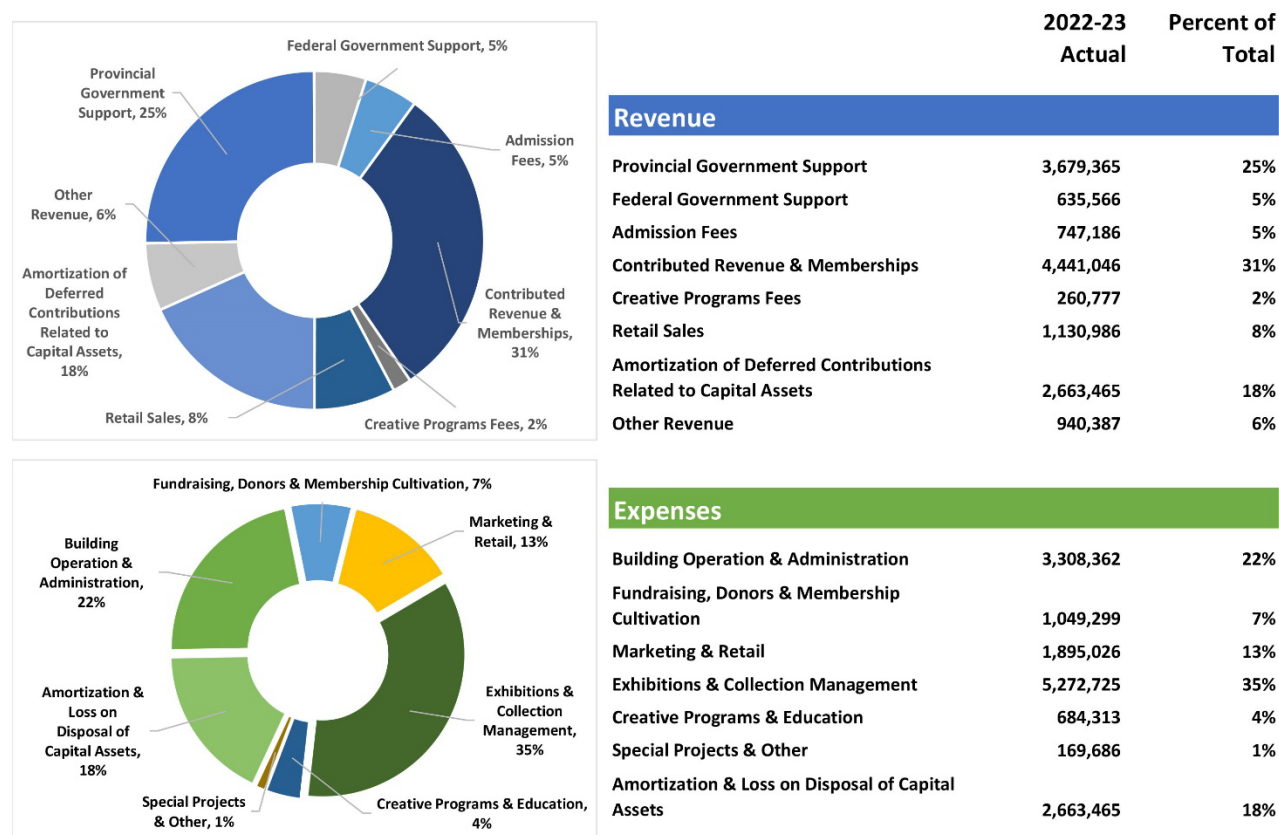


## ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE

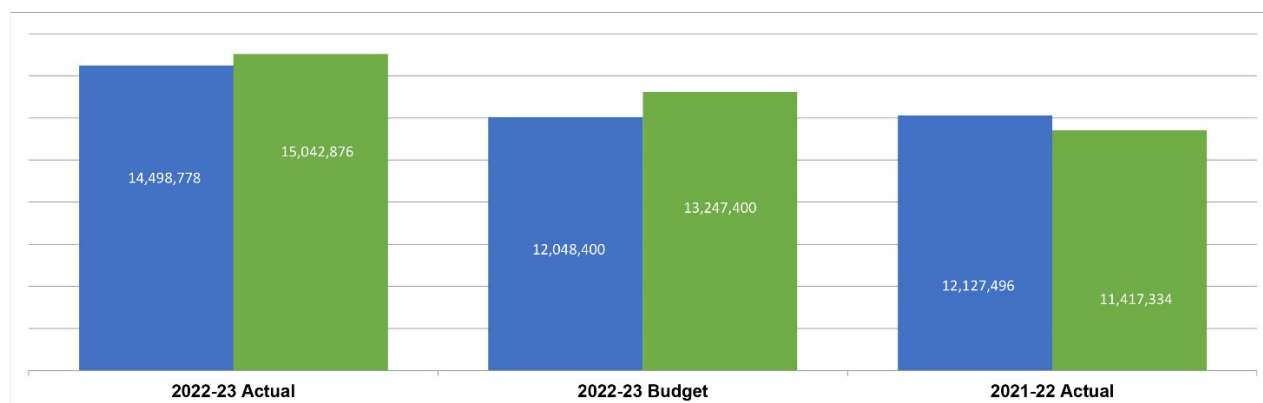
The McMichael's financial performance during fiscal 2022–23 reflects another year of transition away from the most significant of the COVID-19 pandemic impacts and a gradual normalization of operations.

Visitation commenced the fiscal year still negatively impacted by capacity restrictions, health and safety measures, and ongoing concerns regarding COVID-19. Nevertheless, an overall strong rebound in attendance and program participation, coupled with the increasing success of touring exhibitions and fundraising efforts, led to a more than doubling of self-generated revenues. However, expenses also increased due to the reopening, increased level of activity, and cost pressures, and this reality, coupled with the wind down of emergency stabilization funding, resulted in a deficit of \$544,098, which was less than half of the budgeted deficit.

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



	2022-23 Actual	2022-23 Budget	2021-22 Actual
Revenue	14,498,778	12,048,400	12,127,496
Expenses	15,042,876	13,247,400	11,417,334



## Key Metrics

	2022-23	2021-22	2020-21
<b>Visitors</b>			
General	62,217	44,317	17,285
Adult Groups	19,064	10,720	9,544
School Groups	20,770	1,501	0
Virtual Tours/Programs Participants (all visitor categories)	4,333	15,110	22,177
Total	106,384	71,648	49,006
<b>Membership</b>			
Individual Members	8,107	7,955	7,245
Memberships	5,139	5,006	4,724
<b>Exhibitions</b>			
From the Collection	3	3	3
Special Exhibitions	8	5	4
Touring	8	1	2
Total	11 (on-site at the McMichael) (8 exhibitions from the McMichael toured, 5 of which were not on view at the McMichael in F23)	9 (and 1 site-specific mural)	9
<b>Acquisitions</b>			
Total	329	53	130
<b>Conservation</b>			
Major Treatments	11	14	4
Minor Treatments	166	169	193
Examinations	1,793	1,495	792

Collections Management			
Number of works receiving new images	35 (Collection) 3,129 (Cape Dorset Archive, on long-term loan to MCAC)	33	542 (Collection)
Rehoused and/or inventoried  *In addition to those works noted in the adjacent column, a complete inventory of the permanent collection on site and in off-site storage was also undertaken in 2022-23	305 new acquisitions housed; 616 permanent and Cape Dorset collection works rotated in, and out of, in-house exhibitions; 53 works outgoing for, or returning from, loans or touring shows.	256 (115 Collection, new acquisitions; 141 works rotated in and out of exhibitions)	139 (Collection, new acquisitions) 61 (rotated out from "A Like Vision")
Volunteers			
Volunteers—General	34	36	38
Volunteers—Docents	20	19	20
Volunteers—Youth team	101	64	70
Volunteers—Board of Trustees (including Directors-in-Training)	17	17	14
Volunteers—Foundation	18	18	20
Staff			
Full-time	43	42	41
Part-time	72	60	58
Total	115	112	99
FTE	79.5	69.1	56.8

## ANALYSIS OF PERFORMANCE MEASURES

The McMichael's strategic objectives as stated in the 2022–23 business plan are as follows and are guided by the 2012 Strategic Plan and the Artistic Vision of 2016. What follows is a discussion of the specific outcome- and output-based performance measures that support each of these stated objectives.

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

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

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

Performance Measure	2022–23 Result	2022–23 Target	2021–22 Result
Total Attendance	Total attendance 106,384 (102,051 visitors and 4,333 virtual participants)	Total attendance 118,700 (103,670 visitors and 15,030 virtual participants)	Total attendance 71,648 (56,538 visitors and 15,110 virtual participants)
<p>Total attendance rebounded strongly as the lingering impacts of the COVID-19 pandemic waned as the year progressed. Visitation, while slightly below target, increased by over 80% from the prior year. Virtual participation fell sharply year-over-year as the desirability of such programming diminished as society emerged from the depths of the pandemic.</p>			
Numbers of followers and engagement across social media platforms	Facebook: 34,328 Instagram: 26,049 Twitter: 26,144	Facebook: 34,500 Instagram: 29,000 Twitter: 26,400	Facebook: 30,617 Instagram: 23,780 Twitter: 25,897
<p>The McMichael’s Facebook page gained 3,711 followers in Fiscal 23, nearly reaching target. The platform with the most engagement, the McMichael has an average of 4.8K monthly engagements, with posts reaching 222K users monthly on Facebook. This platform continues to grow (despite the app’s stagnation in general) due to the Gallery’s strategy of using Facebook Business Suite insights to pursue page likes from users who have engaged with shared content. We will continue this strategy in F24.</p> <p><b>Instagram</b></p> <p>The McMichael’s Instagram account gained 2,269 followers in F23, which still marks significant growth despite being below target. Significant effort went to expanding the Gallery’s Instagram presence in Fiscal 23. As a visually focused social media app, its features and following align best with the McMichael audience. The Gallery has vastly expanded its Instagram Story presence, which has effectively marketed our programs and events. In addition, our new focus on video content (reels) has received excellent organic social engagement and an expanded pr expanded presence on-site in our galleries. As the platform becomes increasingly dependent on paid posts for boosted reach and engagement, the Gallery will have to consider an expanded budget in the future to maintain growth on this platform and strategize to attract followers Canada-wide to bolster our follower count, as the majority of the Gallery’s followers currently reside in Ontario.</p> <p><b>Twitter</b></p> <p>Despite a tumultuous year for the platform, the McMichael account managed to gain 247 followers, which, despite being significantly lower than our other platforms, is a feat nonetheless, considering the major exodus from the platform that occurred in January 2023. As a consequence of new ownership, the platform has seen a major loss of users, constantly changing algorithms and a new “pay to play” verified program. Twitter verification for businesses was evaluated as an unjustifiable expense given the slow growth and engagement on the platform, in addition to its ongoing changes and turmoil. We will re-evaluate in Fiscal 2024.</p>			

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

Performance Measure	2022–23 Result	2022–23 Target	2021–22 Result
Visitor Satisfaction	<b>1,032 comments 97.5% positive</b>	<b>2,000 comments 98.5% positive</b>	<b>1,470 comments 98% positive</b>
<p>The McMichael's visitor satisfaction statistics continue to prove that the Gallery is delivering a consistent and exemplary experience. Notably, there has been a decline in visitor commentary of all types, which may be attributable to "digital fatigue" among audiences. The majority of the negative reviews were due to a power outage experienced during the first quarter of the year, while the second broad category of negative comments stemmed from a group of visitors who had anticipated a greater selection of works by the Group of Seven on view. Positive visitor comments generally praised the curatorial and operational direction of the Gallery, including exhibitions by contemporary and diverse artists, as well as the hospitality of the staff members in the Gallery spaces.</p>			
Membership Growth	<b>36% retention 1.6% conversion</b>	<b>45% retention 1% conversion</b>	<b>46% retention 0.85% conversion</b>
<p>Fiscal 2022-23 saw an increase in membership growth. Audiences felt comfortable returning to the gallery despite the challenges created by the pandemic.</p> <p>During the summer of 2022, the Gallery reduced its hours of operations to Thursday to Sunday and this was reflected accordingly in a lower percentage of renewal in Q2. At the same time, the development department had a shuffle in operations, but the membership team adjusted quickly and retention and conversion rates increased in the next quarters.</p> <p>Although the first two quarters saw low retention percentages, the next two quarters offered an appealing slate of programs and exhibitions, such as <i>Rajni Perera</i> and <i>Meryl McMaster</i>. At the same time, the Gallery returned to Tuesday to Sunday operations. During this period, members saw the value in renewal and the retention rate improved.</p> <p>Lastly, the popularity of the latest exhibitions and programs, such as Family Sundays, allowed Q4 to reach the conversion rate target of 2%. We had the overall highest conversion rate in the past three fiscal years.</p>			

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

- 17,837 students participated in in-person School Programs to discover curricular connections with the art of Canada, and more than 2,000 students participated in a virtual school program;
- Eleven exhibitions were mounted at the McMichael, including three exhibitions of work from the permanent collection and eight special exhibitions on Canadian art. Eight exhibition, all of which were curated by the McMichael, travelled to other venues;
- The first Indigenous Advisory Group was established to provide an Indigenous perspective on the McMichael's activities and stewardship of the landscape;

- Seven publications were produced on Canadian art;
- Free public Gallery tours were offered throughout the year covering every exhibition and serving 3,206 people in-person; 33 virtual tours were given to 389 attendees;
- A total of 13 in-person virtual curatorial and artist talks on Canadian art were held featuring 14 artists, writers, curators, and scholars and reaching more than 1,100 people;
- A total of 329 acquisitions were made to the permanent collection of works of art with significance to all Canadians;

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

Performance Measure	2022–23 Result	2022–23 Target	2021–22 Result
Dollar-per-visitor revenue in the Gallery Shop	\$10.69	\$12.95	\$15.82
The Gallery Shop experienced improved sales once the Gallery reopened to 6 days a week; attendance and sales are closely correlated. Several catalogues were published during the 2022-23 year that were priced lower than last year's major seller, <i>Uninvited</i> , which impacted the dollar-per-visitor spend. The Gallery Shop introduced a new Point of Sale system at the end of October and a refreshed online store.			
Percentage of administrative and operational costs, compared to total operating costs	12%	13%	15%

Administrative expenses and operational costs were kept to a minimum and accounted for 12 percent of all expenses, better than both target and the prior fiscal year's result.

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

Performance Measure	2022–23 Result	2022–23 Target	2021–22 Result
Staff Turnover	5.7%	6%	4.2%
It was forecasted that staff turnover would be high in the 2022-23 post-COVID environment. Continued efforts at retention, including maintaining a hybrid work environment, engagement initiatives, shared objectives and formal performance feedback with off-cycle performance adjustments, were all factors that mitigated the turnover to be less than forecast.			
Number of active volunteers, docents, and board members	197	180	154
The number of youth volunteers increased due to expanded reach and partnerships with schools and school placements/co-ops and registering all as members of the McMichael Youth Team.			

Number of volunteer hours contributed by volunteers and docents	9,183	10,000	5,616
Volunteer opportunities returned in 2022-23 and with a return to in-person events, volunteer participation increased as the year went on.			

## RISK EVENTS

The lingering impact of COVID-19 pandemic-related considerations, such as capacity constraints, timed ticketing, lower public desire to attend in-person events, and the need to reduce the days the Gallery was open in order to manage costs, continued to affect attendance and self-generated revenue during the 2022–23 fiscal year.

## McMICHAEL APPOINTEES

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

### Board of Trustees, McMichael Canadian Art Collection

Andy Pringle, Chair, July 10, 2020 – July 8, 2026  
Norma Kraay, Vice-Chair, April 7, 2022 – April 6, 2025  
George Dark, February 1, 2017 – June 24, 2023  
Rosanna DeFrancesca, September 24, 2020 – September 23, 2023  
Drew Fagan, July 23, 2020 – July 22, 2023  
Debra Fenwick, June 25, 2020 – June 24, 2023  
Heather Fullerton, July 2, 2020 – July 1, 2023  
Maral Hassserjian, August 13, 2020 – August 12, 2023  
Regan Hayward, November 11, 2021 – November 10, 2024  
Rand Lomas, March 25, 2020 – March 17, 2026  
Karen McCleave, July 16, 2020 – July 15, 2023  
Michelle Meneley, June 25, 2020 – June 24, 2023  
Gillian Whitebread, March 21, 2018 – March 20, 2021  
Sabrina Zuniga, June 11, 2020 – June 10, 2023

### McMichael Canadian Art Foundation Board

Andrew W. Dunn, Chair, June 2020 – June 2026  
Mark Bursey, Vice-chair, March 2014 – June 2025  
Laura Barclay, June 2020 – June 2026  
Rudy Bianchi, June 2017 – June 2023  
Andrea Boyd, June 2022 – June 2025

Chris Bredt, June 2016 – June 2025  
Robert Dunigan, June 2018 – June 2024  
Bonnie Rosenberg (Hurvitz), June 2018 – June 2024  
Norma Kraay, June 2019 – June 2022  
Paul Manias, March 2018 – June 2024  
Michèle D. McCarthy, June 2015 – June 2023  
Nathalie Mercure, June 2021 - 2024  
Laura Mirabella, June 2020 – June 2026  
Fiona O’Brien, June 2021 – June 2024  
Patrick Pelliccione, June 2020 – June 2026  
Melanie Russell, June 2021-2024  
Carl Spiess, June 2017 – June 2026

## ANNUAL SUPPORTERS

### With Gratitude

The McMichael acknowledges the following supporters for their contributions made between April 1, 2022, and March 31, 2023. Their generosity makes it possible to connect people with art, artists, and artmaking through exhibitions that explore Canada from coast to coast to coast and community-based programs that engage people of all ages and all backgrounds. Thank you for helping to keep the McMichael an extraordinary place to experience.

### Government

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

### Corporations and Foundations

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The Leonard and Gabryela Osin Foundation  
The Rotman Family Foundation  
The Schulich Foundation

**\$25,000 to \$99,999**

CIBC  
Deloitte  
The DH Gales Family Charitable Foundation of Toronto  
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Partners In Art  
RPIA  
Herb & Cece Schreiber Family Foundation  
Gerald Sheff and Shanitha Kachan Charitable Foundation  
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**\$10,000 to \$24,999**

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The Ira Gluskin and Maxine Granovsky Gluskin Charitable Foundation  
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The McLean Foundation  
The Ouellette Family Foundation  
Sabourin Family Foundation  
Scott Family Foundation  
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The Wilson Foundation  
The Michael Young Family Foundation

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

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Pizzaville

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Scotiabank CONTACT Photography Festival  
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The Boiler Inspection & Insurance Co. of Canada  
BV Greenergy-X-Ventures  
Canadian Fine Arts  
The Current Events Club  
Demetriou Art Group  
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The Primrose Charitable Foundation  
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Leslie Whicher Real Estate Corporation

**\$500 to \$999**

The McLelland Financial Group

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The Estate of Elizabeth Flood  
Joan and Martin Goldfarb  
Karen and Christopher McCleave  
Pilosoof Family  
Andrew and Valerie Pringle  
Esther and Samuel Sarick  
Stewart Sheppard  
Terry West and Mark Defend

**BENEFACTOR'S CIRCLE - \$50,000+**

Andrew W. and Christine Dunn  
Rand and Lynda Lomas  
David and Audrey Mirvish  
Kent Sobey and Meghan MacGregor  
Sara Vered and Family

**BENEFACTOR'S CIRCLE - \$20,000+**

Michael Audain and Yoshi Karasawa  
John and Katia Bianchini  
Christopher Bredt and Jamie Cameron  
Mark Bursey and Jane Wells  
Cass Family Endowment Fund  
Carol Gray  
Rosamond Ivey  
Jacqueline Koerner and Rob Safrata  
Norma and Feite Kraay  
Geoff Beattie and Amanda Lang  
Michelle and Pat Meneley  
Nathalie Mercure and Michael Matheson

**GUARDIAN - \$10,000 to \$19,999**

W. Bruce C. Bailey  
Lori Bianchini  
John Donald and Linda Chu  
Silvio and Ada DeGasperis  
Ira Gluskin and Maxine Granovsky Gluskin  
Katherine Graham Debost  
Maral and Simon Hasserjian  
Martine and Chuck Irman  
Urban and Lucille Joseph  
Nezhat and Hassan Khosrowshahi  
Greg Latremaille  
Michael Nesbitt  
Brian and Megan Porter  
Tim and Marcie Powell  
B. Richardson  
Bonnie Rosenberg  
Carl and Jennifer Spiess

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

Laura Barclay  
Diane Blake  
Michael and Honor de Pencier  
Derek Duffey  
Robert Dunigan and Robert McDonald  
Latif and Yasmin Fazel  
Jim Fleck

Roz and Andy Heintzman  
Robert and Ruth Keilty  
Elske and Jim Kofman  
Audrey Loeb and David Ross  
Joe Lombard  
Anne Louise Mahoney  
Paul Manias and Sabrina Tomei  
Roula and Jad Shimaly  
John Silverthorn  
Denny and Dennis Starritt  
Susan Wortzman and Glenn Smith

**COMPANION - \$2,500 to \$4,999**

Salah Bachir and Jacob Yerex  
Rachel Blumenfeld and Eric Pellow  
Andrea Boyd  
Wende Cartwright  
David and Susan Chong  
Drew Fagan and Kathleen Gallivan  
Alan and Robin Loch  
Laura Mirabella  
Douglas Parkhill  
Michael Schatz  
Erica Shuttleworth  
Lesley Stowe  
Takao and Aota Tanabe  
Nils Voermann  
Jane Zeidler  
Sabrina Zuniga

**SUPPORTER - \$1,000 to \$2,499**

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Mark Bellino  
Nani and Austin Beutel  
Natasia Bloom  
Carolina Ariel Budiman  
Jessica Bullock  
Alice and Grant Burton  
Robert Campos  
Joe and Laurissa Canavan  
Tony Cesta  
Robert Cowley and Lydia Abbott  
Marla and Marvin David  
Carlo DeGasperis

Ian A.C. Dejardin  
Robert Dowler and Lisanne Hill  
John Evans  
Jack and Penny Fenwick  
Debra Fenwick  
Susan Finlayson (in Memory of Ronald Sheppard)  
Julia and Robert Foster  
Anouchka Freybe and Scott Connell  
Babette Frommeyer  
Ruth and Fergus Gould  
Ron Graham and Gillian Mackay Graham  
Louisa Greco  
Erik Haites  
Eric Hartley  
Ronald and Sherry Haynes  
Robert Hebert  
Barry Hildred  
Barry Hohol  
Christine Inglis and Kevin Moyser  
Mark and Lorraine Inglis  
Scott Irvine  
Ozan Isinak  
Tim and Lisa Johnson  
David Joy  
Peter Kinder  
Patrick Lamarre  
Nancy Lang  
Irving Langill  
Owen Lawson  
Esther Lee  
Hesty Leibtag  
Marc Lipton  
Edith and Joseph Lorimer  
Rick Lovat  
Rory MacDonald and Nancy Harbour  
Tom Martin  
Giacomo Marzocca  
Randy McMeekin  
Mego Megardichian  
Metivier Gallery  
Kathryn Minard  
Patricia and Leighton Morgan  
Michael and Valeria Mravyan  
Kelly Murumets  
Rudolf Olah and Natalja Chestopalova  
Julie Scott and David Oxtoby  
Marc-Antoine Parent  
Murray and Carol Pearson

Candace Pietras  
David Postill and Shannon MacDonald  
Lisa Pottie  
Milena Price  
Markus Rebmann  
Susan Reid  
Louis Rodriguez  
George and Nadia Rosati  
Judy and Patrick Ryan  
Glenn and Beverly Sakaki  
Samantha Sannella  
Jim Sarvinis  
Beverly and Fred Schaeffer  
Deborah Schulte and David Schenck  
Cheryl Shindruk  
Tanya Sinha  
Alim Somani  
Melani Chong and John Bradley Walsh  
Rachel Stevens  
Dougald Stirling  
Jim and Sue Waddington  
Lenore Walters  
Leslie Whicher  
Charlene and Paul Wildridge  
Amanda Xiao

## Women's Art Council

### **Supporter: \$1,000 to \$2,499**

Anna Dowbiggin  
Susan Hodgkinson  
Diana Janosik-Wronski  
Laura Rosati  
Rose Savage  
Tracy Simpson

## Contemporary Art Circle

### **\$5,000+**

Diane Blake  
Mark Bursey and Jane Wells  
Wende Cartwright and Paul Zed  
John Donald and Linda Chu  
Jim Fleck  
Katherine Graham Debost  
Rosamond Ivey

Urban and Lucille Joseph  
Michelle Koerner & Kevin Doyle  
Elske and Jim Kofman  
Audrey Loeb and David Ross  
Kara McIntosh  
Jad and Roula Shimaly  
Meghan MacGregor and Kent Sobey  
Lesley Stowe and Geoffrey Scott  
Susan Wortzman and Glenn Smith  
Robin & David Young  
Jane Zeidler

## Individuals

### **\$500 to \$999**

Andries Auret  
Anthony and Tommasa Bellissimo  
Antonia Gonzalez  
Bryna Wasserman  
Carley Crisp  
Cecily and Robert Bradshaw  
David and Helen Eastaugh  
Elizabeth Grace and Susan Vella  
Ellen Warner - In Memory of John Stevenson  
Hal Gould  
Jeff Crosby  
Jennifer Baichwal and Nicholas de Pencier  
Karl Pearce  
Katharine and Kenneth Bocking  
Kumi Somaskandan  
Laura Twigge- Molacey  
Louise and Peter Walter  
Marnie Mancini and Tanya Tygesen  
Michael Schelew  
Michael Sutherland  
Mike Rencheck  
Mohamed Dali  
Murray and Ellen Blankstein  
Nicholas Metivier and Sarah Massie  
Nick & Ellen Taylor - In Memory of Valerie Thompson  
Paul Dinelle  
Peter Cortellucci  
Poonam Puri

Predrag Jokovic  
Regan Hayward  
Robert Francki  
Romina Cortellucci  
Sandro Perruzza  
Sean Bredt  
Simone Baffi  
Susan Bennett  
Susan Bright and Peter Rowlands  
Sylvia Kada  
Sylvia Wong  
Vern and Jennifer Christensen - In Memory of Valerie Thompson  
Wendy and John Crean  
Wilma Cesario

**\$100 - \$499**

Arax Acemyan  
Lawrence and Joni Adelberg  
Rajib Ahsan  
Clive and Blair Allen  
Norma Anderson  
Dorothea Antonopoulos  
Denise Arpaia  
Moiria and Edward Bacon - In Honour of Margaret Yule and Lyn Gemmell  
Rohan Barnett  
Diana and Rick Basciano  
Eduardo Bello  
Florence and Michael Bentley  
David Bernardo  
Susan and David Biensch  
Maureen Borghoff and Brian Collins  
Staunton Bowen and Ambur Braid  
Ashna Bowry  
Leah Braithwaite  
Edward and Krista Bridge  
Lynnette and Dean Browne  
Gary Bryck and Renee Barrette  
Tara Burns - in Honor of Julianne West  
John and Ellen Bush  
Karen Butler  
Vanessa Buttino  
Tom and Judy Carey  
Laura Catz-Biro and Ben Biro  
Robert Caverson  
Gregory Chang and April Chan



Norman Chen  
Victor Chen and Shirley Wong  
Xi Chen  
Chok Ching and June Yee  
Richard and Guadalupe Chisik  
Allison Christilaw and Doug Emerson  
Ronda Clanfield and Richard Arnfield  
Jane Cooper  
Bernard J. and Kathleen Cummings  
Claudio and Grace Della Mora  
Nick & Antonella DiPardo - In memory of Ernesto Pezzullo  
Marta Donnelly and Jim Wooller  
Karen Downey  
Katrina and Jamen Dunnings  
Alexandra Eisenbichler and Allan Tanaka  
Kathryn and R. Bruce Elder  
Tolga Ersahin  
Bonnie Evans  
Catherine Falconer  
Deborah Farquharson  
Erika Fast  
Michael Fedoroff  
Patricia Feheley and Paul Costello  
Judith Fink  
David and Catharine Finley  
Mary Flannagan and Al Davis  
Robert Fones and Spring Hurlbut  
Marcia Frank and Shep Siegel  
James Fraser and Laura Janzen  
Martin and Judith Friedland  
Heather Fullerton  
Darko Gagro and Gloria Vujeva  
Eric Gam  
Kevin Gazley  
Betty Gladman  
Jordan Glick and Rona Kosansky  
Cornelius Groenewegen  
Elaine Hamilton and M.A. Kearns-Viola  
Mary Handford  
Valerie Hanselman  
Walter Harapiak  
Barbara E. Harris - In Memory of Annette Wilson  
Daniel Hasratian  
Sandra Hewitt  
Jerry and Roxanne Higgins

Andrea Honat and Caroline Sura  
Mary Hookey  
Judith Humphrey  
Sharilyn J Ingram and Wayne P. Morgan  
Roger and Barbara Irwin  
Christina Isenberg - In Honour of Denise Kupperman  
Warren J. Howard  
Patricia and Thomas James  
Seona Jennings  
John and Jane Kean  
Robert and Jacky Kennedy  
Sonia and Bobby Khurana  
Philippa Kilbourn  
Elizabeth and Susan King  
David Langley and Lilly Poon  
Madalina Lazar and Paolo Raponi  
Zinaida Levichuk  
Karen and Gary Levy  
Fran Linsdell and Andrew Stone  
Kaz Lippert  
Louise Logan and Cameron Mustard  
Gillian and Oliver Long  
Kathleen and David Love  
Kenneth and Mary Lund  
Margaret Lynch and Brian Bimm  
Susan Macaulay  
Chris Mackechnie and Darrell Renaud  
Janet Mackinnon  
Trisha Mark  
Elena Martinella  
Pauline G. Mateas  
David McBride and Sarah Robertson  
Eugene and Ginette McCallen  
John and Stephanie McCamus  
John and Nancy McFadyen  
Peter and Jane McFarlane  
Helen and Donald McGillivray  
Rosemary and Shaun McKaigue  
Virginia McLaughlin  
Jane and Paul Moore  
Bowen Morgan  
Bob Moroz and Silvana Cantalini-Moroz  
Joseph M. Mulder  
Ann Marie Murnaghan and Miles Barstead  
David Mutombo

Tannie Ng  
Helen and Pamela Paul  
Susan Pearl - In Memory of Sophia Margaret Barnett  
Elka and Aviva Pelt  
Susan Penwarden and Mark Smith  
Josh Picov  
Terence and Nina Picton  
Robert and Deborah Pirie  
Jillian Pivnick  
Lloyd and Ann Marie Pollard  
Holly Price and Joanne LaPlante  
Alysa Procida  
Paul Pynkoski and Tania Natale  
Cecil Rabinovitch and Robert Rabinovitch  
Robert and Celia Rasmussen  
Ali Rasouli  
Melodie Reaume  
Douglas Reeve  
Mark and Sarah Rosenhek  
Laura Ross - In Memory of Teresa Sealy  
Lynn and Nick Ross  
Debra Rother  
Gella Rothstein  
Pam Saliba and Bill Cameron  
Millet and Nancy Salter  
Gail Sax and Michel Trocme  
Gina and Carm Scaffidi  
Deborah Schaefer and Dan Brown  
Lilianne and Aby Schneider  
Andrew Sergienko and Irene Maltsev  
Arvinder Sibal  
Mateusz Sklad and Lynn Tobin-Sklad  
Helene and John Skratt  
Magdalena Soltys  
Elena and Jorge Soni  
Lorne Sossin  
Reinhold and Margaret Stroeter  
Paul and Susan Summers  
Charlotte Toal  
Wayne Townsend and John Woolner  
Mary Usher-Jones and Michael Butler  
Jean and Frank van de Water  
Barbara Varty  
Marie Verschuuren and Gary Pottruf  
Norma B. Wenger

Madeleine Wong  
Claudia and Duncan Wood  
Janet and Bill Young  
Joyce and Deborah Zemans  
Lingrong Zhang

## Gifts of Art

Ann MacIntosh Duff  
Edith Kenneathea Dunn Memorial Acquisition Fund for Canadian Women Artists  
Hunter and Valerie Thompson  
James and Christina Shaw  
Louie Palu  
Lynn Smart  
RBC Foundation  
Shary Boyle  
Stephen Smart  
Stewart Sheppard  
The Dr. Michael Braudo Fund  
Estate of Constance Joesephine Smith  
Estate of Edwin and Lenora Mahoney  
Viannique Rolland  
Wanda Koop

## **ART AUCTION MOONLIGHT GALA**

Stephen Andrews  
Christopher Bredt and Jamie Cameron  
Robert Burley  
Edward Burzynsky  
Kim Dorland  
Steve Driscoll  
John Hartman  
Alexa Hatanaka  
Wanda Koop  
Landon Mackenzie  
Kristine Moran  
Jon Sasaki  
Margaux Williamson

## Gifts In-Kind

Chris Bredt and Jamie Cameron

### **IN-KIND DONORS MOONLIGHT GALA**

Air Canada  
Allied Wine Group  
Diamond Estates Wines & Spirits  
Lite 88.5 FM  
Pizzaville  
Stratus Vineyards  
The Globe and Mail  
105.9 The Region  
TPH Canada  
Trajectory

## Library and Archive Donors

### **DONATIONS TO THE ARCHIVES**

Norman E. Hallendy and Diana Cousens  
David Sproule  
Anne Wordsworth  
Esther A. Zeller

### **DONATIONS TO THE LIBRARY**

Jamie Cameron and Christopher Bredt  
Ronald Trbovich

## AUDITED FINANCIAL STATEMENTS

Please see Appendix B.

## ACHIEVEMENTS FULFILLING EXPECTATIONS SET OUT IN AGENCY MANDATE LETTER

### Ministry Mandate Letter to the McMichael

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

#### McMichael Legislative Mandate

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

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

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

The objectives of the McMichael are to:

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

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

#### Strategic Plan

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

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

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

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

### Response to Mandate Letter

As part of the government of Ontario, agencies are expected to act in the best interests of Ontarians by being efficient, effective, and providing value for money to taxpayers. The below summarizes and reflects Annual Report content that is most illustrative of the mandate letter's requirements.

#### **Competitiveness, Sustainability and Expenditure Management**

- operating within your agency's financial allocations
- identifying and pursuing opportunities for revenue generation, innovative practices, and/or improved program sustainability
- complying with applicable direction related to supply chain centralization and Realty Interim Measures for agency office space
- leveraging and meeting benchmarked outcomes for compensation strategies and directives
- working with the ministry, where appropriate, to advance the *Ontario Onwards Action Plan*

The McMichael's financial performance during Fiscal 2022–23 reflects another year of transition away from the most significant of the COVID-19 pandemic impacts and a gradual normalization of operations.

Visitation commenced the fiscal year still negatively impacted by capacity restrictions, health and safety measures, and ongoing concerns regarding COVID-19. Nevertheless, an overall strong rebound in attendance and program participation, coupled with the increasing success of touring exhibitions and fundraising efforts, led to a more than doubling of self-generated revenues. However, expenses also increased due to the reopening, increased level of activity, and cost pressures, and this reality, coupled with the wind down of emergency stabilization funding, resulted in a deficit of \$544,098, which was less than half of the budgeted deficit.

Administrative expenses and operational costs were kept to a minimum and accounted for 12 percent of all expenses, better than both target (13%) and the prior fiscal year's result (15%).

We constantly seek new opportunities for revenue generation; as this Annual Report demonstrates, our touring exhibitions program has been a great success.

In Fiscal 2023, we invested in staffing resources both on a competitive basis with other arts organizations through benchmarking, and to build for future growth. Staffing supports excellent exhibitions that both attract visitors and present touring potential.

It was forecasted that staff turnover would be high in the Fiscal 2023 post-COVID environment. Continued efforts at retention, including maintaining a hybrid work environment, engagement initiatives, shared objectives and formal performance feedback with off-cycle performance adjustments, were all factors that mitigated the turnover (5.7%) to be less than forecast (6%) and strong in today's work environment.

### **Transparency and Accountability**

- abiding by applicable government directives and policies and ensuring transparency and accountability in reporting
- adhering to requirements of the Agencies and Appointments Directive, accounting standards and practices, and the *Public Service of Ontario Act* ethical framework, and responding to audit findings, where applicable
- identifying appropriate skills, knowledge and experience needed to effectively support the board's role in agency governance and accountability

The Chief Operating Officer has taken the lead role in the organization's responsibility to fulfill the Value-for-Money audit requirements, and all deadlines have been met for ongoing reporting against recommendations.

A new Head of Finance was hired after the retirement of the longstanding incumbent in the role. They have been very active in responding to new reporting requirements such as cash flow accounting, and along with the COO, ensuring that the McMichael fulfills its responsibility as a provincial agency in all matters of policy and directives.

The senior staff work closely with the Board and its committees to support their governance and accountability responsibilities. In Fiscal 2023, this has also entailed new, more responsive reporting using charts and graphs to support the interpretation of results, as well as regular reporting on KPIs.

### **Risk Management**

- developing and implementing an effective process for the identification, assessment and mitigation of risks, including planning for and responding to health and other emergency situations, including but not limited to COVID-19
- developing a continuity of operations plan that identifies time-critical/essential services and personnel

The lingering impact of COVID-19 pandemic-related considerations, such as capacity constraints, timed-ticketing, lower public desire to attend in-person events, and the need to reduce the days the Gallery was open in order to manage costs, continued to affect attendance and self-generated revenue during the 2022–23 fiscal year.

The McMichael regularly reviews and updates the risk assessment. The Property and Buildings Committee monitors the risks associated with the aging of the facility, as the building envelope, HVAC, mechanical, electrical, and security systems that are all requiring more attention. The Risk review registry has been expanded to include these risks, as well as those identified for the landscape. Funding received from the Ministry's Repair and Renovation capital program has been used to ensure that the most significant risks are managed (if not entirely mitigated).

### **Workforce Management**

- optimizing your organizational capacity to support the best possible public service delivery
- modernizing and redeploying resources to priority areas when or where they are needed

Fiscal 2023 saw the gallery responding to the demands of reopening while working to ensure staff and visitors remained staff and that visitors continued to experience excellent service delivery. The extremely high rate of positive comments (97.5%) is a testament to our staff's focus on that service delivery.



Our modernized ticketing and reservation systems have contributed to that enhanced experience online and onsite.

The pandemic anxiety and bussing situation resulted in a significant increase in school outreach, which kept the Creative Learning Team busy throughout the winter season. The consistent increase in teacher calls and Spring 2023 school bookings prompted the decision to revive a full-time *Booking and Scheduling Coordinator* position.

Creative Learning and Programming also successfully solidified several aspects of its operation, from implementing a new visitor survey across the gallery, school and public programs, to reviewing the current reporting schedule and developing a staff retention strategy. Coming out of the pandemic, staff recruitment, training and retention remains the biggest challenge that hampered the delivery of new programming initiatives. Hopefully, a newly developed collaboration with OCAD University and York University will allow us to access new talents and further diversify our current staff.

Another area of focus for workforce management was the Curatorial and Collection department. With the increase in the number of onsite and touring exhibitions and an incredible number of acquisitions, pressure has been put on the Registrar's function in particular. Increased resources have been provided for this area in the form of an additional Assistant Registrar.

#### **Data Collection**

- improving how the agency uses data in decision-making, information-sharing and reporting, including by leveraging available or new data solutions to inform outcome-based reporting and improve service delivery
- supporting transparency and privacy requirements of data work and data sharing with the ministry, as appropriate

The new ticketing and reservation system has improved our use of data for decision-making, information sharing and reporting, with a consequent impact on our service delivery.

The implementation of 2-factor authentication completed in Spring 2023 enables staff to more effectively and securely access data for sharing among themselves and has improved data privacy.

As the performance indicators in our Business Plan and Annual Report demonstrate, we use consistent KPIs for outcome-based reporting.

One initiative worthy of note is that a complete inventory of the permanent collection on site and in off-site storage was also undertaken in 2022-23. While this is partly in response to the Value-for-Money audit, this accurate data is essential to our asset management.

#### **Digital Delivery and Customer Service**

- exploring and implementing digitization or digital modernization strategies for online service delivery and continuing to meet and exceed customer service standards through transition
- adopting digital approaches, such as user research, agile development and product management.

As noted above, the new ticketing and reservation system has improved the visitor experience online. It will additionally provide us with a better understanding of that experience and contribute to research for

improvement. A new POS system and improved website for the gift shop was also completed in Fiscal 2023.

The social media strategy of the McMichael Canadian Art Collection centres around creating compelling narratives that highlight exhibitions, the permanent collection, programs, and special events. The primary goal is to foster meaningful discussions among followers about Canadian identity while educating audiences about Canada's art and artists. By doing so, the strategy aims to generate interest in our nation's historical and contemporary art.

Of particular note, we developed a successful strategy of brief curatorial or art historical snippets promoting exhibitions, and we will continue to incorporate it into our social media plan.

Expanding our video strategy has proven successful in the last year. Virtual talks continue to be successful and, as we move out of the pandemic, frequently cited by out-of-town art enthusiasts as the only way they can interact with McMichael offerings.

### **Diversity and Inclusion**

- developing and encouraging diversity and inclusion initiatives promoting an equitable, inclusive, accessible, anti-racist and diverse workplace
- demonstrating leadership of an inclusive environment free of harassment
- adopting an inclusion engagement process to ensure all voices are heard to inform policies and decision-making

The new IDEA (Inclusion, Diversity, Equity and Access) Committee has continued to implement the action plan and more explicitly integrate these priorities into our areas of activities as described in the Business Plan. In collaboration with the City of Vaughan, a strategic plan for diversity and visitor experience was completed in late spring 2023, which will be fully integrated into our Fiscal 2025 Business Plan.

The Creative Learning & Programs Department worked hard in Fiscal 2023 to reach the most vulnerable and marginalized communities through both school and public programming by offering free access, multiple discounts and specialized programming that addressed accessibility and mental health needs. From summer camps offered at no cost to Ukrainian refugee children to the *Living with Art* project for young adults living with autism spectrum disorder and other exceptionalities, to wellness *Art & Meditation*, yoga and social interest classes, the McMichael worked closely with the communities to facilitate wellbeing through art.

Indigenous programming was inaugurated by a series of events related to the graduation of the first youth entrepreneurs from the True North Aid Youth Opportunity Program.

On September 30, the McMichael Creative Learning team hosted a morning ceremony to mark the National Day of Truth and Reconciliation. The ceremony was led by Elder Shelley Charles and was attended by members of the public, McMichael staff and volunteers and students from Kleinburg Public School, Emily Carr Secondary School and Tommy Douglas Secondary School.

The diversity of Canadian artistic expression was very well represented at the McMichael, as is evidenced by the special exhibitions program this year.

Another noteworthy project is Indigenous artist Bonnie Devine's mural, *From Water to Water: A Way Through the Trees*. Following the success of Bonnie Devine's mural project, the McMichael convened an Indigenous Advisory Group that included Elder Shelley Charles, Chippewas of Georgina Island, Elder Catherine Tamaro and Dominic Ste-Marie of Huron-Wendat First Nation. The group met virtually on November 23 and started a conversation around current land acknowledgments as well as the McMichael's land management in response to climate change. A series of land acknowledgment workshops and further conversations regarding the McMichael's landscape strategy were recommended.

### **COVID-19 Recovery**

- identifying and pursuing service delivery methods (digital or other) that have evolved since the start of COVID-19
- supporting the recovery efforts from COVID-19

During the course of the pandemic, the McMichael learned to capitalize on digital offerings, from Creative Learning's virtual education and art classes to webinars and artist talks, to online gift shop sales, and multiple marketing initiatives.

During Fiscal 2023, exhibitions-focused public programming was offered in both virtual and in-person formats; these programs were recorded, allowing people to access them anytime.

The aftermath of the COVID-19 pandemic also affected children and youth programming. To ensure safe and enjoyable *ArtVenture* programming, we continued to keep children's classes in separate spaces throughout the summer and winter and during March Break 2023. This approach was appreciated by parents and guardians. Despite these challenges, the department was able to successfully fill the camps to capacity and add two additional classes to the original three *Saturday at the McMichael offerings*. It was a substantial increase reflecting the need for quality in-person programming for children and youth who suffered months of isolation during the pandemic.

The return to in-person adult art classes proved to be a challenge. Adults, particularly older adults, seemed to be seriously concerned with sharing workshop spaces during the year's colder months. Therefore, virtual programming of ongoing Studio Classes continued to be offered, in addition to shorter in-person engagements, such as weekend Master Classes and social interest and wellness classes.

Finally, in Fiscal 2023 both virtual and in-person free public tours were offered, though demand has slowed for virtual tours and will likely cease to be an attractive offering.

## APPENDIX A: ACQUISITIONS TO THE PERMANENT COLLECTION

### **William Kurelek (1927–1977)**

16 mixed media on board paintings from the series *Jewish Life in Canada*, 1975.

Purchased 2022 through the generous support of The Schulich Foundation, Sara Vered & Family, and the Kurelek Circle of Supporters: Tony Comper, C.M., DH Gales Family Foundation, Christine & Andrew W. Dunn, Joan & Martin Goldfarb, Maxine Granovsky & Ira Gluskin, Gerald Sheff & Shanitha Kachan Charitable Foundation, Robin & Alan Loch, Lynwood Foundation, Karen & Christopher McCleave, Audrey & David Mirvish, Pilosof Family, Rotman Family, Sarick Family

*Jewish Immigrants Arriving on the Prairies*

50.8 × 57.2 cm (20 × 22 1/2 in.)

2022.5.1

*Pioneering at Edenbridge, Saskatchewan*

47 × 59.1 cm (18 1/2 × 23 1/4 in.)

2022.5.2

*Bender Hamlet, the Farming Colony That Failed*

78.1 × 83.8 cm (30 3/4 × 33 in.)

2022.5.3

*Jewish Scrap Collector Questioned by a Toronto Policeman*

40.6 × 71.1 cm (16 × 28 in.)

2022.5.4

*Jewish Store in Vancouver Before World War One*

30.5 × 40.6 cm (12 × 16 in.)

2022.5.5

*Jewish Dairy Farm Outside Winnipeg*

40.6 × 62.2 cm (16 × 24 1/2 in.)

2022.5.6

*Jews in the Clothing Business in Winnipeg*

40.6 × 71.1 cm (16 × 28 in.)

2022.5.7

*Jewish Baker's Sabbath, Edmonton*

60.3 × 30.5 cm (23 3/4 × 12 in.)

2022.5.8

*Doctor's Family Celebrating Passover in Halifax*

44.5 × 61 cm (17 1/2 × 24 in.)

2022.5.9

*Jewish Home Life, Montreal*

40.6 × 71.1 cm (16 × 28 in.)

2022.5.10

*Teperman's Wrecking Firm in Toronto*

41.9 × 40.6 cm (16 1/2 × 16 in.)

2022.5.11

*Morosnick's Market, Dufferin Street, Winnipeg*

50.8 × 57.2 cm (20 × 22 1/2 in.)

2022.5.12

*Yom Kippur*

50.8 × 57.2 cm (20 × 22 1/2 in.)

2022.5.13

*A Zionist Society in Montreal Honouring Its University Grads*

40.6 × 29.2 cm (16 × 11 1/2 in.)

2022.5.14

*Jewish Separate School in Winnipeg*

40.6 × 71.1 cm (16 × 28 in.)

2022.5.15

*Jewish Wedding, Calgary*

40.6 × 40.6 cm (16 × 16 in.)

2022.5.16

**Bess Harris (1890 - 1969)**

*Untitled (still life)*

oil on canvas

36 × 51.1 cm (14 3/16 × 20 1/8 in.)

Gift of the Estate of Edwin and Lenora Mahoney

2022.6

*Untitled (mountains and lake) 1928 or 1929*

oil on board

27.2 × 34.9 cm (10 11/16 × 13 3/4 in.)

Gift of Stewart Sheppard

2022.7.1

*Untitled (rocks on shore)*

oil on board

26.9 × 34.9 cm (10 9/16 × 13 3/4 in.)

Gift of Stewart Sheppard

2022.7.2

*Untitled (mountain landscape)* 1928 or 1929  
oil on board  
30.5 × 38.2 cm (12 × 15 1/16 in.)  
Gift of Stewart Sheppard  
2022.7.3

*Untitled (mountain landscape)* 1928 or 1929  
oil on board  
27.2 × 34.9 cm (10 11/16 × 13 3/4 in.)  
Gift of Stewart Sheppard  
2022.7.4

**Peggie Harris Knox (1913–2003)**

*Portrait of a Young Man* 1934, reworked 1965-68  
oil on board  
55.4 × 44.2 cm (21 13/16 × 17 3/8 in.)  
Gift of Stewart Sheppard  
2022.7.5

**Lawren P. Harris (1910–1994)**

*City Towers* 1953  
oil on canvas  
101.6 × 51.5 cm (40 × 20 1/4 in.)  
Gift of Stewart Sheppard  
2022.7.6

**Lawren S. Harris (1885–1970)**

*Box for painting panels*  
wood  
3 × 40.5 × 32.2 cm (1 3/16 × 15 15/16 × 12 11/16 in.)  
Gift of Stewart Sheppard  
A2022.7.7

**Françoise Sullivan (born 1923)**

*Sans titre* between 1960 and 1962  
welded and painted steel  
93.5 × 46 × 34 cm (36 13/16 × 18 1/8 × 13 3/8 in.)  
Gift of Dre Viannique Rolland  
2022.8

**An Te Liu (born 1967)**

*Tropos IV/I/II (For Mina Loy)* 2018, cast 2022  
bronze  
105.4 × 15.2 × 15.2 cm (41 1/2 × 6 × 6 in.)  
Purchased with the generous support of Eleanor and Francis Shen, Debra and Barry Campbell, and Yvonne and David Fleck  
2022.9

**Alexa Hatanaka (born 1988)**

*Nuna/Land (Arena)* 2018 - 2019

linocut using iron ore ink on Haini Kowo washi roll paper

179.1 × 100.3 cm (70 1/2 × 39 1/2 in.)

Purchased with funding from the Edith Kennethea Dunn Memorial Acquisition Fund for Canadian Women Artists

2022.10

**Jen Aitken (born 1985)**

*Knot 1* 2021

pine trim and lumber, framing lumber, spruce plywood, copper, brass hardware

139.7 × 134.6 × 88.9 cm (55 × 53 × 35 in.)

Purchased with funds from the RBC Emerging Artist Residency

2022.11

**L.A.C. Panton (1894–1954)**

*Study for White and Grey*

watercolour and graphite on paper

sheet: 29.2 × 58.1 cm (11 1/2 × 22 7/8 in.); gridded image: 25.4 × 55.5 cm (10 × 21 7/8 in.)

Donated by James and Christina Shaw

2022.12

**Ann MacIntosh Duff (1925–2022)**

200 works, watercolour on paper (unless otherwise indicated)

Gift of the artist

*At Baie Sablonneuse* c. 2004

56.7 × 76 cm (22 5/16 × 29 15/16 in.)

2022.13.1

*City Winter* c. 1972

56.4 × 76.2 cm (22 3/16 × 30 in.)

2022.13.2

*Mass in Time of War* c. 1988

56.6 × 76.1 cm (22 5/16 × 29 15/16 in.)

2022.13.3

*Still Evening* c. 1983

75.7 × 56.7 cm (29 13/16 × 22 5/16 in.)

2022.13.4

*Gas Station* c. 2007

56.2 × 76.1 cm (22 1/8 × 29 15/16 in.)

2022.13.5

*Golden Evening* c. 2011

56.4 × 76.4 cm (22 3/16 × 30 1/16 in.)

2022.13.6

*Homage to Joseph Cornell* 1992

56.1 × 75.7 cm (22 1/16 × 29 13/16 in.)

2022.13.7

*Jane Jacobs at Hart House Theatre, Toronto* c. 1996

56.5 × 76 cm (22 1/4 × 29 15/16 in.)

2022.13.8

*Peaceful Evening* c. 1986

57 × 75.7 cm (22 7/16 × 29 13/16 in.)

2022.13.9

*Picasso* 1992

56.5 × 75.7 cm (22 1/4 × 29 13/16 in.)

2022.13.10

*Tomato and Cucumber* c. 1988

57 × 79 cm (22 7/16 × 31 1/8 in.)

2022.13.11

*View (with Plums)* 1993

56.8 × 75 cm (22 3/8 × 29 1/2 in.)

2022.13.12

*A Painting for a Winter Day*

65.5 × 103.6 cm (25 13/16 × 40 13/16 in.)

2022.13.13

*Adrift in the Forest* c. 2008

65.4 × 103.5 cm (25 3/4 × 40 3/4 in.)

2022.13.14

*Marigolds and Chair* 2008

67 × 100.7 cm (26 3/8 × 39 5/8 in.)

2022.13.15

*Night View from the Parry Sound Hospital* 2005

65.6 × 103.5 cm (25 13/16 × 40 3/4 in.)

2022.13.16

*Rosemary* 2000

65.4 × 103 cm (25 3/4 × 40 9/16 in.)

2022.13.17



*Salman Rushdie Reading from "Haroun and the Sea of Stories" with Authors, at the Winter Garden Theatre, Dec. 1992, Toronto 1993*

66.5 × 101 cm (26 3/16 × 39 3/4 in.)

2022.13.18

*Northern Night 1974*

57 × 75.8 cm (22 7/16 × 29 13/16 in.)

2022.13.19

*Starry Night 2000*

56.6 × 76 cm (22 5/16 × 29 15/16 in.)

2022.13.20

*The Explorer c. 1990*

65.5 × 103.5 cm (25 13/16 × 40 3/4 in.)

2022.13.21

*The Magnificent Wilderness 2010*

56.5 × 76 cm (22 1/4 × 29 15/16 in.)

2022.13.22

*Reading 1998*

65.4 × 103.4 cm (25 3/4 × 40 11/16 in.)

2022.13.23

*A Glance at the Evening c. 1996*

56.2 × 76 cm (22 1/8 × 29 15/16 in.)

2022.13.24

*Northern Iris c. 1963*

55.5 × 75.8 cm (21 7/8 × 29 13/16 in.)

2022.13.25

*Silver River, Gold Sky c. 2011*

56.5 × 75.9 cm (22 1/4 × 29 7/8 in.)

2022.13.26

*Distant River c. 2000*

watercolour with two collaged elements on paper

56.8 × 77 cm (22 3/8 × 30 5/16 in.)

2022.13.27

*Northern Forest c. 1965*

57.4 × 79.4 cm (22 5/8 × 31 1/4 in.)

2022.13.28

*Orange Sunset* 1940s

56.3 × 78 cm (22 3/16 × 30 11/16 in.)

2022.13.29

*Green Landscape* c. 1956

53.5 × 71.6 cm (21 1/16 × 28 3/16 in.)

2022.13.30

*Hazy Day* c. 1955

56.5 × 77.4 cm (22 1/4 × 30 1/2 in.)

2022.13.31

*Northern Shore* c. 1958

watercolour and ink on paper

56.1 × 77.2 cm (22 1/16 × 30 3/8 in.)

2022.13.32

*Passing Outboard* c. 1953

56.1 × 77 cm (22 1/16 × 30 5/16 in.)

2022.13.33

*Reeds and Fish* c. 1958

57.7 × 79.8 cm (22 11/16 × 31 7/16 in.)

2022.13.34

*Shoreline* c. 1960

watercolour and ink on paper

56.8 × 77.8 cm (22 3/8 × 30 5/8 in.)

2022.13.35

*Northern Evening* c. 1962

57.1 × 78 cm (22 1/2 × 30 11/16 in.)

2022.13.36

*Northern Pines* c. 1950

watercolour and ink on paper

57.2 × 78.8 cm (22 1/2 × 31 in.)

2022.13.37

*On the Island* 1980s

56.5 × 76 cm (22 1/4 × 29 15/16 in.)

2022.13.38

*River at Dusk* c. 2005

56.2 × 75.8 cm (22 1/8 × 29 13/16 in.)

2022.13.39

*The Maple Tree* 1977

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.40

*A Glance at the Bay* c. 2000

56.8 × 75.6 cm (22 3/8 × 29 3/4 in.)

2022.13.41

*After Glow* 1980s

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.42

*Big Sky* c. 1989

56.3 × 76.4 cm (22 3/16 × 30 1/16 in.)

2022.13.43

*Soothing Evening* c. 2008

56.3 × 76.2 cm (22 3/16 × 30 in.)

2022.13.44

*Still Water* 1960s

57.2 × 79.4 cm (22 1/2 × 31 1/4 in.)

2022.13.45

*Evening Shimmer* c. 1962

57.3 × 79.2 cm (22 9/16 × 31 3/16 in.)

2022.13.46

*On the Point* c. 1982

56.5 × 75.8 cm (22 1/4 × 29 13/16 in.)

2022.13.47

*Fish* c. 1954

54.4 × 74.9 cm (21 7/16 × 29 1/2 in.)

2022.13.48

*Northern River* c. 1992

56.8 × 75.8 cm (22 3/8 × 29 13/16 in.)

2022.13.49

*Early Morning, Early Ontario* c. 1970

56.1 × 76.2 cm (22 1/16 × 30 in.)

2022.13.50

*Northern Maple* c. 1985

56 × 75.5 cm (22 1/16 × 29 3/4 in.)

2022.13.51

*Northern River* c. 1994

56.6 × 75.8 cm (22 5/16 × 29 13/16 in.)

2022.13.52

*On the Point* c. 1977

55.8 × 79.6 cm (21 15/16 × 31 5/16 in.)

2022.13.53

*Northern Abstract* c. 1967

57.9 × 79.8 cm (22 13/16 × 31 7/16 in.)

2022.13.54

*Through the Forest* c. 1976

56.1 × 76.2 cm (22 1/16 × 30 in.)

2022.13.55

*Abstract Landscape* c. 1950

watercolour and charcoal on paper

51 × 76.2 cm (20 1/16 × 30 in.)

2022.13.56

*Afternoon on the Island* c. 1992

56.5 × 76 cm (22 1/4 × 29 15/16 in.)

2022.13.57

*Shadflies* c. 1987

55.9 × 76 cm (22 × 29 15/16 in.)

2022.13.58

*Aspen* c. 1993

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.59

*Shadflies in the Evening* c. 1992

56 × 76 cm (22 1/16 × 29 15/16 in.)

2022.13.60

*Bay with Trees* c. 1970

56 × 75.5 cm (22 1/16 × 29 3/4 in.)

2022.13.61

*Orange Moon* 1957

56.8 × 76.3 cm (22 3/8 × 30 1/16 in.)

2022.13.62

*Trees by Moonlight* c. 1955

58.5 × 77.5 cm (23 1/16 × 30 1/2 in.)

2022.13.63

*Down to the Dock* 1960

56.3 × 76.3 cm (22 3/16 × 30 1/16 in.)

2022.13.64

*Evening* 1960s

56.5 × 75.8 cm (22 1/4 × 29 13/16 in.)

2022.13.65

*Evening* 1993

57 × 75.3 cm (22 7/16 × 29 5/8 in.)

2022.13.66

*Night view with Bugs* 1960s

56.2 × 75.8 cm (22 1/8 × 29 13/16 in.)

2022.13.67

*Gnats* 1976

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.68

*In the Sun* 1985

56.8 × 75.8 cm (22 3/8 × 29 13/16 in.)

2022.13.69

*Northern Evening [2]* 1993

56.5 × 75.8 cm (22 1/4 × 29 13/16 in.)

2022.13.70

*Northern River* 2000

56.5 × 76 cm (22 1/4 × 29 15/16 in.)

2022.13.71

*Violet Horizon* c. 1975

56.2 × 76.2 cm (22 1/8 × 30 in.)

2022.13.72

*Northern Landscape* c. 2000

57 × 76 cm (22 7/16 × 29 15/16 in.)

2022.13.73

*Untitled (Pre-Abstract)* c. 1974

57.4 × 79.2 cm (22 5/8 × 31 3/16 in.)

2022.13.74

*Abstract Evening* 1976

56.7 × 76.2 cm (22 5/16 × 30 in.)

2022.13.75

*After Glow* 1961

57.5 × 79.3 cm (22 5/8 × 31 1/4 in.)

2022.13.76

*Far North* 1967

56.5 × 77.5 cm (22 1/4 × 30 1/2 in.)

2022.13.77

*Obviously Rain* 1950s

56 × 75.4 cm (22 1/16 × 29 11/16 in.)

2022.13.78

*Untitled* 1960s

56 × 78.5 cm (22 1/16 × 30 7/8 in.)

2022.13.79

*Untitled* 1970s

56.5 × 76.4 cm (22 1/4 × 30 1/16 in.)

2022.13.80

*Untitled* early 1960s

57 × 77.2 cm (22 7/16 × 30 3/8 in.)

2022.13.81

*Northern Iris* 1960

56.2 × 76 cm (22 1/8 × 29 15/16 in.)

2022.13.82

*Orange Sun* 1950s

56.2 × 76.2 cm (22 1/8 × 30 in.)

2022.13.83

*Peach Sky* 1965

56.7 × 76.2 cm (22 5/16 × 30 in.)

2022.13.84

*Western Reefs* 1992

56.3 × 75.8 cm (22 3/16 × 29 13/16 in.)

2022.13.85

*Northern Iris in Spring* 1973

55.4 × 79.6 cm (21 13/16 × 31 5/16 in.)

2022.13.86

*Northern Iris* 1973

57.2 × 79.2 cm (22 1/2 × 31 3/16 in.)

2022.13.87

*Summer View* 1966

57.2 × 75.7 cm (22 1/2 × 29 13/16 in.)

2022.13.88

*View* 1955

58.5 × 78.7 cm (23 1/16 × 31 in.)

2022.13.89

*After Glow* 1957

56.2 × 76 cm (22 1/8 × 29 15/16 in.)

2022.13.90

*East View* 1959

56 × 75.9 cm (22 1/16 × 29 7/8 in.)

2022.13.91

*Evening Sun* 1972

56.3 × 75.7 cm (22 3/16 × 29 13/16 in.)

2022.13.92

*Evening* 1985

56.2 × 75.5 cm (22 1/8 × 29 3/4 in.)

2022.13.93

*Misty Day* 1960

56.8 × 75.8 cm (22 3/8 × 29 13/16 in.)

2022.13.94

*North Country* 1950

56.7 × 78 cm (22 5/16 × 30 11/16 in.)

2022.13.95

*Northern Landscape* 1954

57 × 77 cm (22 7/16 × 30 5/16 in.)

2022.13.96

*Poplar* 1966

56.2 × 75.5 cm (22 1/8 × 29 3/4 in.)

2022.13.97

*Seagulls Fishing* 1955

53.8 × 71.5 cm (21 3/16 × 28 1/8 in.)

2022.13.98

*Canoe* 1995

56.4 × 76 cm (22 3/16 × 29 15/16 in.)

2022.13.99

*Moonlight Night* 1968

56.7 × 76.2 cm (22 5/16 × 30 in.)

2022.13.100

*Orange Mist* 1960

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.101

*Silver Moon* 1951

55.6 × 79.8 cm (21 7/8 × 31 7/16 in.)

2022.13.102

*Dark Landscape* 1997

56.6 × 75.8 cm (22 5/16 × 29 13/16 in.)

2022.13.103

*Sheltered Bay* 2002

56.3 × 75.8 cm (22 3/16 × 29 13/16 in.)

2022.13.104

*Shower* 1994

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.105

*Where the Dragon Lives* 2000

56.3 × 76.5 cm (22 3/16 × 30 1/8 in.)

2022.13.106

*Bird Watching* 1977

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.107

*Pale Evening* 1970

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.108

*Summer City* 1952

57 × 78.1 cm (22 7/16 × 30 3/4 in.)

2022.13.109

*The Bay, Late Afternoon* 1975

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.110

*City View* 1950

57.8 × 79.6 cm (22 3/4 × 31 5/16 in.)

2022.13.111



*Northern Evening* 1956

56.2 × 76.7 cm (22 1/8 × 30 3/16 in.)

2022.13.112

*Orange Moon* 1963

56.6 × 76.3 cm (22 5/16 × 30 1/16 in.)

2022.13.113

*Summer Evening* 1976

57 × 75.8 cm (22 7/16 × 29 13/16 in.)

2022.13.114

*The Seven Sisters* 2000

56.5 × 75.6 cm (22 1/4 × 29 3/4 in.)

2022.13.115

*Blue in Green (For Miles Davis)* 1999

57 × 75.6 cm (22 7/16 × 29 3/4 in.)

2022.13.116

*Distant Shore* 1975

56.5 × 75.8 cm (22 1/4 × 29 13/16 in.)

2022.13.117

*Evening at Lac Manitou, Quebec* 1981

56.5 × 75.8 cm (22 1/4 × 29 13/16 in.)

2022.13.118

*Halloween* 1950s

56.8 × 78 cm (22 3/8 × 30 11/16 in.)

2022.13.119

*I Am Back At Manitou* 1990

56.8 × 75.2 cm (22 3/8 × 29 5/8 in.)

2022.13.120

*In Transit* 2007

56.5 × 76 cm (22 1/4 × 29 15/16 in.)

2022.13.121

*Street in Winter* c. 1992

56.8 × 77.4 cm (22 3/8 × 30 1/2 in.)

2022.13.122

*City View* c. 1962

56.7 × 77.9 cm (22 5/16 × 30 11/16 in.)

2022.13.123

*Fisherman's Landing* c. 1940  
watercolour, graphite and ink on paper  
57.2 × 77.8 cm (22 1/2 × 30 5/8 in.)  
2022.13.124

*King Sun on Spadina* c. 1978  
56.7 × 76 cm (22 5/16 × 29 15/16 in.)  
2022.13.125

*Late Winter* 1980s  
55.7 × 80 cm (21 15/16 × 31 1/2 in.)  
2022.13.126

*The Arrival at the Grand Kabuki, Toronto* 1992  
56.6 × 75 cm (22 5/16 × 29 1/2 in.)  
2022.13.127

*A Crossing* c. 1959  
53.3 × 71.3 cm (21 × 28 1/16 in.)  
2022.13.128

*Allan Gardens* c. 1950  
56.7 × 77.1 cm (22 5/16 × 30 3/8 in.)  
2022.13.129

*Fishnets Drying* 1950s  
53.5 × 71.5 cm (21 1/16 × 28 1/8 in.)  
2022.13.130

*Ice Dream* c. 1960  
58.4 × 79.2 cm (23 × 31 3/16 in.)  
2022.13.131

*Rainy New Years* c. 2000  
56.5 × 76.4 cm (22 1/4 × 30 1/16 in.)  
2022.13.132

*Victoriana* c. 1957  
56.1 × 77.6 cm (22 1/16 × 30 9/16 in.)  
2022.13.133

*Yellow House* c. 1985  
56.3 × 76.2 cm (22 3/16 × 30 in.)  
2022.13.134

*Congregation* c. 1952  
56.5 × 78.2 cm (22 1/4 × 30 13/16 in.)  
2022.13.135

*Cottage Interior* 1950

watercolour and graphite on paper

68.6 × 50.8 cm (27 × 20 in.)

2022.13.136

*March* 1950s

53.3 × 71.1 cm (21 × 28 in.)

2022.13.137

*Northern Church* 1957

53.5 × 71.3 cm (21 1/16 × 28 1/16 in.)

2022.13.138

*Nuns, Montreal* c. 1960

56.5 × 78.2 cm (22 1/4 × 30 13/16 in.)

2022.13.139

*Storm, Georgian Bay* c. 1957

55.7 × 76 cm (21 15/16 × 29 15/16 in.)

2022.13.140

*Street Scene, Montreal* c. 1958

56.5 × 77.5 cm (22 1/4 × 30 1/2 in.)

2022.13.141

*Chair on the Veranda* c. 1954

56.5 × 77 cm (22 1/4 × 30 5/16 in.)

2022.13.142

*Chrysanthemums* c. 1996

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.143

*Evening Still Life* c. 2006

56.7 × 75.8 cm (22 5/16 × 29 13/16 in.)

2022.13.144

*Evening Trip* c. 2013

56.8 × 75.5 cm (22 3/8 × 29 3/4 in.)

2022.13.145

*Listening to Music* 1981

56.5 × 75.7 cm (22 1/4 × 29 13/16 in.)

2022.13.146

*Night View from the Veranda* c. 2002

57 × 76.2 cm (22 7/16 × 30 in.)

2022.13.147

*Sky Chart* 1978

56.5 × 76.4 cm (22 1/4 × 30 1/16 in.)

2022.13.148

*Kitchen View* 1964

56.5 × 76.2 cm (22 1/4 × 30 in.)

2022.13.149

*Looking Out* 2003

56.5 × 76 cm (22 1/4 × 29 15/16 in.)

2022.13.150

*Marine View* 1996

56.3 × 75.9 cm (22 3/16 × 29 7/8 in.)

2022.13.151

*Quiet View* 1960s

57 × 76 cm (22 7/16 × 29 15/16 in.)

2022.13.152

*Still Life with Music* 1985

56.3 × 75.9 cm (22 3/16 × 29 7/8 in.)

2022.13.153

*Waiting for Night* 1978

56.5 × 76.4 cm (22 1/4 × 30 1/16 in.)

2022.13.154

*Untitled* 1980s

56.4 × 76.2 cm (22 3/16 × 30 in.)

2022.13.155

*Summer Evening* 1979

56.5 × 76 cm (22 1/4 × 29 15/16 in.)

2022.13.156

*Solea* 2001

56.8 × 75.9 cm (22 3/8 × 29 7/8 in.)

2022.13.157

*November Rose* 1972

56.9 × 75 cm (22 3/8 × 29 1/2 in.)

2022.13.158

*Northern View* 1987

56.5 × 75.7 cm (22 1/4 × 29 13/16 in.)

2022.13.159

*Dying Flowers (Flowers of Sorrow)* 1978  
56.5 × 76.3 cm (22 1/4 × 30 1/16 in.)  
2022.13.160

*African Violets* 1950s  
55.7 × 79.9 cm (21 15/16 × 31 7/16 in.)  
2022.13.161

*Abstract with a Green Plate* 1992  
56.3 × 75.7 cm (22 3/16 × 29 13/16 in.)  
2022.13.162

*Listen! Night Rain on a Northern Roof!* 2008  
57 × 75.8 cm (22 7/16 × 29 13/16 in.)  
2022.13.163

*Night Life* c. 2008  
58.4 × 79.4 cm (23 × 31 1/4 in.)  
2022.13.164

*Summer Still Life* 1960s  
57.5 × 79.1 cm (22 5/8 × 31 1/8 in.)  
2022.13.165

*August Moon* 1963  
57.5 × 78.7 cm (22 5/8 × 31 in.)  
2022.13.166

*Summer View* c. 1963  
58.1 × 79.3 cm (22 7/8 × 31 1/4 in.)  
2022.13.167

*Evening View from the Kitchen* 2007  
57 × 75.8 cm (22 7/16 × 29 13/16 in.)  
2022.13.168

*Interior* 1955  
78.1 × 56 cm (30 3/4 × 22 1/16 in.)  
2022.13.169

*Old Interior* c. 1952  
58.3 × 77.5 cm (22 15/16 × 30 1/2 in.)  
2022.13.170

*Relaxation* c. 1994  
76 × 56.7 cm (29 15/16 × 22 5/16 in.)  
2022.13.171

*Sofa and Plants* c. 1960

58 × 79.4 cm (22 13/16 × 31 1/4 in.)

2022.13.172

*Summer View* c. 1955

56.5 × 76.8 cm (22 1/4 × 30 1/4 in.)

2022.13.173

*Change in the Weather* 1990

65.6 × 103.3 cm (25 13/16 × 40 11/16 in.)

2022.13.174

*City at Night* 1972

66.3 × 102 cm (26 1/8 × 40 3/16 in.)

2022.13.175

*City View* c. 1995

66.3 × 102 cm (26 1/8 × 40 3/16 in.)

2022.13.176

*Evening View* c. 2000

65.3 × 103.5 cm (25 11/16 × 40 3/4 in.)

2022.13.177

*Harvest Moon* 1995

66.5 × 102 cm (26 3/16 × 40 3/16 in.)

2022.13.178

*Landscape with River in Black and Gold* c. 2010

65.5 × 103 cm (25 13/16 × 40 9/16 in.)

2022.13.179

*Lookout at Dawn* c. 1998

65.4 × 103 cm (25 3/4 × 40 9/16 in.)

2022.13.180

*Manitou, Farmhouse Room* 1990

65 × 102.6 cm (25 9/16 × 40 3/8 in.)

2022.13.181

*Neptune* 2000

66.6 × 101 cm (26 1/4 × 39 3/4 in.)

2022.13.182

*Roses from a Northern Garden (#3)* 1966

71.6 × 108.4 cm (28 3/16 × 42 11/16 in.)

2022.13.183

*Summer Plums* c. 2010

65.5 × 103.5 cm (25 13/16 × 40 3/4 in.)

2022.13.184

*The Rainbow Chair* 2000

65.3 × 103.2 cm (25 11/16 × 40 5/8 in.)

2022.13.185

*Winter Day (View from the Studio)* 1970s

68.3 × 102.9 cm (26 7/8 × 40 1/2 in.)

2022.13.186

*Channel Marker* 1985

56.1 × 75.7 cm (22 1/16 × 29 13/16 in.)

2022.13.187

*Down by the Shore* c. 1990

56.5 × 76.3 cm (22 1/4 × 30 1/16 in.)

2022.13.188

*Untitled* 1967

57.9 × 79.5 cm (22 13/16 × 31 5/16 in.)

2022.13.189

*Far North* c. 1985

55.7 × 75.8 cm (21 15/16 × 29 13/16 in.)

2022.13.190

*Garden at Lac Manitou* c. 1971

56.6 × 75.7 cm (22 5/16 × 29 13/16 in.)

2022.13.191

*In the Woods* c. 1987

56.5 × 76.4 cm (22 1/4 × 30 1/16 in.)

2022.13.192

*Next Door* c. 1986

56.7 × 75.2 cm (22 5/16 × 29 5/8 in.)

2022.13.193

*Northern Evening* c. 2003

56.9 × 76.2 cm (22 3/8 × 30 in.)

2022.13.194

*Northern River* c. 1995

56.7 × 75.9 cm (22 5/16 × 29 7/8 in.)

2022.13.195

*Reflections* c. 2000

56.5 × 75.9 cm (22 1/4 × 29 7/8 in.)

2022.13.196

*Solitude* c. 1958

56.7 × 75.8 cm (22 5/16 × 29 13/16 in.)

2022.13.197

*Urban Sky* c. 2000

58.4 × 78.9 cm (23 × 31 1/16 in.)

2022.13.198

*Cardinal in Winter* 2000

66.4 × 102 cm (26 1/8 × 40 3/16 in.)

2022.13.199

*Garden at Manitou* 1990

66.7 × 101 cm (26 1/4 × 39 3/4 in.)

2022.13.200

**Shary Boyle (born 1972)**

*Your Humble Servant* 2014

porcelain, gold lustre

14 × 35.5 × 13.7 cm (5 1/2 × 14 × 5 3/8 in.)

Gift of the artist

2022.14

**Wanda Koop (born 1951)**

*Ghost Tree* 2021

acrylic on canvas

152.7 × 121.6 cm (60 1/8 × 47 7/8 in.)

Gift of Wanda Koop

2022.15

**Peter von Tiesenhausen (born 1959)**

*Vessels* 1993

charcoal, conté and tar on paper

221.7 × 127.6 cm (87 5/16 × 50 1/4 in.)

Gift of Lynn Corley Smart

2022.16

*Upward Tower* 1995

oil on charred plywood, routed

45.3 × 42.9 cm (17 13/16 × 16 7/8 in.)

Gift of Lynn Corley Smart

2023.4.1



*Forest Figure* 1995

oil and shellac on charred plywood, routed

35.9 × 45.3 cm (14 1/8 × 17 13/16 in.)

Gift of Lynn Corley Smart

2023.4.2

**Rex Goose (born 1965)**

*Sedna Transformation* 1991

whale bone, muskox horn, metal post

27.9 × 14 × 6.4 cm (11 × 5 1/2 × 2 1/2 in.); base: 6.4 × 20.3 × 16.5 cm (2 1/2 × 8 × 6 1/2 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.1

**Manasie Akpaliapik (born 1955)**

*Spirit*

tooth

5.1 × 1.3 × 1.3 cm (2 × 1/2 × 1/2 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.2

**Qaqaq Ashoona (1928–1996)**

*Transformation -- Tattooed Shaman / Bird Spirit* c. 1974

white Baffin Island marble

27.9 × 35.6 × 8.9 cm (11 × 14 × 3 1/2 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.3

**Thomassie Kudluk (1910–1989)**

*Untitled*

stone with added colour

9.5 × 7.8 × 3 cm (3 3/4 × 3 1/16 × 1 3/16 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.4

*Untitled* 1976

stone with added colour

20.7 × 10.5 × 8 cm (8 1/8 × 4 1/8 × 3 1/8 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.5

**Nick Sikkuark (1943–2013)**

*Bird Spirit* 1988

antler, hair, fur, bone

27.9 × 14 × 6.4 cm (11 × 5 1/2 × 2 1/2 in.); base: 6.4 × 20.3 × 16.5 cm (2 1/2 × 8 × 6 1/2 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.6

*Spirit with Pebble in Mouth* 1998

bone and ivory

"base":  $2.3 \times 4.6 \times 10$  cm ( $7/8 \times 1 \frac{13}{16} \times 3 \frac{15}{16}$  in.); "head":  $4.2 \times 2.4$  cm diameter ( $1 \frac{5}{8} \times 15/16$  in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.7

**Joe Talirunili (1893 ? –1976)**

*Woman with Bucket* 1970s

stone

$24.8 \times 15.2 \times 5.1$  cm ( $9 \frac{3}{4} \times 6 \times 2$  in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.8

**Kenojuak Ashevak (1927–2013)**

*Myself and I* 1981

hand-coloured etching on paper

sheet:  $28.6 \times 33.4$  cm ( $11 \frac{1}{4} \times 13 \frac{1}{8}$  in.); image:  $20 \times 25$  cm ( $7 \frac{7}{8} \times 9 \frac{13}{16}$  in.) Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.9

**Annie Novalinga (born 1951)**

*Lidded Basket with Loon Handle* between 1999 and 2006

lyme grass, stone, yarn, coil technique

$11.5 \times 10$  cm diameter ( $4 \frac{1}{2} \times 3 \frac{15}{16}$  in. diameter)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.10

*Lidded Basket with chevron patterns* between 1999 and 2006

lyme grass, yarn, coil technique

$14 \times 21.5$  cm diameter ( $5 \frac{1}{2} \times 8 \frac{7}{16}$  in. diameter)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.11

**Sarah Michiyuk (born 1952)**

*Lidded Basket with rectangular motifs* between 1999 and 2006

natural and dyed lyme grass, coil technique

$10.5 \times 19$  cm diameter ( $4 \frac{1}{8} \times 7 \frac{1}{2}$  in. diameter)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.12

**Lucy Uppik Sr. (born 1935)**

*Oval Lidded Basket with Figurative Handle* 2004

lyme grass, stone, leather, coil technique

$24.5 \times 35.5 \times 39$  cm ( $9 \frac{5}{8} \times 14 \times 15 \frac{3}{8}$  in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.13

**Leah Niviaxie (born 1932)**

*Doll with Eider Duck Parka* c. 1978

doll: stone, eider duck feathers, oil-tanned hide, sheep skin, seal skin, black fox fur, ivory (weapons);

base: lyme grass

26.5 × 18 × 12.5 cm (10 7/16 × 7 1/16 × 4 15/16 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.14

**Inuit**

*Doll with Fur-trimmed Parka* c. 1983

seal skin, lemming or fox fur, hide, cotton embroidery thread, polyester cord

34 × 25.4 × 9.5 cm (13 3/8 × 10 × 3 3/4 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.15

*Doll with Wool Duffle Parka* c. 1984

wool duffle, fox fur, cotton textile, wool yarn, smoke-tanned (seal?) hide, cotton embroidery thread, seal skin, cotton or wool batting

31.1 × 24.4 × 24.1 cm (12 1/4 × 9 5/8 × 9 1/2 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.16

*Doll with Infant in Amauti* c. 1981

wool duffle, cotton textile, wool felt, wool yarn, leather, cotton embroidery thread, cotton or wool batting

32 × 21.5 × 10 cm (12 5/8 × 8 7/16 × 3 15/16 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.17

*Lidded Basket with geometric patterns* c. 1900

lyme grass, bark, yarn, coil technique

21 × 24 cm diameter (8 1/4 × 9 7/16 in. diameter)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.18

**Athabaskan**

*Powder Horn with Beaded Strap* 1870

bovine horn, tanned skin, sinew, wood, cotton and wool textiles, glass and metal beads, copper and iron fittings

horn: 35 long × 7.6 cm (13 3/4 long × 3 in.); straps: 62 long × 6.8 cm wide (24 7/16 long × 2 11/16 in. wide)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.19

*Woven Quill Belt*

dyed and natural quills, glass beads, cotton, cotton thread, steel fasteners

62 long × 3.5 cm wide (24 7/16 long × 1 3/8 in. wide)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.20

**Gitxsan**

*Killer Whale Mask* early 20th century  
cedar, paint, semi-tanned skin  
35 × 21.5 × 36.5 cm (13 3/4 × 8 7/16 × 14 3/8 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.21

**Nuu-chah-nulth**

*Woven Basket with Lid, "canoe" motifs* c. 1890  
cedar bark, dyed sea grass  
4.3 × 5.5 × 8.5 cm (1 11/16 × 2 3/16 × 3 3/8 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.22

*Woven Basket with geometric patterns* early 20th century  
cedar bark, dyed sea grass  
10.5 × 11.5 cm diameter (4 1/8 × 4 1/2 in. diameter)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.23

*Woven Basket with Knob-handled Lid, geometric patterns* late 19th century  
cedar bark, dyed sea grass  
9 × 15 cm diameter (3 9/16 × 5 7/8 in. diameter)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.24

*Oval Lidded Spoon Basket and Spoons* 1890s to 1930s  
cedar bark, dyed and natural sea grass, hardwood  
basket: 20.2 × 29.8 × 7 cm (7 15/16 × 11 3/4 × 2 3/4 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.29

**Tlingit**

*Woven Basket with geometric patterns* early 20th century  
spruce root, dyed grass  
11.5 × 12 cm diameter (4 1/2 × 4 3/4 in. diameter)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.25

*Woven Basket with geometric patterns* early 20th century  
spruce root, dyed grass  
7.5 × 14 cm diameter (2 15/16 × 5 1/2 in. diameter)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.26

*Woven Basket with Rattle-top Lid* early 20th century  
spruce root, dyed grass, pebbles or shells  
6.2 × 8.5 cm diameter (2 7/16 × 3 3/8 in. diameter)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.27

**Nlaka'pamux**

*Basket with Handles* early 20th century  
cedar root, natural and dyed cherry bark, coil technique  
14.5 × 20 cm diameter (5 11/16 × 7 7/8 in. diameter)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.28

**Haida**

*Dance Apron* early 20th century  
tanned deer skin and deer hooves, paint, cotton flannel, cotton string  
82 × 97 cm (32 5/16 × 38 3/16 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.30

**Niitsitapi**

*Painted Hide Drum* c. 1880  
rawhide, paint  
34.5 × 33 × 7.6 cm (13 9/16 × 13 × 3 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.31

**Sioux**

*Beaded Moccasins* late 19th century  
skin, sinew, glass beads, cotton thread, cotton corduroy and brushed flannel, wool  
left: 5 × 6.5 × 22 cm (1 15/16 × 2 9/16 in.); right: 5.5 × 7.5 × 21 cm (2 3/16 × 2 15/16 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.32

**Northern Plains**

*Beaded Child's Vest* early 20th century  
glass beads, cotton textiles and thread  
38 × 35 × 11.4 cm (14 15/16 × 13 3/4 × 4 1/2 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.33

**Haudenosaunee**

*Beaded Bag* late 19th or early 20th century  
glass beads, metal sequins, silver brocade trim, cotton textiles and thread, silk ties, paperboard  
including fringe but excluding ties: 16 × 12.5 × 1.5 cm (6 5/16 × 4 15/16 × 9/16 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.34

*Beaded Bag* early 20th century

glass beads, cotton textiles and thread, silk, silk ties, linen, paperboard  
including fringe but excluding ties: 16 × 15.5 × 1.5 cm (6 5/16 × 6 1/8 × 9/16 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.35

*Beaded Bag* early 20th century

glass beads, sequins, cotton textiles and thread, silk, linen, paperboard  
excluding ties: 15.8 × 13.5 × 1.5 cm (6 1/4 × 5 5/16 × 9/16 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.37

*Beaded Bag* early 20th century

glass beads, cotton textiles and thread, silk, paperboard  
not including ties: 13 × 16.5 × 1.5 cm (5 1/8 × 6 1/2 × 9/16 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.38

**Kanien'kehá:ka**

*Beaded "Glengarry" Cap* late 19th century

glass beads, metal sequins, cotton textiles and thread, wool  
9 × 28 × 12 cm (3 9/16 × 11 × 4 3/4 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.39

*Beaded Moccasins* late 19th century

glass beads, metal sequins, hide, cotton textiles and thread, wool duffle  
left: 6.5 × 21 × 9 cm (2 9/16 × 8 1/4 × 3 9/16 in.); right: 6 × 22.5 × 8 cm (2 3/8 × 8 7/8 × 3 1/8 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.42

**Néhiyaw**

*Beaded Wall Pocket* late 19th or early 20th century

glass and metal beads, wool duffle, silk, cotton thread, paperboard  
42 × 25.3 × 1 cm (16 9/16 × 9 15/16 × 3/8 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.40

*Beaded Octopus Bag* late 19th century

glass and metal beads, wool textile and yarn, cotton textile and thread, sinew, silk ties  
51 × 27.8 × 1 cm (20 1/16 × 10 15/16 × 3/8 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.43

**Anishinaabe**

*Wall Pocket with Quillwork* late 19th or early 20th century  
hide, dyed porcupine quills, cotton textile  
26.5 × 15.3 × 2 cm (10 7/16 × 6 × 13/16 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.41

*Beaded Bandolier Bag* early 20th century  
glass beads, cotton textiles and thread, wool textile and yarn  
91.4 × 40.6 × 6.4 cm (36 × 16 × 2 1/2 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.44

*Beaded Saddle Blanket* early 20th century  
glass beads, wool duffle, cotton textiles and thread  
85.5 × 126.5 cm (33 11/16 × 49 13/16 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.45

**Eastern Woodlands**

*Beaded Bag* early 20th century  
glass beads, cotton textiles and thread, silk ribbon, linen, paperboard  
17 × 19 × 1.5 cm (6 11/16 × 7 1/2 × 9/16 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.36

*Birch Bark Rogan* early 20th century  
birch bark, cedar root, wood, leather  
12 × 15.5 × 13.5 cm (4 3/4 × 6 1/8 × 5 5/16 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.46

*Birch Bark Rogan* early 20th century  
birch bark, cedar root, leather  
10.3 × 12 × 7.3 cm (4 1/16 × 4 3/4 × 2 7/8 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.47

**Huron-Wendat**

*Embroidered Birch Bark Tray* late 19th or early 20th century  
birch bark, moose hair, cotton thread  
4 × 30 × 20 cm (1 9/16 × 11 13/16 × 7 7/8 in.)  
Gift of Valerie Greenfield Thompson and Hunter Thompson  
2022.17.48

**Mi'kmaq**

*Rectangular Card / Flint Case* late 19th century

birch bark, dyed and natural porcupine quills, cotton textiles and thread

8.5 × 6 × 2.5 cm (3 3/8 × 2 3/8 × 1 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.49

*Rectangular Card / Flint Case* late 19th century

birch bark, dyed and natural porcupine quills, cedar, cotton textile and thread

8 × 6.1 × 1.5 cm (3 1/8 × 2 3/8 × 9/16 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.50

*Oval Quillwork Basket* late 19th century

birch bark, dyed and natural porcupine quills, cedar, spruce root

8 × 11.5 × 21.5 cm (3 1/8 × 4 1/2 × 8 7/16 in.)

Gift of Valerie Greenfield Thompson and Hunter Thompson

2022.17.51

**David Urban (born 1966)**

*I Put the Cross in the Tree* 1998

oil on canvas

228.9 × 198.4 cm (90 1/8 × 78 1/8 in.)

Gift of Stephen B. Smart

2022.18.1

**Betty Goodwin (1923–2008)**

*Il y a certainement quelqu'un qui m'a tuée* 1985

dilute oil, graphite, and charcoal on paper (2 sheets)

122.6 × 91.7 cm (48 1/4 × 36 1/8 in.)

Gift of Stephen B. Smart

2022.18.2

**June Clark (born 1941)**

*Untitled (from the Perseverance Suite)*

mild steel, copper, brick dust

31.1 × 24.4 × 24.1 cm (12 1/4 × 9 5/8 × 9 1/2 in.)

Purchased with funding from the Edith Kennethea Dunn Memorial Acquisition Fund for Canadian Women Artists

2022.19

**Jobena Petonoquot (born 1980)**

*Resilient Repugnance - Baptism Gowns* 2018

fabric, buttons, earth, cedar branch

installed: 96.5 × 198.1 × 7.6 cm (38 × 78 × 3 in.)

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

2022.20.A-.E



**Sheouak Petaulassie (1923–1961)**

*The Pot Spirits* 1960

sealskin stencil on paper, 24/50, printed by Lukta Qiatsuk (1928 - 2004)

30.9 × 48.4 cm (12 3/16 × 19 1/16 in.)

Gift of The Estate of C. Josephine Elaina Smith, daughter of Ben Norman Robinson

2022.21.1

**Pudlo Pudlat (1916–1992)**

*Umingmuk* 1977

lithograph on paper, 10/50, printed by Aoudla Pudlat (1951 - 2006)

52 × 65.3 cm (20 1/2 × 25 11/16 in.)

Gift of The Estate of C. Josephine Elaina Smith, daughter of Ben Norman Robinson

2022.21.2

*Untitled*

acrylic, coloured pencil and felt-tip pen on paper

52.1 × 70.1 cm (20 1/2 × 27 5/8 in.)

Gift of The Estate of C. Josephine Elaina Smith, daughter of Ben Norman Robinson

2022.21.3

**Kakulu Sagiatuk (born 1940)**

*Kettle* 1994

stonecut on paper, 33/50, printed by Arnaqu Ashevak (1956 - 2009)

63 × 72.7 cm (24 13/16 × 28 5/8 in.)

Gift of The Estate of C. Josephine Elaina Smith, daughter of Ben Norman Robinson

2022.21.4

**Ningiukulu Teevee (born 1963)**

*Cross Current* 2005

lithograph on grey paper, 43/50, printed by Pitseolak Niviaqsi (1947 - 2015)

sheet: 56.5 × 67 cm (22 1/4 × 26 3/8 in.); image: 45.8 × 55.9 cm (18 1/16 × 22 in.)

Gift of The Estate of C. Josephine Elaina Smith, daughter of Ben Norman Robinson

2022.21.5

**Ikayukta Tunnillie (1911–1980)**

*Birds and Spirits* 1974

stonecut on paper, 11/50, printed by Saggiaktok Saggiaktok

62.8 × 86 cm (24 3/4 × 33 7/8 in.)

Gift of The Estate of C. Josephine Elaina Smith, daughter of Ben Norman Robinson

2022.21.6

**William Noah (1943–2020)**

*Tundra* 1969

stencil on paper, 4/14, printed by Martha Noah (born 1943)

43.5 × 53.7 cm (17 1/8 × 21 1/8 in.)

Gift of The Estate of C. Josephine Elaina Smith, daughter of Ben Norman Robinson

2022.21.7

**Rajni Perera (born 1985)**

*Three Archers* 2022

mixed media (acrylic gouache, chalk, and watercolour) on paper, 3 panels

each: 111.8 × 58.4 cm (44 × 23 in.)

Purchased with funding from the Edith Kennethea Dunn Memorial Acquisition Fund for Canadian Women Artists

2022.22.A-.C

**Louie Palu (born 1968)**

24 pigment prints from the *Distant Early Warning* series 2015-2018, printed 2019

Gift of the artist in memory of Fiorina and Giuseppe Palu

*Canadian Rangers from Resolute Bay and Arctic Bay train soldiers in Arctic survival at temperatures as low as -60°C at the Crystal City training site in Resolute Bay, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.1

*A Canadian flight engineer on an Arctic Survival course at Resolute Bay seen lying in a trench during a lesson on cutting snow blocks.*

50.8 × 61 cm (20 × 24 in.)

2023.1.2

*A Canadian Ranger from Gjoa Haven, illuminated by a snowmobile and his headlamp during a snowstorm, helps pull a net using under-ice fishing techniques for Arctic char during a Type 1 Patrol on King William Island, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.3

*Aviation crews from the US Army watch an instructor demonstrate the use of a signal flare at the Northern Warfare Training Center in Black Rapids, Alaska.*

50.8 × 61 cm (20 × 24 in.)

2023.1.4

*Snow blocks shaped into an X stained with red smoke grenades by Canadian soldiers and airmen training to signal rescue aircraft, at the Crystal City training facility in Resolute Bay, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.5

*Canadian Forces ground markers used for airdropping supplies on the tundra in Rankin Inlet, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.6

*A Canadian soldier operates a radio on the tundra near the shore of Blue Fox Harbour as soldiers prepare to be picked up by the HMCS Saskatoon following reconnaissance exercises on the west side of the Northwest Passage near Sachs Harbour, Banks Island, Northwest Territories.*

50.8 × 61 cm (20 × 24 in.)

2023.1.7

*A receiver at the Fox-Main Long Range Radar site, also known as Site 30—part of the North Warning System that superseded the Distant Early Warning Line begun in 1954 to detect possible Russian missile attacks. This facility is located in the community of Hall Beach, Nunavut, and is jointly operated by the US and Canada.*

50.8 × 61 cm (20 × 24 in.)

2023.1.8

*Just south of the Arctic Circle, approximately 400 soldiers from US Army Alaska parachute from aircraft onto the Donnelly Training Area near Fort Greely, which is a US Army launch site for ballistic missiles. The exercise is code-named Arctic Anvil and is designed to train for cold weather warfare. These soldiers are playing the role of an imagined invading army.*

50.8 × 61 cm (20 × 24 in.)

2023.1.9

*The headlight from a snowmobile driven by a Canadian Ranger illuminates a treeless landscape in a snowstorm during a Type 1 Patrol and caribou hunt several hours outside Gjoa Haven, King William Island, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.10

*Jerry cans with fuel, a caribou head, and drying Arctic char at a base camp for a Canadian Rangers Type 1 Patrol north of the Inuit hamlet of Nauyasat, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.11

*The remains of a polar bear legally hunted by Canadian Rangers on a military exercise on the north end of Cornwallis Island, more than 12 hours by snowmobile from Resolute Bay, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.12

*Caribou meat butchered on a rock by a Canadian Ranger near Rankin Inlet, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.13

*On reconnaissance outside Resolute Bay on Cornwallis Island, Nunavut, Canadian Arctic Operations Advisors walk on the wreckage of an airplane in temperatures below -50°C.*

50.8 × 61 cm (20 × 24 in.)

2023.1.14

*Arctic Operations Advisors walk on the frozen shore of a lake at the north end of Cornwallis Island, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.15

*Canadian soldiers make snow blocks for survival shelters near Hall Beach, Nunavut, at temperatures averaging -60°C.*

76.2 × 101.6 cm (30 × 40 in.)

2023.1.16

*A US Navy diver assists a team from the Arctic Submarine Laboratory recover a torpedo fired from the nuclear-powered fast-attack submarine USS Hartford during a US Navy and Arctic Submarine Laboratory exercise. The diver was based at Ice Camp SKATE, located on an ice floe in the Beaufort Sea approximately 200 kilometres northwest of Deadhorse, Alaska.*

76.2 × 101.6 cm (30 × 40 in.)

2023.1.17

*Canadian soldiers on the Arctic Operations Advisors course build igloos as an improvised survival shelter at the Crystal City training facility near Resolute Bay, Nunavut, in temperatures as low as -50°C.*

76.2 × 101.6 cm (30 × 40 in.)

2023.1.18

*The USS Connecticut, a US Navy nuclear-powered fast-attack submarine, surfaces through the ice in the Beaufort Sea during operations and weapons testing north of Prudhoe Bay, Alaska.*

76.2 × 101.6 cm (30 × 40 in.)

2023.1.19

*Canadian Forces personnel unload komatiks—Inuit-designed sleds constructed by hand using wood and rope—from a military-cargo aircraft in Hall Beach, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.20

*A Canadian soldier stands beside a snow-and-ice-melting device known as an immersion heater, used to generate water supply for washing. In a region where winter temperatures average below -50°C, creating water is an essential part of operating and surviving in the High Arctic. This base camp was set up beside a hangar at the airport in the community of Hall Beach, Nunavut.*

50.8 × 61 cm (20 × 24 in.)

2023.1.21

*Canadian, UK, and French military personnel—primarily pilots and air crew from Canada—learn how to build snow caves at the Canadian Forces Crystal City training facility near Resolute Bay, Nunavut. Snow caves are one of several types of shelter that soldiers must learn to build in order to survive in the Arctic in the event of an emergency. The soldiers in this course spent an entire week living and sleeping outdoors in temperatures below -50°C.*

50.8 × 61 cm (20 × 24 in.)

2023.1.22

*A Canadian soldier on the Arctic Operations Advisors course in Yellowknife, Northwest Territories, emerges from the water into -36°C air temperature during through-the-ice training.*

50.8 × 61 cm (20 × 24 in.)

2023.1.23

*A Canadian soldier on the Arctic Operations Advisors course in Yellowknife, Northwest Territories, is submerged in water during through-the-ice training.*

50.8 × 61 cm (20 × 24 in.)

2023.1.24

**Pierre Aupilardjuk (born 1965)**

*Giving Without Receiving* 2016

smoke-fired porcelain

23 × 45 × 22 cm (9 1/16 × 17 11/16 × 8 11/16 in.)

Gift of Marnie Schreiber

2023.2

The sculpture's title alludes to the chronic inequity that has persisted between settlers and Indigenous peoples, who have served as guides and collaborators with European visitors since the earliest days of arrival, despite persistent insults to their generosity of spirit.

This work comes to the McMichael with the following story from the artist:

*My mother and father had made an Igloo on the ice in front of the Catholic church in Naujaat. A priest had come from Kugaaruk (Pelly Bay) to Naujaat. It was the time of year when there is no sun. The Catholic priest asked for their qudlik. He wanted to give it to a teacher who wanted one. My mother and father thought they would get paid, or be given something to eat, so my mother cleaned it very nicely and gave it to my father to give to the priest. They received nothing in return. That winter, they had no light, heat, or cooked food. My parents really suffered and they both said they did not know how they survived that year.*

**Ben Reeves (born 1969)**

*Foragers* 2022

oil and acrylic on canvas

173.4 × 132.1 cm (68 1/4 × 52 in.)

Purchased through the generous support of Karen and Christopher McCleave

2023.3

**Tim Zuck (1947–2022)**

*Figure and Hand* 1987

charcoal on paper

30.4 × 33.3 cm (11 15/16 × 13 1/8 in.)

Gift of Lynn Corley Smart

2023.4.3

**Bill Reid (1920–1998)**

*Wasco earrings* 1951

22K gold

each: 3.1 × 1 cm (1 1/4 × 3/8 in.)

Gift in loving memory of Constance and Marcel Munro

2023.5.A-.B

**John Hartman (born 1950)**

*The Apotheosis of Gilbert Desrochers* 1993

oil on linen

213 × 152.1 cm (83 7/8 × 59 7/8 in.)

Gift of Linda and Robert Krembil

2023.6

**Leopold Plotek (born 1948)**

*Tramezzo* 2011

oil on linen

194.7 × 195.6 cm (76 5/8 × 77 in.)

Gift of Jane Corkin, 2023

2023.7.1

**Gina Rorai (born 1966)**

*Retreating Light, or, Four-Cornered Shade* 2020

oil on canvas

overall: 152.5 × 244.5 cm (60 1/16 × 96 1/4 in.)

Gift of Jane Corkin, 2023

2023.7.2

**Edward Scrope Shrapnel (1845–1920)**

*Hunter and Game*

watercolour and gouache over graphite on paper, laid down on paperboard

16 × 24.2 cm (6 5/16 × 9 1/2 in.)

Gift of Sharon MacIsaac McKenna

2023.9.1

*Return From the Day's Hunt*

watercolour and gouache over graphite on paper, laid down on paperboard

16.2 × 24.7 cm (6 3/8 × 9 3/4 in.)

Gift of Sharon MacIsaac McKenna

2023.9.2

**Inuit artists from Kugaaruk, Naujaat, Ikpiarjuk, and Kanngiqtuqaapik**

43 miniature sculptures

The Norman E. Hallendy Archives, Gift of Norman E. Hallendy and Diana Cousens, 2023

**from Kugaaruk**

*Bird* 1968

ivory, antler

3.8 × 2.5 × 2.5 cm (1 1/2 × 1 × 1 in.)

ARC-NH2023.1.1

*Bird* 1969

ivory, whale bone

2.5 × 1.3 × 3.8 cm (1 × 1/2 × 1 1/2 in.)

ARC-NH2023.1.2

*Hunter Waiting at a Seal Hole* 1970

ivory, antler, whale bone, sinew

6.3 × 6.3 × 6.3 cm (2 1/2 × 2 1/2 × 2 1/2 in.)

ARC-NH2023.1.3

*Polar Bear* 1968

antler

1.9 × 1.9 × 5.1 cm ( $\frac{3}{4} \times \frac{3}{4} \times 2$  in.)

ARC-NH2023.1.4

*Polar Bear* 1968

ivory

3.2 × 1.9 × 6.3 cm ( $1 \frac{1}{4} \times \frac{3}{4} \times 2 \frac{1}{2}$  in.)

ARC-NH2023.1.5

*Mother with a Child in Her Amaut, Walking* 1970

ivory, lichen-spotted bone

3.2 × 1.9 × 9.5 cm ( $1 \frac{1}{4} \times \frac{3}{4} \times 3 \frac{3}{4}$  in.)

ARC-NH2023.1.6

*Flying Bird* 1969

ivory, whale bone

1.9 × 4.4 × 1.9 cm ( $\frac{3}{4} \times 1 \frac{3}{4} \times \frac{3}{4}$  in.)

ARC-NH2023.1.7

*Rabbit* 1971

ivory, whale bone

3.8 × 2.5 × 3.8 cm ( $1 \frac{1}{2} \times 1 \times 1 \frac{1}{2}$  in.)

ARC-NH2023.1.8

*Bird* 1969

ivory, walrus molar

2.5 × 1.3 × 4.4 cm ( $1 \times \frac{1}{2} \times 1 \frac{3}{4}$  in.)

ARC-NH2023.1.9

*Bear's Head* 1970

ivory, caribou antler

2.5 × 1.9 × 2.5 cm ( $1 \times \frac{3}{4} \times 1$  in.)

ARC-NH2023.1.10

*Lemming* 1970

ivory

2.5 × 1.9 × 3.8 cm ( $1 \times \frac{3}{4} \times 1 \frac{1}{2}$  in.)

ARC-NH2023.1.11

*Igloo Camp Scene (igloo, drying rack, snow shovel, and harpoons)* 1967

caribou antler, ivory, bone, and sinew

3.8 × 4.4 × 10.8 cm ( $1 \frac{1}{2} \times 1 \frac{3}{4} \times 4 \frac{1}{4}$  in.)

ARC-NH2023.1.12

*Five Birds* 1971

ivory, whale bone

3.2 × 5.1 × 9.5 cm (1 1/4 × 2 × 3 3/4 in.)

ARC-NH2023.1.13

*Standing Bird* 1971

ivory, whale bone

4.4 × 5.1 × 3.2 cm (1 3/4 × 2 × 1 1/4 in.)

ARC-NH2023.1.14

*Head of a Polar Bear* 1970

ivory, stone, and whale bone

5.7 × 5.1 × 5.1 cm (2 1/4 × 2 × 2 in.)

ARC-NH2023.1.15

*Four Birds* 1971

ivory, antler

3.2 × 9.5 × 3.8 cm (1 1/4 × 3 3/4 × 1 1/2 in.)

ARC-NH2023.1.16

*Swimming Bird* before 1968

ivory, whale bone

1.9 × 3.2 × 7 cm (3/4 × 1 1/4 × 2 3/4 in.)

ARC-NH2023.1.17

*Flying Bird*

ivory, bone

2.5 × 2.5 × 5.7 cm (1 × 1 × 2 1/4 in.)

ARC-NH2023.1.18

*Swan with Head Lowered* 1971

ivory, whale bone

3.2 × 5.7 × 7.6 cm (1 1/4 × 2 1/4 × 3 in.)

ARC-NH2023.1.19

*Mother Seal and Four Pups* 1969

ivory, whale bone

2.5 × 7.6 × 10.8 cm (1 × 3 × 4 1/4 in.)

ARC-NH2023.1.20

*Four Swimming Birds* 1969

ivory, whale bone

3.2 × 4.4 × 15.2 cm (1 1/4 × 1 3/4 × 6 in.)

ARC-NH2023.1.21



*Nine Swimming and Flying Birds* 1970

ivory, whalebone

8.9 × 7.6 × 19.1 cm (3 1/2 × 3 × 7 1/2 in.)

ARC-NH2023.1.22

*Hunter at a Seal Hole, Accompanied by a Dog* 1970

ivory, whale bone, sinew

12.1 × 8.3 × 12.1 cm (4 3/4 × 3 1/4 × 4 3/4 in.)

ARC-NH2023.1.23

*Hunter with Sled Dog* 1970

ivory, whale bone, antler

8.3 × 3.2 × 8.3 cm (3 1/4 × 1 1/4 × 3 1/4 in.)

ARC-NH2023.1.24

*Hunter Crawling Towards a Seal* 1970

ivory, antler, whale bone

3.2 × 6.3 × 9.5 cm (1 1/4 × 2 1/2 × 3 3/4 in.)

ARC-NH2023.1.25

*Hunter Poised at a Seal Hole* 1970

ivory, antler

11.4 × 5.1 × 8.9 cm (4 1/2 × 2 × 3 1/2 in.)

ARC-NH2023.1.26

**attributed to Fabien Oogaaq (1923–1992)**

*Flying Bird* 1970

ivory, bone

4.4 × 5.1 × 7 cm (1 3/4 × 2 × 2 3/4 in.)

ARC-NH2023.1.27

*Three Birds* 1968

ivory, whale bone

8.9 × 6.3 × 14.6 cm (3 1/2 × 2 1/2 × 5 3/4 in.)

ARC-NH2023.1.28

**Leonie Aningnaq Oogaaq (1928–1975)**

*Swimming Bird* 1970

ivory, whale bone

1.9 × 2.5 × 6.3 cm (3/4 × 1 × 2 1/2 in.)

ARC-NH2023.1.29

**probably from Kugaaruk**

*Two Basking Seals* 1968

ivory, whale bone

1.3 × 8.9 × 2.5 cm (1/2 × 3 1/2 × 1 in.)

ARC-NH2023.1.30

*Hunter with a Spear* 1969  
caribou bone, whale bone  
10.2 × 5.1 × 7 cm (4 × 2 × 2 3/4 in.)  
ARC-NH2023.1.31

**from Naujaat**

*Swimming Bird* c. 1970  
ivory  
1.3 × 3.2 × 1.3 cm (1/2 × 1 1/4 × 1/2 in.)  
ARC-NH2023.1.32

*Flying Bird* c. 1970  
ivory, whale bone  
2.5 × 3.8 × 5.1 cm (1 × 1 1/2 × 2 in.)  
ARC-NH2023.1.33

*Flying Bird* c. 1970  
ivory, whale bone  
1.9 × 4.4 × 1.9 cm (3/4 × 1 3/4 × 3/4 in.)  
ARC-NH2023.1.34

**attributed to Mark Tungilik (1913–1986)**

*Five Snow Geese Swimming* 1967  
ivory  
each approximately: 0.3 × 0.4 cm (1/8 × 3/16 in.)  
ARC-NH2023.1.35

*Flying Bird* 1969  
ivory, whale bone  
1.9 × 3.8 × 4.4 cm (3/4 × 1 1/2 × 1 3/4 in.)  
ARC-NH2023.1.36

**attributed to Matthew Kurok (born 1940)**

*Woman in an Amautik* 1963  
ivory, stone  
7.6 × 4.4 × 3.2 cm (3 × 1 3/4 × 1 1/4 in.)  
ARC-NH2023.1.37

**Marguerite Anernerk Katroka (born 1934)**

*Two Flying Birds, Two Narwhals, and a Beluga* 1970  
ivory, stone, wood  
7 × 6.3 × 8.3 cm (2 3/4 × 2 1/2 × 3 1/4 in.)  
ARC-NH2023.1.38

**probably from Naujaat**

*Three Narwhals Swimming* 1972

ivory, stone

5.1 × 8.3 × 8.3 cm (2 × 3 1/4 × 3 1/4 in.)

ARC-NH2023.1.39

*Bird and Narwhal* 1970

ivory, stone

2.5 × 5.7 × 5.1 cm (1 × 2 1/4 × 2 in.)

ARC-NH2023.1.40

**from Ikpiarjuk**

*Scene with Man, Woman, and Five Birds* late 1960s

ivory, whale bone

2.5 × 5.7 × 6.3 cm (1 × 2 1/4 × 2 1/2 in.)

ARC-NH2023.1.41

**possibly from Ikpiarjuk**

*Drum Dancer* 1973

bone, ivory

7 × 3.8 × 6.3 cm (2 3/4 × 1 1/2 × 2 1/2 in.)

ARC-NH2023.1.42

**from Kanngigtugaapik**

*Narwhal* 1969

bone, ivory

2.5 × 3.2 × 8.9 cm (1 × 1 1/4 × 3 1/2 in.)

ARC-NH2023.1.43

## APPENDIX B: AUDITED FINANCIAL STATEMENTS

Financial Statements of

# **McMICHAEL CANADIAN ART COLLECTION**

And Independent Auditors' Report thereon

Year ended March 31, 2023

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## INDEPENDENT AUDITOR'S REPORT

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

### *Opinion*

We have audited the financial statements of McMichael Canadian Art Collection (the "Collection"), which comprise the statement of financial position as at March 31, 2023, and the statements of operations and, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Collection as at March 31, 2023, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

### *Basis for Opinion*

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

### *Other Matter*

The financial statements for the year ended March 31, 2022 were audited by another auditor who expressed an unmodified opinion on those financial statements on June 23, 2022.

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

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

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

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

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

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial information.

*(continues)*

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

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

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

*Hogg, Shain & Scheck PC*

Toronto, Ontario  
June 22, 2023

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

# McMICHAEL CANADIAN ART COLLECTION

## Statement of Financial Position

As at March 31, 2023, with comparative information for 2022

	2023	2022
<b>Assets</b>		
Current:		
Cash and cash equivalents	\$ 944,418	\$ 1,205,023
Restricted cash (Note 2)	1,002,497	849,913
Accounts receivable and accrued interest	528,055	417,487
Grants receivable	-	379,594
Inventory (Note 9)	479,024	455,193
Prepaid expenses and deposits	256,963	71,652
Due from McMichael Canadian Art Foundation	29,066	511,659
	<b>3,240,023</b>	<b>3,890,521</b>
<b>Capital assets (Note 3)</b>	<b>1,806,490</b>	<b>2,835,748</b>
	<b>\$ 5,046,513</b>	<b>\$ 6,726,269</b>
<b>Liabilities</b>		
Current:		
Accounts payable and accrued liabilities	\$ 572,665	\$ 1,228,306
Employee future benefits (Note 5)	59,000	54,000
Unearned revenues	1,005,300	438,063
	<b>1,636,965</b>	<b>1,720,369</b>
Deferred contributions (Note 4):		
Expenses of future years	232,555	211,119
Capital assets (Note 7)	2,576,422	3,650,112
	<b>2,808,977</b>	<b>3,861,231</b>
<b>Net assets:</b>		
Unrestricted	600,571	1,144,669
	<b>\$ 5,046,513</b>	<b>\$ 6,726,269</b>

APPROVED ON BEHALF OF THE BOARD

 Trustee

 Trustee

See the accompanying notes to these financial statements

# McMICHAEL CANADIAN ART COLLECTION

## Statement of Operations and Changes in Net Assets

Year ended March 31, 2023, with comparative information for 2022

	2023	2022
<b>Revenues:</b>		
Province of Ontario:		
Operating grant	\$ 3,328,800	\$ 3,328,800
Designated programs (Notes 4(a) and 8(a))	350,565	2,345,180
	<b>3,679,365</b>	<b>5,673,980</b>
Government of Canada:		
Designated programs (Note 4(a))	635,566	381,442
Amortization of deferred contributions related to capital assets (Note 4(b))	2,663,465	2,533,192
Internally generated:		
Transfer from McMichael Canadian Art Foundation (Note 7)	3,544,947	1,108,300
Collections and exhibitions	891,988	517,590
Special events	676,971	60,620
Retail operations (Note 9)	664,962	701,274
Admissions	521,604	483,657
Programs and education	486,359	266,375
Food services, facility rentals and catering	466,024	202,081
Memberships	189,128	180,300
Interest	47,411	5,335
Volunteer donations	30,000	10,000
Miscellaneous	988	3,350
	<b>7,520,382</b>	<b>3,538,882</b>
	<b>14,498,778</b>	<b>12,127,496</b>
<b>Expenses:</b>		
Salaries, wages and benefits (Notes 5, 6 and 9)	5,140,140	4,415,418
Amortization of capital assets (Note 3)	2,663,465	2,533,192
Acquisition of works of art	2,174,448	108,969
Curatorial and exhibitions	1,681,929	1,440,911
Facility operation and security	871,091	884,576
Marketing and promotion	559,029	524,338
Membership and fundraising	506,345	241,236
Administration (Note 9)	401,040	383,034
Cost of sales (Note 9)	326,986	381,488
Collection management	317,869	317,496
Designated programs	169,686	5,122
Programs and education	116,602	74,226
Services, supplies and selling costs (Note 9)	114,246	107,328
	<b>15,042,876</b>	<b>11,417,334</b>
Excess (deficiency) of revenues over expenses	\$ (544,098)	\$ 710,162
Net assets, Unrestricted, beginning of year	\$ 1,144,669	\$ 434,507
Net assets, Unrestricted, end of year	\$ 600,571	\$ 1,144,669

See the accompanying notes to these financial statements



# McMICHAEL CANADIAN ART COLLECTION

## Statement of Cash Flows

Year ended March 31, 2023, with comparative information for 2022

	2023	2022
<b>Cash provided by (used in):</b>		
<b>Operating activities:</b>		
Excess (deficiency) of revenues over expenses	\$ (544,098)	\$ 710,162
Items not involving cash:		
Amortization of capital assets	2,663,465	2,533,192
Amortization of deferred contributions related to capital assets	(2,663,465)	(2,533,192)
Change in non-cash operating working capital	459,073	(198,897)
Increase (decrease) in deferred contributions related to expenses of future years	21,436	(88,941)
	<b>(63,589)</b>	<b>422,324</b>
<b>Financing and investing activities:</b>		
Increase in deferred contributions related to capital assets	1,589,775	675,680
Capital assets acquired	(1,634,207)	(754,190)
Decrease (increase) in restricted cash	(152,584)	70,148
	<b>(197,016)</b>	<b>(8,362)</b>
<b>Increase (decrease) in cash and cash equivalents</b>	<b>(260,605)</b>	<b>413,962</b>
<b>Cash and cash equivalents, beginning of year</b>	<b>1,205,023</b>	<b>791,061</b>
<b>Cash and cash equivalents, end of year</b>	<b>\$ 944,418</b>	<b>\$ 1,205,023</b>

*See the accompanying notes to these financial statements*

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2023

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

## 1. SIGNIFICANT ACCOUNTING POLICIES

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

### (a) Revenue recognition

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

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

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

Externally restricted contributions are recognized as revenues in the year in which the related expenses are recognized.

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

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

Special event revenues are recognized when the event occurs.

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

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2023

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

### (b) Unearned revenues

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

### (c) Contributed services and goods

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

### (d) Cash and cash equivalents

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

### (e) Inventory

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

### (f) Capital assets

Purchased capital assets are recorded at cost less accumulated amortization. Contributed capital assets are recorded at fair value at the date of contribution.

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

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

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# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2023

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

### (g) Impairment of long-lived assets

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

### (h) Collection

The Collection'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 contributed 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 Collection and are not recorded in these financial statements. Works of art acquired are expensed in the year of purchase.

### (i) Employee future benefits

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

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

### (j) Financial instruments

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

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

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2023

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

### (k) Use of estimates

The preparation of financial statements in accordance with Canadian Public Sector Accounting Standards requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Significant estimates requiring management judgment consist principally of collectability of accounts receivable, useful life of capital assets, inventory obsolescence, and employee future benefits. Actual results could differ from those estimates.

## 2. RESTRICTED CASH

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

	2023	2022
Expenses of future years (note 4(a))	\$ 232,555	\$ 211,119
Unspent capital contributions (note 4(b))	769,932	638,794
	<b>\$1,002,497</b>	<b>\$ 849,913</b>

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2023

## 3. CAPITAL ASSETS

			2023	2022
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 35,000	\$ —	\$ 35,000	\$ 35,000
Building	28,070,689	28,070,689	-	1,030,247
Equipment	2,808,366	2,719,289	89,077	132,450
Landscaping infrastructure	4,564,331	3,763,810	800,521	1,036,000
Information technology and building systems	1,872,283	1,131,865	740,418	421,616
Furniture	272,708	131,234	141,474	180,435
	\$ 37,623,377	\$35,816,887	\$ 1,806,490	\$ 2,835,748

The change in capital assets is calculated as follows:

	2023	2022
Capital assets acquired	\$ 1,634,207	\$ 754,190
Amortization of capital assets	(2,663,465)	(2,533,192)
	\$ (1,029,258)	\$ (1,779,002)

## 4. DEFERRED CONTRIBUTIONS

### (a) Expenses of future years

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

	2023	2022
Balance, beginning of year	\$ 211,119	\$ 300,060
Contributions received or receivable	1,007,567	2,688,160
Amount used for capital assets	-	(50,479)
Amounts recognized as revenues:		
Province of Ontario	(350,565)	(2,345,180)
Government of Canada	(635,566)	(381,442)
Balance, end of year	\$ 232,555	\$ 211,119

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2023

## 4. DEFERRED CONTRIBUTIONS (*continued*)

### (b) Capital assets

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

	2023	2022
Balance, beginning of year	\$ 3,650,112	\$ 5,507,624
Amount from deferred contributions	-	50,479
Contributions received or receivable	1,589,775	625,201
Amounts amortized to revenues	(2,663,465)	(2,533,192)
Balance, end of year	\$ 2,576,422	\$ 3,650,112

The balance of contributions received and not yet used to purchase capital assets at the end of the year is \$769,932 (2022 - \$638,794).

## 5. EMPLOYEE FUTURE BENEFITS

The employee future benefits liability reported on the statement of financial position, of \$59,000 (2022 - \$54,000) is made up of sick leave benefits. The accumulated sick leave benefits accrued represent management's best estimate of the liability based on historical use of banked sick days.

## 6. PENSION PLAN

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

During the year, the Collection contributed \$325,898 (2022 - \$284,520) to the OMERS Pension Plan representing 9% (2022 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$66,600) (2022 - (\$64,900)) and 14.6% (2022 - 14.6%) of earnings in excess of the CPP earning limit. This amount is expensed in the statement of operations.

In addition to the above contributions, the Collection accrued \$17,978 (2022 - \$5,351) in matching pension contributions for employees exercising an option to buy back a portion of their past pension service time for time spent on leave.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2023

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## 7. RELATED ENTITY

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

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

During 2023, the Foundation recorded \$1,549,128 (2022 - \$1,050,072) as unrestricted contributed revenues, and transferred \$3,544,947 (2022 - \$1,108,300) to the Collection for operating purposes, as well as \$651,146 (2022 - nil) in support of capital projects.

Net unrestricted assets of the Foundation amounting to \$1,993,095 (2022 - \$1,602,046) are for the benefit of the Collection. The Foundation also holds \$8,516,085 (2022 - \$9,004,923) of designated funds for the Collection.

## 8. FINANCIAL RISKS

### (a) Liquidity risk

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

Due to the impact of COVID-19 on the operations of the Collection, the Ontario Ministry of Tourism, Culture and Sport provided \$328,877 (2022 - \$2,279,086) to support liquidity. The funding has been reported as revenues in the statement of operations.

### (b) Credit risk

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

The Collection is not exposed to significant market, interest, currency and other price risks. There has been no material change to risk exposure from 2022.



# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2023

## 9. RETAIL OPERATIONS - GALLERY SHOP

	2023	2022
Sales	\$ 664,962	\$ 701,274
Cost of sales:		
Inventory, beginning of year	455,193	445,519
Purchases	350,817	391,162
	806,010	836,681
Gross inventory, end of year	496,571	477,345
Less write-down of inventory	17,547	22,152
Inventory, end of year	479,024	455,193
	326,986	381,488
Gross profit	337,976	319,786
Expenses:		
Salaries, wages and benefits	198,312	185,202
Selling	44,876	44,940
	243,188	230,142
Net earnings	\$ 94,788	\$ 89,644

## 10. COMPARATIVE FIGURES

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

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