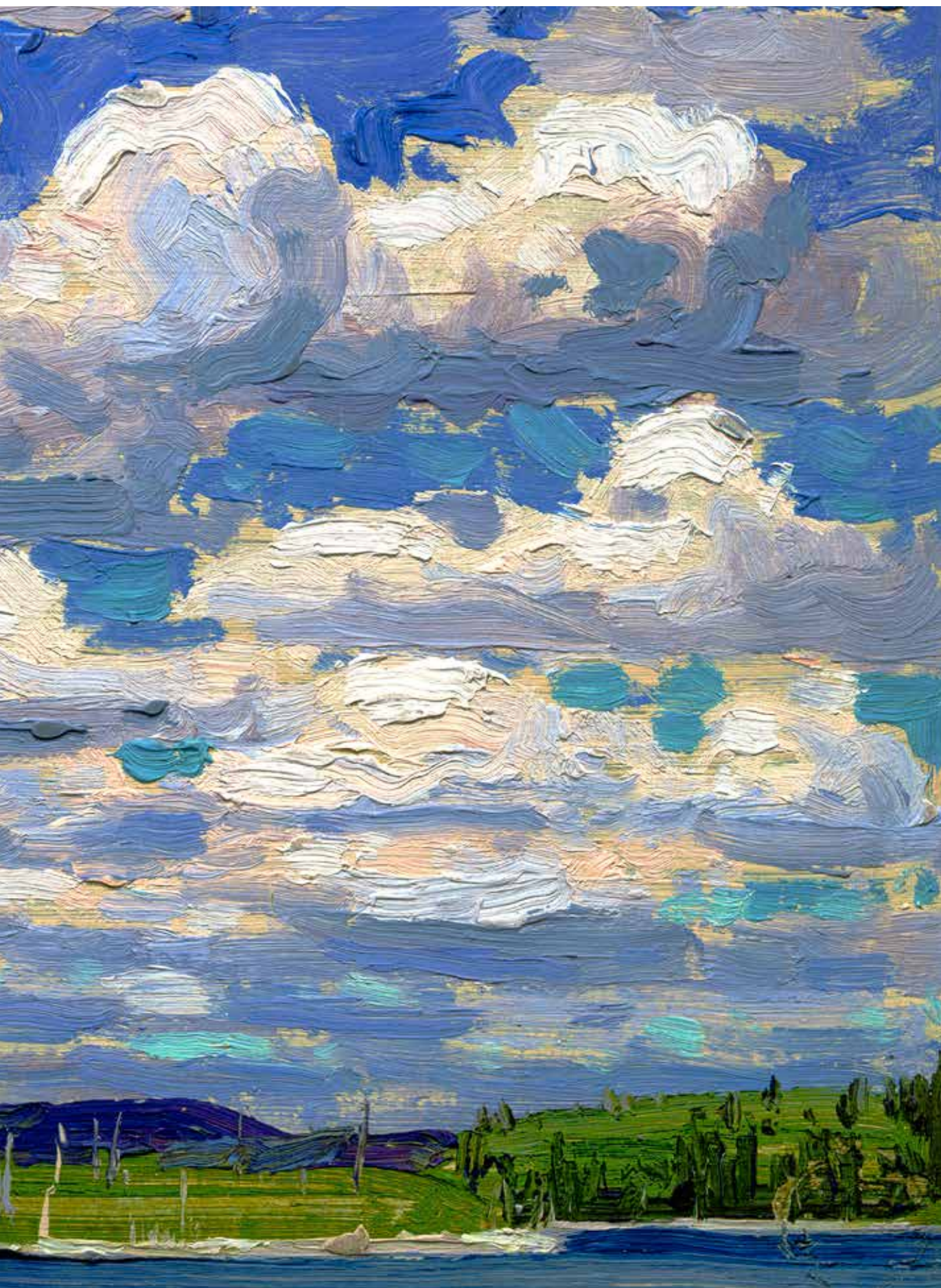


McMichael Annual Report

2017-18

Celebrating
The Art
of Canada*



McMichael



McMichael Vision

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

“...extraordinary place to visit...”

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

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

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

“...connections between art and nature.”

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

Contents

McMichael Philosophy	1	Special Exhibitions	26
McMichael Canadian Art Collection: A Year in Review	3	Loans	30
Highlights from 12 Months of Extraordinary Art and Experiences	6	Acquisitions Permanent Collection	32
Indigenization Initiatives	8	A Tribute to Our Donors	40
McMichael Publications	10	Board of Trustees	46
Programs and Special Events	12	McMichael Canadian Art Foundation	46
Creative Learning	14	McMichael Honorary Council	46
McMichael Digital and Social Media	16	McMichael Volunteer Committee	46
On Display from the McMichael Collection	20	Staff	46
		Financial Summaries and Statements	47

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



McMichael Mission

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

McMichael Values

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

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

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

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



Andrew W. Dunn

I could not be more proud of what we have achieved this year at the McMichael.

As the only museum anywhere devoted exclusively to *The Art of Canada**, we have an enviable mission: to celebrate the breadth and depth of what Canadian art has to offer, from coast-to-coast-to-coast. And that mission is catching on.

Last year, McMichael attendance grew by 23 per cent, as we reached out to ever-widening audiences at home and abroad. This summer, our groundbreaking exhibition *The Group of Seven Guitar Project* landed at Canada House in London, taking up residency in the refurbished gallery just steps from Trafalgar Square. Meanwhile, *David Milne: Modern Painting*, curated by Ian DeJardin and Sarah Milroy and shown previously at London's Dulwich Picture Gallery, opened in June at the Vancouver Art Gallery, where it delighted both critics and the public. We will welcome the exhibition with open arms when it comes home to roost at the McMichael in October.

As I write this, we have just enjoyed our seventh *Moonlight Gala*. It is a night to see the McMichael at its best, and it was a beautiful evening, brilliantly chaired by McMichael Canadian Art Foundation Board member Michele McCarthy.

The newly repositioned and rehabilitated Tom Thomson Shack was open, as was the path and our new Signe McMichael bridge to the cemetery, the resting place of Lawren and Bess Harris; Arthur and Esther Lismer; Frank and Florence Johnston; A.J. and Margaret Casson; Frederick Varley; A.Y. Jackson; and our founders, Signe and Robert McMichael. The new path and bridge make the cemetery much more accessible for those wanting to pay homage to these cultural giants. We are grateful to Penny and Jack Fenwick for their generous financial support for the bridge, in memory of Signe.



Ian A.C. DeJardin

The 2017–18 year was very successful for the McMichael.

We welcomed 118,000 visitors from Canada and around the world; we celebrated Canada's and Ontario's sesquicentennials, marked the centenary of Tom Thomson's death, and saw the opening of the renovated, accessible Meeting House; and we welcomed 31,000 students, witnessed the swearing in of 82 new Canadians, and held the first Indigenous Land Acknowledgement Ceremony in Vaughan, ON.

The opening of the deservedly popular exhibition *The Group of Seven Guitar Project* launched the year. This special project featured masterwork guitars made by seven world-renowned Canadian guitar makers in homage to each one of the Group of Seven painters, and, as a bonus, they got together to collaborate on an eighth, in honour of Tom Thomson. The McMichael also commissioned a feature-length documentary, which was released in Cineplex theatres nationwide—a McMichael first—and held a series of sold-out *Acoustic Conversations*, where we got to hear the luthiers talking about their work and hear their guitars played by brilliant musicians.

On July 1, 2017, we celebrated Ontario150 with the swearing in of 40 new Canadians and opened the exhibition *Passion Over Reason: Tom Thomson & Joyce Wieland*, a brilliantly novel and insightful exhibition curated by former Director, Curatorial and Collections, Dr. Sarah Stanners. As a complement to this exhibition, the gallery commissioned a series of artworks by Zachari Logan as *Artist-in-Residence*. Working in the Tom Thomson Shack, Logan, a Thomson enthusiast, truly activated this “sacred space” of Canadian art. July 8 marked the centenary of Thomson's tragically early death, but this more sombre anniversary became a celebration of the life and achievement of Canada's most iconic landscapist, with a two-day festival, where visitors



“What a home the McMichael... provides for *The Art of Canada**!”
—Ian A.C. DeJardin



Ian A.C. DeJardin continued:

received free gallery admission and enjoyed special musical and theatrical performances, outdoor painting workshops, and tours.

On September 2, the gallery proudly presented *Annie Pootoogook: Cutting Ice*—the first major exhibition on the life and work of this renowned Inuk artist since her untimely death in 2016. Pootoogook is widely known for the skill and bravery with which she captured contemporary scenes of everyday life in Cape Dorset, Nunavut, not shying away from some that were undeniably disturbing, but all the more moving for that. *Annie Pootoogook: Cutting Ice* provided a comprehensive, thought-provoking overview of the influential legacy of this artist.

My first curated show as Executive Director of the McMichael, *The Art of Canada: Director’s Cut*, opened on December 9, 2017. This was a great joy for me, and I hope it is a rewarding experience for our visitors, too. It gave me the precious opportunity to delve into the McMichael’s vaults and choose the works with which I felt a strong connection. These included many Canadian classics and favourites, of course, but I have been particularly gratified to hear how many works were unfamiliar, even to people who know the collection well. Some had never been on display before. Emerging from *Director’s Cut*, and in deliberate contrast to it, our visitors encountered a very different slice of vivid Canadian culture—a critically acclaimed exhibition as part of the Scotiabank CONTACT Photography Festival. *...Everything Remains Raw: Photographing Toronto’s Hip Hop Culture from Analogue to Digital* examines Toronto’s hip hop scene through photographs, exploring the history and popularity behind hip hop, showcasing Toronto as an epicentre of this world-wide phenomenon.

The breadth and depth of the McMichael’s permanent collection continues to grow, with nearly 50 artworks acquired in 2017-18, from three small gems by Wanda Koop to distinctive pieces by Stephen Andrews, as well as two magnificent works by Paterson Ewen. All acquisitions are listed in the report.

What a home the McMichael—this extraordinary, magnificent, gigantic log cabin—in its beautiful unspoilt setting above the historic Humber Valley, provides for *The Art of Canada**!

Sincerely,

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

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

Andrew W. Dunn continued:

Ian DeJardin, with his legendary charisma and curatorial creativity, has now completed his first year as Executive Director, and he is making waves. His exhibition, *The Art of Canada: Director’s Cut*, which opened in December, shows the range of our collection through an offbeat and surprising selection of 150 pieces from our holdings. Ian has just completed a rehang of more than a quarter of those pieces, as some works need to “rest” back in their dark vault. If you have not yet had a chance to do so, please come and see the refreshed installation, as well as the striking exhibition, *J.E.H. MacDonald: Up Close*, which opened just in time for the *Moonlight Gala*.

One of the highlights for me last year was Alex Janvier’s speech at the opening of our exhibition of his distinctive, calligraphic abstract landscapes. He spoke at length (with no notes, I might add) and with great emotion about the importance of the McMichael to him and to the Indian Group of Seven. Ours was the first major gallery to hold a show for this group of Indigenous trailblazers and to buy works from that show for our collection back in the 1970s. When I see how the sensitivity to Indigenous issues has blossomed across Canada in recent years, it makes me proud to see the early and decisive stand our museum took decades ago.

On behalf of the Board of Trustees, and with the outstanding support of our McMichael Canadian Art Foundation, expertly chaired by Doug McDonald, thank you to all of our staff, our volunteers, our members, our donors, and our sponsors.

In the fall, we accepted the archives of Norman E. Hallendy, the world-renowned ethnographer who spent decades filming, photographing, and recording the stories, the voices, and the people of the last generation of Inuit to live in the old ways, before the institution of present-day communities such as Cape Dorset and Iqaluit. His extraordinary photographs, notes, film footage, and recordings will be the subject of future exhibitions, developed in collaboration with the Smithsonian Institution in Washington, DC.

Working with the Scotiabank CONTACT Photography Festival, the McMichael also proudly presented *...Everything Remains Raw: Photographing Toronto’s Hip Hop Culture from Analogue to Digital*, to great reviews.

The photographic portraits were stunning and evoked Canada’s leadership in this musical genre, highlighting homegrown artists of the past several decades who are now world-renowned.

In the spring, we said *au revoir* to our Director, Curatorial and Collections, Dr. Sarah Stanners. We thank her for her three years of visionary work, as she takes time to complete her Jack Bush *catalogue raisonné*. The highlights of her tenure are extraordinary, from *Higher States: Lawren Harris and His American Contemporaries* to *Passion Over Reason: Tom Thomson & Joyce Wieland*, not to mention her creative coupling of Jack Bush with British Columbia contemporary artist Colleen Heslin. As a key driver of the McMichael’s rejuvenation, Sarah was innovative, surprising, and meaningfully engaged with the legacies of the past, and we wish her our very best.

We were lucky to see a very strong field of candidates for her position and could not be happier that Sarah Milroy has signed on as our new Chief Curator. As art critic for *The Globe and Mail* and as Editor of *Canadian Art* magazine, Sarah has long been a friend of the McMichael. Sarah and Ian have established a wonderful creative rapport over the past seven years, working together on landmark exhibitions of Emily Carr, Vanessa Bell, and David Milne. This summer and fall, they will be at work on their fourth curatorial collaboration, this one devoted to the paintings and drawings of Winnipeg’s Lemoine Fitzgerald, the last-joining member of the Group of Seven. The show is scheduled to open next fall, and it, too, promises lots of surprises.

We are an agency of the Province of Ontario, and we could not fulfill our mandate without the generous financial support of all of our friends, including the support of the Government of Canada and the City of Vaughan, ON. On behalf of the Board of Trustees, and with the outstanding support of our McMichael Canadian Art Foundation, expertly chaired by Doug McDonald, thank you to all of our staff, our volunteers, our members, our donors, and our sponsors.

Please come home to the McMichael soon.

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

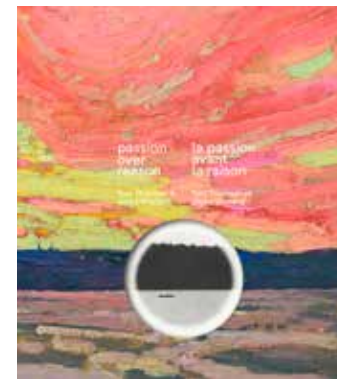
**The Art of Canada* is an official mark of the McMichael Canadian Art Collection.



7,158
members



31,068
students visited the
McMichael



3 exhibition
catalogues
published

11,700
volunteer
hours



First Land
Acknowledgement
Ceremony in
Vaughan



118,400
visitors

82
New Canadians
sworn in at
citizenship
ceremonies



more than
332,000
website visits

\$655,000
raised at 2017
Moonlight Gala



\$910,336
in Gallery Shop sales
(up 30% from last year)





National Aboriginal Day June 21, 2017

The McMichael hosted a National Aboriginal Day Celebration in partnership with the Toronto and Region Conservation Authority (TRCA) and the City of Vaughan. This fun-filled event was in recognition and support of the rich traditions, diverse cultures, and important achievements of the original inhabitants of this land. Visitors participated in a variety of free activities and performances that included heritage trail walks led by the TRCA, family story walks from Vaughan Public Libraries, storytelling and workshops in the McMichael's gallery spaces, and live performances by two-time world hoop dance champion Lisa Odjig (Odawa Ojibwe) and the Manitou Mkwā Singers.

Land Acknowledgement Ceremony June 21, 2017

As part of the gallery's National Aboriginal Day Celebration, the McMichael held Vaughan's first-ever Land Acknowledgement Ceremony. Through Elder Jim Dumont's teachings and knowledge of the land, this ceremony reflected recognition and respect for the first peoples of Canada. It also reinforced the importance of understanding the long-standing history that has brought the gallery to reside on the land and to seek to understand its place within that history. The McMichael is located on the original lands of the Ojibwe Anishinaabe people. As an artistic institution, the McMichael recognizes the importance of acknowledging the original territories of the Ojibwe Anishinaabe First Nations people.

Indigenous Ceremonial Garden and Four Directions Community Gatherings

The development of an Indigenous Ceremonial Garden on the McMichael grounds commenced with the choosing of the garden's location. The garden is a collaborative effort by the McMichael, the Humber College Aboriginal Resource Centre, and the TRCA. The garden is generously supported by the Rotary Club of Kleinburg, Nobleton, and Schomberg. Designed to grow medicinal plants, the garden will acknowledge the Indigenous presence on the gallery grounds and provide the community with a ceremonial space to celebrate and share traditional Indigenous knowledge.

Four Directions Community Gatherings is a series of four events that celebrate the planning, naming, and opening of the Indigenous Ceremonial Garden. The first event in this series took place on February 17, as the McMichael and Elders Jim Dumont and Shelley Charles, as well as Lynn Short from Humber College, unveiled the location of the garden. Ojibway Elder Garry Sault from the Mississaugas of the New Credit First Nation was also on hand and shared his knowledge through ceremony and storytelling revolving around the Indigenous presence and use of the land on which the gallery is situated.

The other three events in this series will be held later this year.

The McMichael
Canadian Art Collection
is committed in its
mission to celebrate
and support Canada's
cultural and artistic
heritage.

Cultural Awareness Training

Staff, docents, and educators took part in three cultural awareness training sessions aimed at encouraging a deeper understanding of Indigenous perspectives on Canadian history and the awareness of appropriate protocols in sharing Indigenous knowledge. The first session led by Elder Shelley Charles was held on October 12, where educators and staff learned about the history of cultural oppression in Canada, as well as the residential school system. On October 31, Elder Garry Sault from the Mississaugas of the New Credit First Nation presented on the history of the wampum belt treaties in Ontario. The last session, held on February 26, focused on the residential school system. Lorrie and Carley Gallant from the Woodland Cultural Centre, along with their special guests Roberta Hill and Dawn Hill (two sisters who are both residential school survivors), discussed the history of the residential school system in Canada, intertwined with Roberta and Dawn's personal stories of their experiences in these schools.

McMichael Publications

The McMichael Canadian Art Collection produced three publications this past year, each to accompany exhibitions of the same titles. These publications aim to document and disseminate the exhibitions' contributions to Canadian art scholarship and the gallery's active engagement with the diverse conversations surrounding *The Art of Canada**. They are a vital tool in the communication of the McMichael's mandate and brand, and they are a tangible reflection of the calibre of the exhibitions and projects that the McMichael is initiating. The McMichael's participation in the library exchange program ensures that these publications reach curators in museums across Canada, and the gallery's distribution partnerships place these books in museum shops and bookstores locally, nationally, and internationally.

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McMichael
CANADIAN ART COLLECTION D'ART CANADIEN

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

mcmichael.com



Steve Driscoll + Finn O'Hara: Size Matters

Published by the McMichael Canadian Art Collection
Author: Sarah Stanners

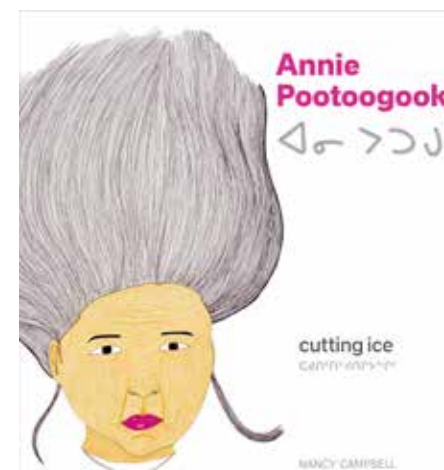
The *Size Matters* publication includes all the works from the exhibition and essays by Sarah Stanners, as well as behind-the-scenes shots demonstrating the process of the project. The photographs serve as a meta-document of art documentation and so does the publication of the exhibition catalogue. From rural to urban backdrops, Driscoll and O'Hara demonstrate the paintings by utilizing an innovative scale comparison between the art and the exterior environments.



Passion Over Reason: Tom Thomson & Joyce Wieland

Published by the McMichael Canadian Art Collection, with the assistance of the Ontario150 Community Celebration Program
Author: Sarah Stanners, with essays by Anna Hudson and Daisy Charles

This limited-edition exhibition catalogue stands as a unique contribution to institutional art publications. Featuring reproductions of more than 130 original artworks and archival materials from the exhibition, it is a visual conversation between major works by Canada's own feminist art pioneer Joyce Wieland and masterworks by Canadian painting cult figure Tom Thomson. A third artist in focus for this publication is Zachari Logan (b. 1980), who adds yet another anachronistic comparison and point of influence into this unexpected mix.



Annie Pootoogook: Cutting Ice

Co-published by the McMichael Canadian Art Collection and Goose Lane Editions
Author: Dr. Nancy Campbell

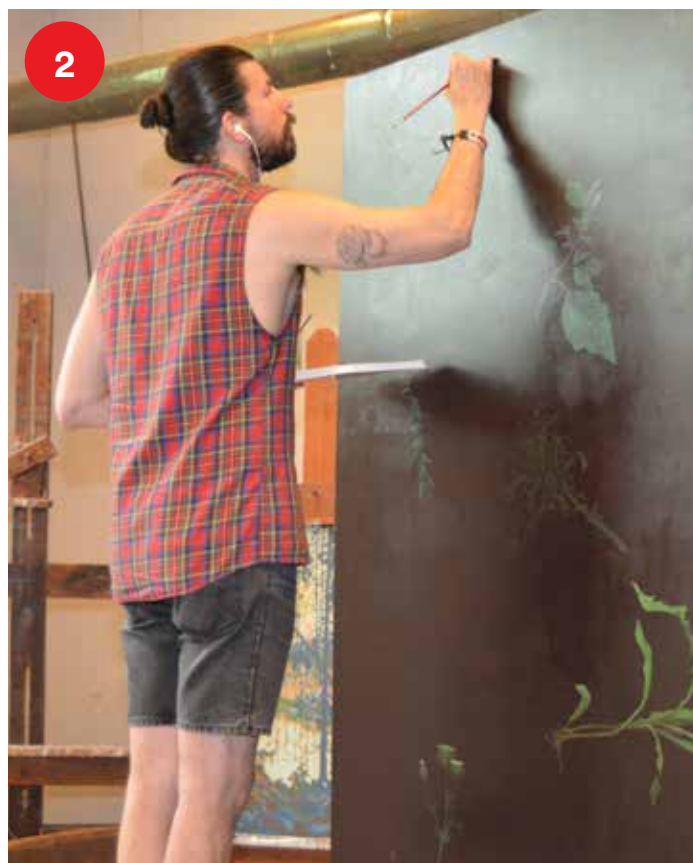
This publication, which has also been translated in Inuktitut, serves to commemorate the life and work of a remarkable artist a year after her tragic death. Dr. Campbell embraces and explores the rich complexities of Annie Pootoogook's legacy. The book not only celebrates the work of Pootoogook, but also examines it in the context of truth and reconciliation, colonization, and cultural globalization.



1 Bruce Cockburn playing a guitar made by Linda Manzer, inspired by the works of Lawren S. Harris, 2016, Courtesy of Riddle Films, McMichael Canadian Art Collection.

2 Zachari Logan, *Artist-in-Residence* for the exhibition *Passion Over Reason: Tom Thomson & Joyce Wieland*, working on his painting, *Pool, for Tom* (July 8th, 1917, a *Wildflower* was pulled from Canoe Lake), commissioned with financial assistance from Ontario150, in the Tom Thomson Shack, July 1, 2017.

3 Norman E. Hallendy (centre) with Nathalie Mercure (Interim Executive Director, 2015–17) and Ian A.C. Dejardin (Executive Director) at the tribute on April 23, 2017, honouring Norman E. Hallendy's long-time support of the gallery and Inuit culture through his donations (between 1980 and 2015) comprising the Norman Hallendy Archives.



The McMichael Canadian Art Collection held many engaging programs and special events over the past 12 months that integrated art, history, and special performances. These programs and special events attracted many members of the local, national, and international community.



Family and Adult Programs Acoustic Conversations

The McMichael continues to offer a variety of exciting, educational, and interactive programs that help bring an appreciation for Canadian arts and culture to people of all ages. A highlight from this past year was the sold-out series entitled *Acoustic Conversations*, which complemented *The Group of Seven Guitar Project* exhibition. Art came to life in this series that intertwined moderated conversations and live performances between some of the best guitar virtuosos, including Bruce Cockburn, Jesse Cook, Chris Hadfield, and Emma Rush, as well as their favourite luthiers.

Zachari Logan, Artist-in-Residence

From June 26 to July 8, 2017, artist Zachari Logan was the McMichael's *Artist-in-Residence*. The gallery commissioned a series of artworks by Logan that folded seamlessly into the *Passion Over Reason: Tom Thomson & Joyce Wieland* exhibition as a twenty-first-century complement to Thomson's subject matter and Wieland's strategically "feminine" approaches to art making. At work in the Tom Thomson Shack, Logan activated this "sacred space" of Canadian art and demonstrated the legacy of both Thomson and Wieland. In the final week of his residency, Logan had his studio open for visits with the public. On his final day, July 8, he was in conversation with the McMichael's former Director, Curatorial and Collections, Dr. Sarah Stanners, about the project and its special connection to the *Passion Over Reason* exhibition.

Special Events Recognition Reception Honouring Norman E. Hallendy—April 23, 2017

A ceremony was held to honour and celebrate Norman E. Hallendy, an award-winning Canadian ethnographer, photographer, and author whose support for the gallery over the past 35 years has enriched the McMichael's collection of art and archives by and about Inuit people. Through donations spanning from 1980 to 2015, Norman Hallendy has gifted to the McMichael more than 70 works of art, more than 12,000 still images, and almost 47 hours of original video revealing details of traditional life, communities, and the environment of Southwest Baffin Island in Nunavut. The gallery recognized Hallendy's contributions by commemorating in his honour an outdoor bench that bears his name and a quotation from his book *Inuksuit: Silent Messengers from the Arctic* (Douglas & McIntyre, 2000).

RBC Welcome Weekend: Remembering Tom Thomson Arts and Music Festival—July 8–9, 2017

July 8, 2017, marked the centenary of Tom Thomson's death. This anniversary was commemorated with a two-day festival, where visitors received free admission to the gallery. Activities included special musical and theatrical performances—featuring readings by *Murdoch Mysteries*'s Yannick Bisson—outdoor painting workshops, and tours.



Creative Learning programs are designed...to nurture innovative thinking... boost creativity, and get students excited and inspired!



Creative Learning

The McMichael's highly interactive Creative Learning programs are designed to advance students' visual literacy, nurture innovative thinking, foster interpretation and communication skills, boost creativity, and get students excited and inspired!

Learning from the Land

During the past year, the McMichael's Creative Learning and Programs department has worked closely with the Indigenous community to develop programs and events focusing on land-based learning. Initiating this process, Canada's National Indigenous Peoples Day was celebrated on June 21, with a formal Land Acknowledgement Ceremony offered by Elder Jim Dumont. The process continued over the summer, featuring a collaboration with Michif artist Christi Belcourt on a new Signature Studio, *#LandIsSacred*, *#WaterIsLife*, inviting students to explore and contemplate the notion of environmentalism and culminating in a multimedia artwork expressing their own relationship to the natural world.

VOICES

The VOICES program is a unique and exciting partnership between the McMichael Canadian Art Collection, the McMichael Volunteer Committee, and the York Region District School Board. In this program, young people are taught valuable and important life skills. Students acquire new coping tools conveyed by program instructors through compassionate mentoring and leadership that build self-esteem, supporting the achievement of their full potential in the long term. Educators and volunteers encourage students to be fearless and take risks when creating and speaking about art. Students are guided to use their inner voices by releasing fears that would typically arise in their everyday lives.

Engaging Innovative Approaches

Digital technology provides a welcome opportunity to enhance multi-sensory experiences within the gallery spaces and to engage audiences for whom interaction with the displays would otherwise be a challenge. From accessible programs to school art workshops, the iPad has become one of the most popular art-making tools within the McMichael's Creative Learning Programs. This gallery-friendly medium, particularly popular with youth, effectively engages art exploration and allows an immediate creative response through a variety of applications, from sketching and painting apps to photography, animation, and even music apps.

McMichael Digital and Social Media

The McMichael Canadian Art Collection's social media strategy focuses on creating stories about exhibitions, the permanent collection, programs, and special events to engage people in conversations about Canadian identity, as expressed through art.

The gallery now has 24,291 Facebook followers, 7,609 Instagram followers, and 25,200 Twitter followers. Videos of musicians playing on handcrafted guitars from *The Group of Seven Guitar Project* exhibition, as well as artworks by the Group of Seven and Tom Thomson—exemplified by the artworks on these two pages—received the highest amount of social media interaction, reaching nearly 25,000 people on Facebook. This is a year-over-year increase of 50 per cent.

The gallery has also experienced strong growth and engagement on the McMichael website. There were more than 332,000 website visits last year, an increase of 29 per cent from the previous year. It is interesting to note that there was a 24 per cent increase in new users visiting the website, compared to the previous year.



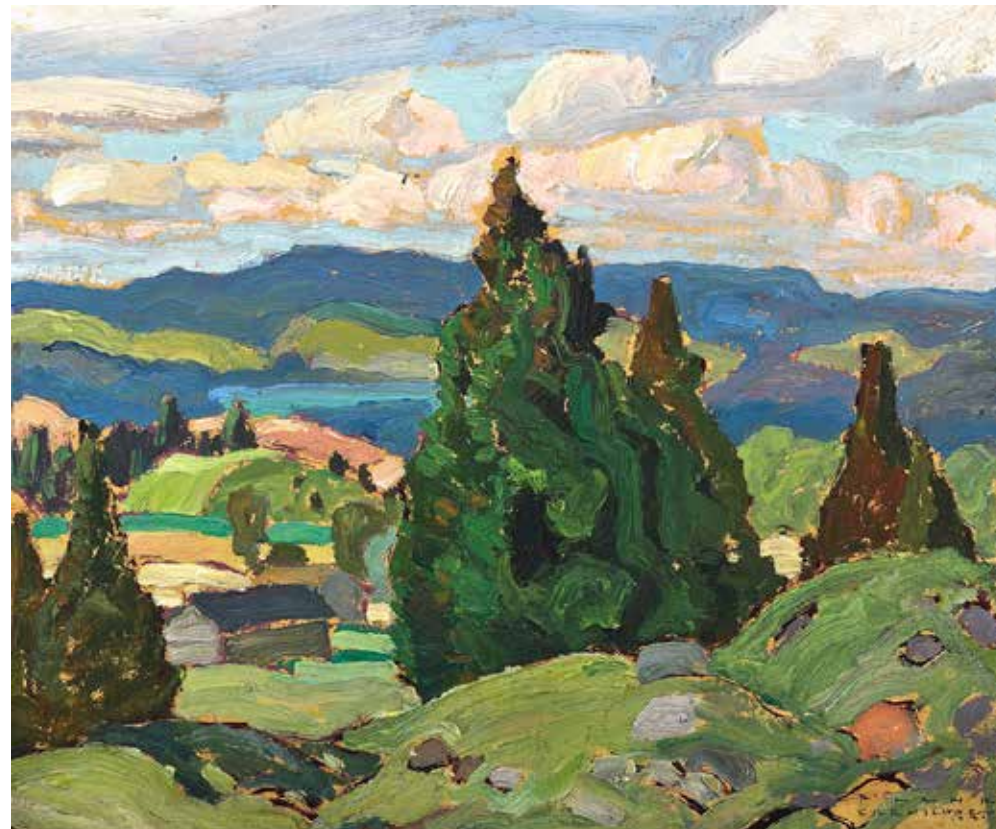
1



2



3



4

24,291 Facebook followers
7,609 Instagram followers
25,200 Twitter followers

- 1 Tom Thomson (1877–1917), *Burned Over Land*, 1916, oil on wood panel, 21 × 26.7 cm, Gift of the Founders, Robert and Signe McMichael, McMichael Canadian Art Collection, 1966.16.66
- 2 Franklin Carmichael (1890–1945), *A Northern Silver Mine*, 1930, oil on canvas, 101.5 × 121.2 cm, Gift of Mrs. A.J. Latner, McMichael Canadian Art Collection, 1971.9
- 3 Franklin Carmichael (1890–1945), *Farm, Haliburton*, 1940, oil on hardboard, 96.3 × 122 cm, Given in memory of Alice and Douglas Bales by their family, McMichael Canadian Art Collection, 1997.2
- 4 Franklin Carmichael (1890–1945), *Hilltop Cedars*, 1920, oil on paperboard, 25 × 30.4 cm, Gift of the Founders, Robert and Signe McMichael, McMichael Canadian Art Collection, 1966.16.9



See Page 22
for full exhibit
description.

Hand-crafted guitars by (left to right): Sergei de Jonge, George Gray, Jean Larrivée, Linda Manzer, Grit Laskin, David Wren, Tony Duggan Smith, *The Group of Seven Guitar Project*, McMichael Canadian Art Collection. Photograph by David Wren

Exhibition Program

The McMichael Canadian Art Collection stands alone as the only publicly funded fine art gallery in the nation that focuses on Canadian art and the Indigenous art of our country, both historical and contemporary. The McMichael is committed to strengthening and showcasing its renowned Group of Seven and Indigenous collections and welcoming new artistic perspectives into our gallery spaces. Our mandate, to celebrate *The Art of Canada**, was reflected in the diversity of exhibitions that were presented over the past 12 months.

Ian A. C. Dejardin delved deeply into the gallery's vaults to make a very personal selection of works for his first curated show...

The Art of Canada: Director's Cut

December 9, 2017 to November 18, 2018
Curated by Ian A.C. Dejardin

Ian A.C. Dejardin, Executive Director of the McMichael Canadian Art Collection, delved deep into the gallery's vaults to make a very personal selection of works of art for his first curated show since taking the reins of the gallery. Dejardin has included many classic favourites, but also some that have been rarely seen and others that might surprise an audience familiar with Canadian art. This exhibition showcases the beauty, diversity, and artistry of *The Art of Canada**.

Through his choices from the gallery's permanent collection, Dejardin takes visitors on a journey, revealing a lot about himself and how he fell in love with Canada along the way, and most importantly, showcasing his deep appreciation for *The Art of Canada**. In this show, he highlights the strength and depth of the gallery's core collection—a collection which continues to grow, providing a unique arts and cultural experience for the public.

Alex Colville (1920–2013), *Milk Truck*, 1959, oil and synthetic resin on hardboard, 65.4 × 65.4 cm, Gift of ICI Canada Inc., McMichael Canadian Art Collection, 1995.19.12

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





Ivory, Bone, Antler and Horn: Masterworks of Inuit Sculpture

February 10 to May 13, 2018
Curated by Dr. Nancy Campbell

Inuit artists work in distinctive, innovative styles and combine ivory, bone, antler, and horn to great effect. Whale bone, caribou bone, and antler are frequently used for carving by Inuit.

For centuries, Inuit have been carving utilitarian objects and decorating their tools with ivory, bone, antler, and horn. In the late nineteenth and early twentieth centuries, they began creating sculpture for sale outside the community, as a source of income.

The early works were usually small carvings from walrus ivory representing seals, caribou, polar bears, and birds, as well as small ivory genre scenes of hunting from kayaks, driving dog teams, or skinning seals. Appropriately, these small items are usually referred to as “trade sculptures.”

The history of Inuit sculptures as a source of income, types of bone used for specific carvings, and the significance of this art form were explored in this exhibition.

Alain Iyerak (b. 1920), *Caribou*, c. 1975, antler with black coloured incising and stone, 55.5 x 113.5 x 30.5 cm, Purchase 1985, McMichael Canadian Art Collection, 1985.10.A-E

An inukshuk is a
man-made, human-like
structure constructed to
assist in hunting; serve as
a message, sign, or signal;
function as a marker;
serve as a symbol;
act as a memorial; or
serve as a place of
power and veneration.



Tukilik: the Inukshuk and Inuit Art from the McMichael Canadian Art Collection

February 10 to May 13, 2018
Curated by Dr. Nancy Campbell

Tukilik, an Inuktitut word defined as a “thing that has meaning,” was an apt title for this exhibition that explored the many meanings and artistic interpretations of *inuksuit* (plural of inukshuk) of Baffin Island. There were more than 60 photographs, drawings, prints, and sculptures from the McMichael Canadian Art Collection, including the Norman E. Hallendy Archives.

Norman Hallendy (b. 1932), *Innunguaq at Itiliardjuk, Southwest Baffin Island*, 1990, 35mm colour slides, The Norman Hallendy Collection, Gift of Norman Hallendy, 2009, McMichael Canadian Art Collection Archives, ARC-NH2009.F9.2.1



One of his special achievements has been to use his virtuoso command of the traditional Haida visual language to create contemporary works in both two and three dimensions.

Robert Davidson
March 30 to July 1, 2018
Curated by Ian A.C. DeJardin

A display of works on paper by Robert Davidson from the McMichael's permanent collection. Robert Davidson (born in 1946) grew up in Masset, in the Haida territory of the Haida Gwaii, an archipelago off British Columbia's west coast. He served an apprenticeship with the great Bill Reid, and he has gone on to match his mentor, working in many materials that include wood, silver, argillite, bronze, and aluminum. Like Reid, Davidson's work is grounded in a profound study and understanding of Haida craftsmanship, sculpture, and design. One of his special achievements has been to use his virtuoso command of the traditional Haida visual language to create contemporary works in both two and three dimensions. He is one of the most decorated Canadian artists, having received many distinctions, including the Order of Canada and the Order of British Columbia.

Robert Davidson (b. 1946), *I Got My Life Back*, 1995, acrylic on paper, 101.4 x 152.6 cm, Purchase 1995, Gift from the Christopher Bredt and Jamie Cameron Collection, McMichael Canadian Art Collection, 2014.6.17

Norval Morrisseau
March 30 to September 30, 2018
Curated by Ian A.C. DeJardin

AA display of works by Norval Morrisseau (1931-2007) and the Woodland School from the McMichael's permanent collection.

Morrisseau was *Artist-in-Residence* at the McMichael in 1979, and the gallery holds an important collection of his works. An influential figure, he was founder of the so-called Woodland School, which included popular artists Daphne Odjig (1919-2016) and Carl Ray (1943-1978), also represented in the display.

Morrisseau was raised by his grandparents in an atmosphere of intense spirituality, both Indigenous (his grandfather) and Catholic (his grandmother). Morrisseau's innovative and highly individual style is derived from this cultural background and from his own inner spirituality, which he characterized as shamanic. His grandfather was a noted shaman, and the principle of shamanic transformation informs much of Morrisseau's work. Morrisseau's Ojibway name, given to him at the age of 19 as part of a healing ceremony during a severe illness, translates as "Copper Thunderbird"; this is the name with which he signed his work.

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

Morrisseau's innovative and highly individual style is derived from this cultural background and from his own inner spirituality...





The Group of Seven Guitar Project

May 6, 2017 to March 18, 2018
Curated by Dr. Sarah Stanners

J.E.H. MacDonald once noted that Lawren S. Harris was compelled to sing a tune when he sat nearby the natural rhythms of water to paint *en plein air*. During summer 2017—Canada's 150th year—the McMichael Canadian Art Collection became a place to wander, celebrate, and delight in acoustic space.

The Group of Seven Guitar Project took over the length of one of the McMichael's most honourable spaces. Eight masterwork guitars, commissioned from seven world-renowned Canadian guitar makers in homage to a particular Group of Seven member and Tom Thomson, were presented in the round, allowing viewers to walk around and explore the various landscapes in wood and inlay hosted by the musical instrument. The luthiers and their respective artists are as follows: Linda Manzer (Lawren S. Harris), Sergei de Jonge (J.E.H. MacDonald), Tony Duggan-Smith (Arthur Lismer), David Wren (Franklin Carmichael), George Gray (Frank Johnston), Grit Laskin (F.H. Varley), and Jean Larrivée (A.Y. Jackson). The eighth guitar, inspired by Tom Thomson, was a group effort by all seven luthiers working together.

The working plans and drawings from each luthier were featured on the walls, along with didactics that appealed to all generations. In addition, a documentary film on the making of each guitar screened in feature length within the exhibition space.

An impressive anteroom to the presentation of the guitars featured a special exhibition of paintings by the Group of Seven and Tom Thomson. These masterworks in paint primed viewers to make the connection between the talents of each artist and the guitars that they inspired.

Hand-crafted guitar by: David Wren, *The Group of Seven Guitar Project*, McMichael Canadian Art Collection. Photograph by David Wren



Passion Over Reason: Tom Thomson & Joyce Wieland

July 1 to November 19, 2017
Curated by Dr. Sarah Stanners

Passion Over Reason: Tom Thomson & Joyce Wieland paid tribute to two groundbreaking Ontario-born artists. The title of the exhibition is a deliberate reversal of former Prime Minister Pierre Elliott Trudeau's oft-quoted personal motto: "Reason over passion." This exhibition was considered a passionate love letter to Tom Thomson and Canada—two subjects at the core of the sesquicentennial year—and a conversation between masterworks by Thomson and by Canada's feminist art pioneer Joyce Wieland.

Passion Over Reason took a critical approach to Canada's fascination with Thomson, his status as a cult figure of masculine mystique, and the mystery and mythology of his life story that has cast a virile, woodsy painter as the embodiment of quiet, Canadian resilience.

For this special occasion, the McMichael brought out virtually all its holdings of Thomson's paintings, drawings, photographs, and personal objects. A dynamic installation presented these works—some familiar, some unexpected—interwoven with works by Wieland, whose playful use of sex and humour addresses issues of ecology, patriotism, and the pitfalls of nationalism.

With a focus on a play with nationality, gender, and sexuality, *Passion Over Reason* presented a new perspective on two iconic, trailblazing Canadian artists. This exploration also included a series of commissioned artworks by Zachari Logan, involving an installation in the Tom Thomson Shack on the McMichael grounds.

Tom Thomson (1877–1917), *Summer Day*, 1915, oil on board, 21.6 x 26.8 cm, Gift of Mr. R.A. Laidlaw, McMichael Canadian Art Collection, 1966.15.18

Passion Over Reason
took a critical approach
to Canada's fascination
with Tom Thomson, his
status as a cult figure
of masculine mystique,
and the mystery and
mythology of his life
story...



This exhibition celebrated the strength and contemporaneity of Pootoogook's work, but it also uncovered how it has influenced her peers.

Annie Pootoogook: Cutting Ice

September 2, 2017 to February 11, 2018
Curated by Dr. Nancy Campbell

"Cutting Ice" is a term that implies something that matters or has consequence. Dr. Campbell's curatorial expertise lent new insights to our understanding of Annie Pootoogook's work and enlivened the many voices from the community that she has come to know well.

This exhibition celebrated the strength and contemporaneity of Pootoogook's work, but it also uncovered how it has influenced her peers. Alongside works by Pootoogook, this exhibition included works of art by Shuvina Ashoona, Itee Pootoogook, Jutai Toonoo, Ohtaq Mikkigak, and Siassie Kenneally, showing how Annie Pootoogook made it possible to begin a different conversation that celebrates Inuit art in new ways in Canada and the world. Bringing these artists' works and words together in the *Cutting Ice* exhibition, celebrated Annie Pootoogook as an important creative catalyst in contemporary art.

Top left: Annie Pootoogook (1969–2016), *Composition (Happy Woman)*, 2003–2004, coloured pencil and felt tip pen on paper, 39.6 x 50.8 cm, Gift from the Christopher Bredt and Jamie Cameron Collection, McMichael Canadian Art Collection, 2016.10.1, Reproduced with the Permission of Dorset Fine Arts



This major retrospective, organized by the National Gallery of Canada, celebrated Alex Janvier's lifetime of creativity, knowledge, and perspective, gained through his love of the land, art, and Dene culture.

Alex Janvier

October 7, 2017 to January 21, 2018
Curated by Greg Hill

This major retrospective, organized by the National Gallery of Canada, celebrated Alex Janvier's lifetime of creativity, knowledge, and perspective, gained through his love of the land, art, and Dene culture. Exploring his 65-year career through more than 100 remarkable paintings and drawings, it was the largest and most comprehensive retrospective on the artist to date.

This touring exhibition featured works from public and private collections across Canada and included well-known masterpieces, as well as pieces that had never been on public display. The artist's unique paintings, with their vivid colours and calligraphic lines, combine Denesuline iconography with Western art styles and techniques, such as automatic painting and modern abstraction. Exploring the geocultural landscape of Janvier's northern Alberta home, his works on paper, canvas, and linen reference Indigenous culture and history, including his own experience of the effects of colonization and residential schools, using his distinctive personal aesthetic.

Bottom: Photograph by Aaron Pierre

...capture the growth, vibrancy, creativity, and influence of the hip hop scene that Toronto has fostered since the 1980s.

...Everything Remains Raw: Photographing Toronto's Hip Hop Culture from Analogue to Digital

March 3 to October 21, 2018
Curated by Dr. Mark V. Campbell

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

...*Everything Remains Raw* is a photographic exploration of the resilience of hip hop culture and asks why this supposed "fad" has not faded away. Archival photographs act as visual representations of hip hop culture in Canada and guide this exhibition's consideration of the evolution and longevity of this now-global cultural phenomenon.

Works by Toronto-based photographers in the 1990s and early 2000s—many of which have never been publicly displayed—capture the growth, vibrancy, creativity, and influence of the hip hop scene that Toronto has fostered since the 1980s.

This exhibition expresses a narrative which reinforces that hip hop culture is vital to creating a sense of belonging in this country. In addition to the photographic works, paintings by David Strickland, a video installation by Mark Valino, and new works from renowned graffiti artists Elicser, Eklipz, and EGR ensure that the possibility of a Canadian hip hop archive is not only plausible, but also highly visible and vibrantly celebrated as Canadian culture.

Top right: Patrick Nichols (b. 1965), *10013 Michie Mee*, 1993, 40 x 40 in., 120mm colour transparency, Digital chromogenic print, Courtesy of the artist



1

F.H. Varley (1881–1969), *Early Morning, Sphinx Mountain*, c. 1928, oil on canvas, 19.4 × 139.8 cm, Purchase 1972, McMichael Canadian Art Collection, 1972.11



2

David Milne (1882–1953), *Summer Colours*, 1936, oil over graphite on canvas, 31 × 36.5 cm, Purchase 1993, McMichael Canadian Art Collection, 1993.4.2



3

Diana Thorneycroft (b. 1956), *Group of Seven Awkward Moments (Winter at Sombre Hill)*, 2009, chromogenic print mounted on matboard, 53.3 × 76.2 cm (21 × 30 in.), Gift of the artist, McMichael Canadian Art Collection, 2012.2.20



4

Charles Edenshaw (1839–1920), *Bracelet—Frog Design*, c. 1899, gold, 1.4 × 6.5 × 4.8 cm, Purchase 1977, McMichael Canadian Art Collection, 1977.21

“With all the money being spent to store and conserve work, it doesn’t make sense economically or morally not to share it with the largest possible audience.”

—Eli Broad, *The Art Newspaper*

Alberta

3

Sherwood Park
O Canada (I’m sorry): Photographs by Diana Thorneycroft
Strathcona County Art Gallery @ 501
March 3 to April 30, 2017
Nine chromogenic prints by Diana Thorneycroft

British Columbia

Whistler
Audain Art Museum
January 24, 2017 to January 2018
Four paintings by J.E.H. MacDonald

Whistler

Stone and Sky: Canada’s Mountain Landscape
Audain Art Museum
November 11, 2017 to February 26, 2018
Thirteen paintings by members of the Group of Seven, Emily Carr, and George Pepper

Manitoba

Winnipeg
Pitaloosie Saila: A Personal Journey
Winnipeg Art Gallery
October 28, 2017 to April 15, 2018
Fourteen drawings and prints by Pitaloosie Saila from the Cape Dorset Archive

Ontario

4

Ottawa
Canadian and Indigenous Art
National Gallery of Canada
June 15, 2017 to July 2019
One bracelet by Charles Edenshaw

Peterborough

Arthur Shilling: The Final Works
Art Gallery of Peterborough, and touring to Art Gallery of Windsor, Windsor
February 17 to May 13, 2018
One painting by Arthur Shilling

Quebec

Gatineau
The Canadian History Hall
Canadian Museum of History
Ongoing from July 1, 2017
Two paintings by A.J. Casson and A.Y. Jackson

International

1

Paris
Mystical Landscapes: Masterpieces from Monet, van Gogh and more
Art Gallery of Ontario, Toronto, and Musée d’Orsay, Paris
October 22, 2016 to June 25, 2017
One painting by F.H. Varley

2

London
David Milne: Modern Painting
Dulwich Picture Gallery, February 14 to May 7, 2018; Vancouver Art Gallery, Vancouver, June 16 to September 9, 2018; McMichael Canadian Art Collection, October 5, 2018 to January 14, 2019
Three paintings by David Milne



Spotlight on Acquisitions

The breadth and depth of the McMichael's permanent collection continue to grow, with nearly 50 artworks acquired in 2017–18. These donations demonstrate the significant impact that the spirit of giving can have on a public gallery—helping to make the collection of more than 6,500 artworks what it is today. Notable acquisitions were the seven specially commissioned guitars for *The Group of Seven Guitar Project* exhibition, which will be travelling to Canada House in London, England, giving an international audience the opportunity to experience and reflect on the beauty and diversity of *The Art of Canada**.

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

Steve Driscoll (b. 1980), *Like a daydream, or a fever*, 2016, urethane and oil pigment on plastic panel, 214 x 280 cm. Gift of the artist, McMichael Canadian Art Collection, 2017.4



Stephen Andrews (b. 1956)

Based on a True Story, 2000
etching on paper, in two parts
each print: 99.7 × 66 cm
Gift of Heather Lawson
2017.6.1.A .B

Hors séries from *The 1st part of the 2nd half*, 2001
mixed media on Mylar, seven “filmstrips”
encased in acrylic
244.8 × 122.5 cm
Gift of Heather Lawson
2017.6.2

Crowd, 2004
linoleum print on Mylar, in nine parts
assembled: 152.4 × 152.4 cm
each panel: 50.8 × 50.8 cm
Gift of Heather Lawson
2017.6.3

Dissolve, 2013
lithograph on paper, in six parts
each print (sheet): 55.9 × 76.2 cm
images approximately 38.1 × 64.8 cm each
Gift of Heather Lawson
2017.6.4.A .F

Untitled, 1997
(from *Portfolio 1*, published by Paul M. Conway/
artsandbox)
etching and embossing chine collé on tissue on paper
sheet: 38 × 28.7 cm; image: 28.2 × 21.1 cm
Gift of Heather Lawson
2017.6.9

Untitled, April 1998
(from *Portfolio 2*, published by Paul M. Conway/
artsandbox)
photo serigraph on paper
114.6 × 83.8 cm
Gift of Heather Lawson
2017.6.14

The 12 Apostles, December 1998
(from *Portfolio 3*, published by Paul M. Conway/
artsandbox)
photo serigraph on vinyl coated magnet
43.2 × 29.4 cm
Gift of Heather Lawson
2017.6.21



Jack Bush (1909–1977)

“Noel—The Bush Family—1 Eastview Crescent Toronto,”
1960/1963
colour line block print with hand-painting
closed: 9.9 × 14.6 cm; open: 9.9 × 21.9 cm
sheet: 25.0 × 36.8 cm
Gift of Jack Bush, Jr., and Elaine Bell
2018.1

Cathy Daley (b. 1955)

Untitled (Dress), April 1998 (from *Portfolio 2*,
published by Paul M. Conway/artsandbox)
lithograph on tissue paper
43.2 × 30.2 cm
Gift of Heather Lawson
2017.6.15

Untitled (Dress), November 1998 (from *Portfolio 3*,
published by Paul M. Conway/artsandbox)
etching on paper
sheet: 43.3 × 30.4 cm; image: 29.8 × 22.5 cm
Gift of Heather Lawson
2017.6.22

Sergei de Jonge (b. 1949)

Classical Guitar, 2015/2016
British Columbia birchbark laminated onto local maple
(back and sides); white cedar (liners for sides);
Nova Scotia spruce (top); Ontario cherry (neck); Ontario
cherry with Toronto walnut and maple strips
(binding and purfling); Ontario cherry (bridge); spalted
Ontario maple with walnut and maple strips (rosette);
British Columbia birchbark (peghead veneer); Gatineau,
QC, ironwood
Commissioned for *The Group of Seven Guitar Project*
2017.12

Steve Driscoll (b. 1980)

Like a daydream, or a fever, 2016
urethane and oil pigment on plastic panel
214 × 280 cm
Gift of the artist
2017.4

Tony Duggan Smith (b. 1953)

Archtop Guitar, quart size, 2015/2017
Guitar: Sitka spruce (top); Ontario silver maple
(back and sides); koa wood (binding, decorative
elements); Ontario maple (neck and peg block); blond
Ghanaian ebony (fingerboard, tailpiece and bridge);
steel (tailpiece hinge); bone (nut); spalted maple
(peghead veneer); Honduran mahogany (neck and
heel blocks); spalted maple veneer, birchbark strip
(extension); antler, abalone, watercolour pencil
(decorative elements); Camac harp levers; Gotoh 510
tuning machines; case: carbon fibre, Kevlar, birchbark,
leather, steel hinges, velvet lining
Commissioned for *The Group of Seven Guitar Project*
2017.13

Paterson Ewen (1925–2002)

Chinese Dragons in the Milky Way, 1997
stain on routed plywood
243.8 × 350.5 cm
Gift of Mary Alison Handford
2017.10.1

Untitled (Red Line), 1999
watercolour on handmade paper
55.9 × 76.2 cm
Gift of Mary Alison Handford
2017.10.2

George Gray (b. 1951)

Steel String Acoustic Flat Top Guitar, 2015/2016
Sitka spruce (top); Indian rosewood (back and sides);
ebony (fingerboard and bridge); mahogany and black
cherry (neck, all bindings, portrait plaque on the peghead);
Parry Sound, ON, granite (rosette)
Commissioned for *The Group of Seven Guitar Project*
2017.14

Colleen Heslin (b. 1976)

Ms. Pacman, 2015
dye on cotton
167.6 × 127 cm
Gift of the artist and Monte Clark Gallery
2017.2

Wanda Koop (b. 1951)

Untitled, 1997, (from *Portfolio 1*, published by
Paul M. Conway/artsandbox)
gelatin silver print on Ilford paper
34.7 × 10.6 cm
Gift of Heather Lawson
2017.6.10

Memory—Japan, 1998 (from *Portfolio 2*, published by Paul
M. Conway/artsandbox)
gelatin silver print on Ilford glossy paper
sheet: 35.8 × 28 cm
image: 33.7 × 18.2 cm
Gift of Heather Lawson
2017.6.16

In Your Eyes, 1998 (from *Portfolio 3*, published by Paul M.
Conway/artsandbox) gelatin silver print on Ilford glossy
paper sheet: 35.3 × 27.9 cm; image: 30.5 × 16.9 cm
Gift of Heather Lawson
2017.6.23

Jean Larrivée (b. 1944) and Wendy Larrivée

Steel string Acoustic Flat Top Guitar, 2015/2016
Canadian flamed maple; Austrian alpine moon spruce;
Congoese African mahogany; Cameroonian ebony;
African bloodwood and black vulcanized fibre (rosette and
trim); African bloodwood; American poplar heartwood;
American poplar; Peruvian walnut; American walnut;
Indian rosewood; African mahogany; Hawaiian koa; Indian
silver oak; Canadian maple (inlay); all natural colours
except blue, which is dyed Arctic white poplar
Commissioned for *The Group of Seven Guitar Project*
2017.15

Grit Laskin (b. 1953)

Flamenco Negra Guitar, 2015/2016
African blackwood (Dalbergia Melanoxylon); inlays:
amber; red coral; turquoise; denim stone (amalgam);
onyx; gaspeite; mother-of-pearl; Tahitian black pearl; shell
(abalone heart, agoya, awabi, conch, spiny oyster); ivory;
ebony; Corian®
Commissioned for *The Group of Seven Guitar Project*
2017.16

“As a gallery,
the McMichael
is a purveyor
of Canadiana.”

—The Globe and Mail

Top left: Zachari Logan (b. 1980), *Witness, The Near Shore: from Eunuch Tapestries (for Tom)*, 2017, chalk pastel on black paper, B: 149.9 × 185.4 cm,
Commissioned With Financial Assistance From Ontario150, McMichael Canadian Art Collection, 2017.7.1.B



“The workshop was well-planned and well-delivered. The presenter was well versed in the topic and very good with the students. The program was enjoyed by all—thank you!”

—Ms. Paniccia, Our Lady of Fatima Catholic Elementary School, Grade 3

Micah Lexier (b. 1960)

A Group of Things (A.Y. Jackson), 2012
seven found items (book, three pieces of cardboard packaging, painted metal, folded paper, paper with an “X” drawn on it) and a drawing by A.Y. Jackson (1985.51.12), presented in a custom-made vitrine
installed: 90.1 × 107 × 61.4 cm
Gift of the artist
2017.3

Two Pairs and a Palindrome, 2005
five chromogenic prints on Kodak Endura paper
each photograph: 51 × 40.6 cm
Gift of Heather Lawson
2017.6.5

A minute of my time (August 14, 1997 00:10 – 00:11), 1997
(from *Portfolio 1*, published by Paul M. Conway/artsandbox)
acid etched stainless steel
steel (irregular): 24.6 × 17.6 cm;
Mylar envelope: 25.9 × 18.5 cm
Gift of Heather Lawson
2017.6.11

A minute of my time (May 4, 1998 20:45 – 20:46), 1998
(from *Portfolio 2*, published by Paul M. Conway/artsandbox)
serigraph on drafting vellum, printed both sides and folded in foursheet: 76.2 × 55.9 cm; folded: 38 × 27.9 cm
Gift of Heather Lawson
2017.6.17

A minute of my time (45 consecutive one minute drawings beginning December 27, 1998 at 17:17), December 1998
(from *Portfolio 3*, published by Paul M. Conway/artsandbox)
letterpress printed rectangle and text, with hand drawing in graphite on paper
38.2 × 28 cm
Gift of Heather Lawson
2017.6.24

Zachari Logan (b. 1980)

Witness, The Near Shore: from Eunuch Tapestries (for Tom), 2017
chalk pastel on black paper
A: 149.9 × 279.4 cm; B: 149.9 × 185.4 cm
Commissioned With Financial Assistance From Ontario150
2017.7.1.A.B

Pool, for Tom. (July 8th 1917, a Wildflower was pulled from Canoe Lake), 2017
acrylic on plywood, 213.4 × 213.4 cm
Commissioned With Financial Assistance From Ontario150
2017.7.2

Root 1, 2015
hand sculpted, clay-fired to a vitrified state, hand painted with acrylic
4.7 × 27 × 16 cm
Gift of the artist, in memory of Joyce Wieland
2017.8.1

Root 2, 2015
hand sculpted, clay fired to a vitrified state, hand painted with acrylic
35.6 × 17.8 × 10.2 cm
Gift of the artist, in memory of Joyce Wieland
2017.8.2

Bloom 1, 2016
hand sculpted, clay fired to a vitrified state, hand painted with acrylic
5.5 × 18 × 12 cm
Gift of the artist, in memory of Joyce Wieland
2017.8.3

Euan Macdonald (b. 1965)

2 Planes, 1998 (from *Portfolio 2*, published by Paul M. Conway/artsandbox)
serigraph on Japanese paper
63.7 × 95.4 cm
Gift of Heather Lawson
2017.6.18

2 Planes, 1998/1999 (from *Portfolio 3*, published by Paul M. Conway/artsandbox)
serigraph on Japanese paper
63.5 × 95.2 cm
Gift of Heather Lawson
2017.6.25

Linda Manzer (b. 1952)

Harp archtop/flat top hybrid guitar, 2015/2017
Bear claw European spruce (top); European curly maple (back and sides); Ontario maple (neck and bridge); ebony (fingerboard); reconstructed stone (harp neck inlay); watercolour pencil; metal parts on neck custom-designed by machinist Bruce West
Commissioned for *The Group of Seven Guitar Project*
2017.17

Kelly Mark (b. 1967)

Fence Piece, 2000
four chromogenic prints on Fujicolor Crystal Archive paper
25.4 × 67.2 cm
each print: 25.4 × 16.7 cm
Gift of Heather Lawson
2017.6.6.A .D

Lady, 2001
two chromogenic prints on Kodak paper
27.9 × 68.8 cm
each print: 27.9 × 34.4 cm
Gift of Heather Lawson
2017.6.7.A .B

Not Fragile, 2012
powder coated sheet steel, Plexiglas, LED lights
31.5 cm diameter x 5.1 cm depth
Gift of Heather Lawson
2017.6.8

Kim Moodie (b. 1951)

Untitled (Touch—Flow), August 27/28, 1997
(from *Portfolio 1*, published by Paul M. Conway/artsandbox)
lithograph on buff paper
38 × 29.2 cm
Gift of Heather Lawson
2017.6.12

Like to Touch, August 23, 1998 (from *Portfolio 2*, published by Paul M. Conway/artsandbox)
lithograph on grey paper
sheet: 37.7 × 30.5 cm; image: 28.2 × 22.6 cm
Gift of Heather Lawson
2017.6.19

Blue Words, December 1998 (from *Portfolio 3*, published by Paul M. Conway/artsandbox)
serigraph on buff paper
sheet: 43.2 × 31.9 cm; image: 35.6 × 25.5 cm
Gift of Heather Lawson
2017.6.26

Finn O’Hara (b. 1972) in collaboration with Steve Driscoll (b. 1980)

It seems too much effort to even sleep, 2016
digital chromogenic print
114.3 × 152.4 cm
Gift of the artists
2017.5

Mitch Robertson (b. 1974)

Red Bird Paparazzi, November 1998 (from *Portfolio 3*, published by Paul M. Conway/artsandbox)
chromogenic print on Fujiflex paper
27.9 × 35.4 cm
Gift of Heather Lawson
2017.6.27

Top left: Paterson Ewen (1925–2002), *Chinese Dragons in the Milky Way*, 1997, stain on routed plywood, 243.8 × 350.5 cm, Gift of Mary Alison Handford, McMichael Canadian Art Collection, 2017.10.1

Bottom left: Colleen Heslin (b. 1976), *Ms. Pacman*, 2015, dye on cotton, 167.6 × 127 cm, Gift of the artist and Monte Clark Gallery, McMichael Canadian Art Collection, 2017.2



Jeannie Thib (1955–2013)
Untitled, 1997 (from *Portfolio 1*, published by Paul M. Conway/artsandbox) linocut on Japanese paper 44.8 x 32.4 cm
Gift of Heather Lawson
2017.6.13

Folio, 1998 (from *Portfolio 2*, published by Paul M. Conway/artsandbox) relief letterpress print on paper 37.9 x 28.5 cm
Gift of Heather Lawson
2017.6.20

Untitled, December 1998 (from *Portfolio 3*, published by Paul M. Conway/artsandbox) lino relief on Japanese paper 28 x 44 cm
Gift of Heather Lawson
2017.6.28

Judas Ullulaq (1937–1999)
Woman and Child with Pail and Mallet, c. 1980 bone and stone with antler inlay and sinew 91.4 x 61 x 43.2 cm
Gift of Stephen and Helen Freedhoff
2017.19

Joyce Wieland (1931–1998)
From “The Far Shore,” c. 1976–1977 cotton thread embroidery on fabric, in wooden embroidery ring with hoop: 23.4 cm diameter
Gift of Maia-Mari Sutnik, in memory of Michel Lambeth
2017.9

David Wren (b. 1952)
Steel String Acoustic Flat Top Guitar, 2015/2016 Bear claw Sitka spruce (top); Mexican cocobolo (back and sides, peghead veneer and backstrap); tropical mahogany (neck); ebony (body binding, bridge, fingerboard); bone (bridge pins and saddle); amboyna burl (end graft and peghead inlay); bi-flex double-action truss rod; pinned dovetail neck joint; Rogers tuners
Commissioned for *The Group of Seven Guitar Project*
2017.18

“Logan re-wilds his body as a queer embodiment of nature. This narrative shift engages ideas of beauty, empirical explorations of landscape and overlapping art-historic motifs.”

—From the artist’s website

Zachari Logan (b. 1980), *Witness, The Near Shore: from Eunuch Tapestries (for Tom)*, 2017, chalk pastel on black paper, A: 149.9 x 279.4 cm, Commissioned With Financial Assistance From Ontario 150, McMichael Canadian Art Collection, 2017.7.1.A



Ivan Eyre (b. 1935), *North Watch*, 2010, bronze, 304.8 x 177.8 x 304.8 cm, Gift of the artist, with additional support provided by the Richardson Foundation, McMichael Canadian Art Collection, 2011.1.3

The McMichael acknowledges the following supporters for their contributions made between April 1, 2017, and March 31, 2018. Their generosity makes it possible to connect people with art, artists, and art making through exhibitions that explore Canada from coast-to-coast-to-coast and programs that engage people of all ages. Thank you for helping to keep the McMichael an extraordinary place to visit.



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

“...we were consciously envisioning a publicly owned gallery and actively planning and collecting for it, convinced that [it would] would one day blossom into a distinctively Canadian sanctuary that could be enjoyed by all.”

—Robert McMichael, *One Man’s Obsession*
(Scarborough, ON: Prentice-Hall Canada Inc., 1986), 148.

GOVERNMENT SUPPORT

Province of Ontario
Ministry of Tourism, Culture and Sport
Operating and capital grant
Summer Experience Program
Ontario150 Secretariat
Ontario150 grant

Ontario Cultural Attractions Fund
The McMichael 50th Anniversary Season

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Access to Heritage

Canadian Museum Association
Young Canada Works

Canada-Ontario Agreement on
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Collins Barrow Toronto LLP
Crowe Soberman LLP
Jackman Foundation
Kleinburg Crown Estates
McCarthy Law
McMichael Volunteer Committee
Miller Thompson LLP
One Ocean
Power Corp
RBC
Rotary Club of Kleinburg,
Nobleton, Schomberg
TD Bank Group
The City of Vaughan
The Leonard and Gabryela Osin
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Turtle Creek Asset Management
Waddington’s

\$5,000 to \$9,999
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Assured Auto
Cantrav Services Inc
Capgemini
Cidel Asset Management
Coleford Investment Management
Heffel Gallery Limited
Italian Canadian Savings & Credit Union

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Loch Gallery Inc.
Masters Insurance Limited
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Mayfair Clubs
Stewart McKelvey
Stoney Creek Furniture
TACC Construction Ltd

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Debro Inc.
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LT Custom Furnishings Inc.
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Sotheby’s International Realty Canada
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of Canada
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CI Investments
\$100 to \$499
Museum of Arts
The Benevity Community Impact Fund

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Steam Whistle Brewing

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Micah Lexier
Zachari Logan
Finn O'Hara
Maia-Mari Sutnik

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Via Allegro Ristorante
Whisked Gluten-Free Bakery

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Patricia Innes and Paul Gamble
Judy and Don MacDonald

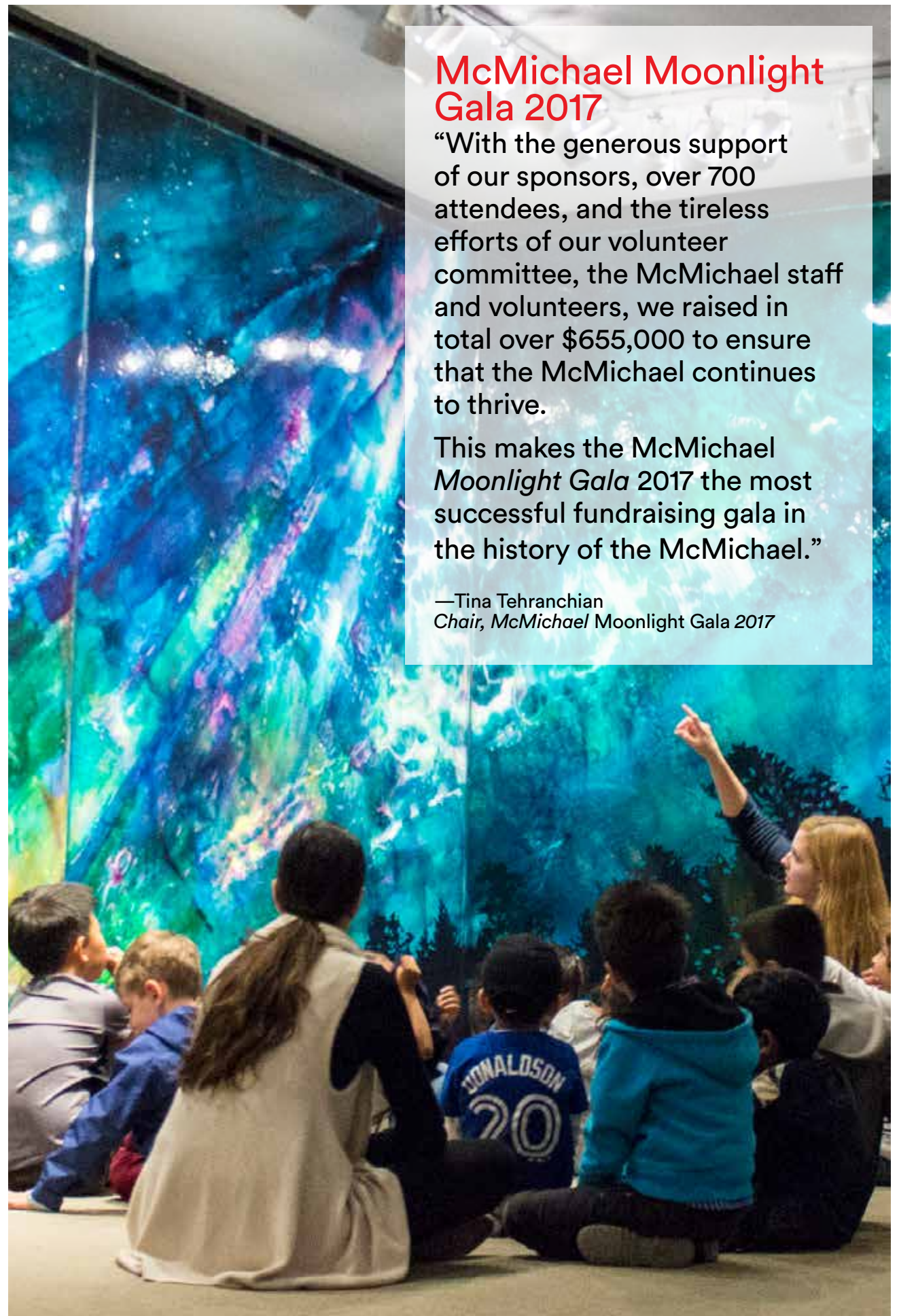
mcmichael.com

McMichael Moonlight Gala 2017

“With the generous support of our sponsors, over 700 attendees, and the tireless efforts of our volunteer committee, the McMichael staff and volunteers, we raised in total over \$655,000 to ensure that the McMichael continues to thrive.

This makes the McMichael *Moonlight Gala* 2017 the most successful fundraising gala in the history of the McMichael.”

—Tina Tehranchian
Chair, McMichael Moonlight Gala 2017



Board of Trustees

April 1, 2017 – March 31, 2018

Chair

Andrew W. Dunn
June 20, 2012 – August 23, 2019
Chair since April, 2016

Trustees

Joan Bush
February 1, 2013 – March 31, 2020

John Crean
February 10, 2016 – February 9, 2019

Giuseppina D'Agostino
February 2, 2017 – February 1, 2020

George Dark
February 1, 2017 – January 31, 2020

Jane Knop
February 15, 2017 – February 14, 2020

Anita Lapidus
February 20, 2013 – December 6, 2019

Dianne Lister
May 31, 2017 – May 30, 2020

Doug McDonald
August 31, 2017 – August 30, 2020

Nathalie Mercure
November 15, 2017 – November 14, 2020

Laura Mirabella
May 10, 2017 – May 9, 2020

John Silverthorn
March 22, 2017 – March 21, 2020

Michael Weinberg
November 23, 2016 – November 22, 2019

Gillian Whitebread
March 21, 2018 – March 20, 2021

Ex Officio

Ian A.C. DeJardin, *Executive Director*

Directors-in-Training

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Michael Henry
Clio Stram

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Asaf Khan
Rand Lomas

McMichael Canadian Art Foundation

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Rudy Bianchi
Rachel Blumenfeld
Christopher Bredt
Mark Bursey, *Vice-Chair*
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Nick Foglia, *Director, Communications, Marketing, and Sales*
Lisa Pottie, *Director, Development and Donor Relations*
Dr. Sarah Stanners, *Director, Curatorial and Collections*

Executive Office

Susan Tesi, *Executive Assistant*

Collections and Exhibitions

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

Development Services

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

Human Resources

Jenny Donnell, *Manager*

Finance

Teresa Grima, *Accounting and Payroll Coordinator*

Communications, Marketing, and Sales

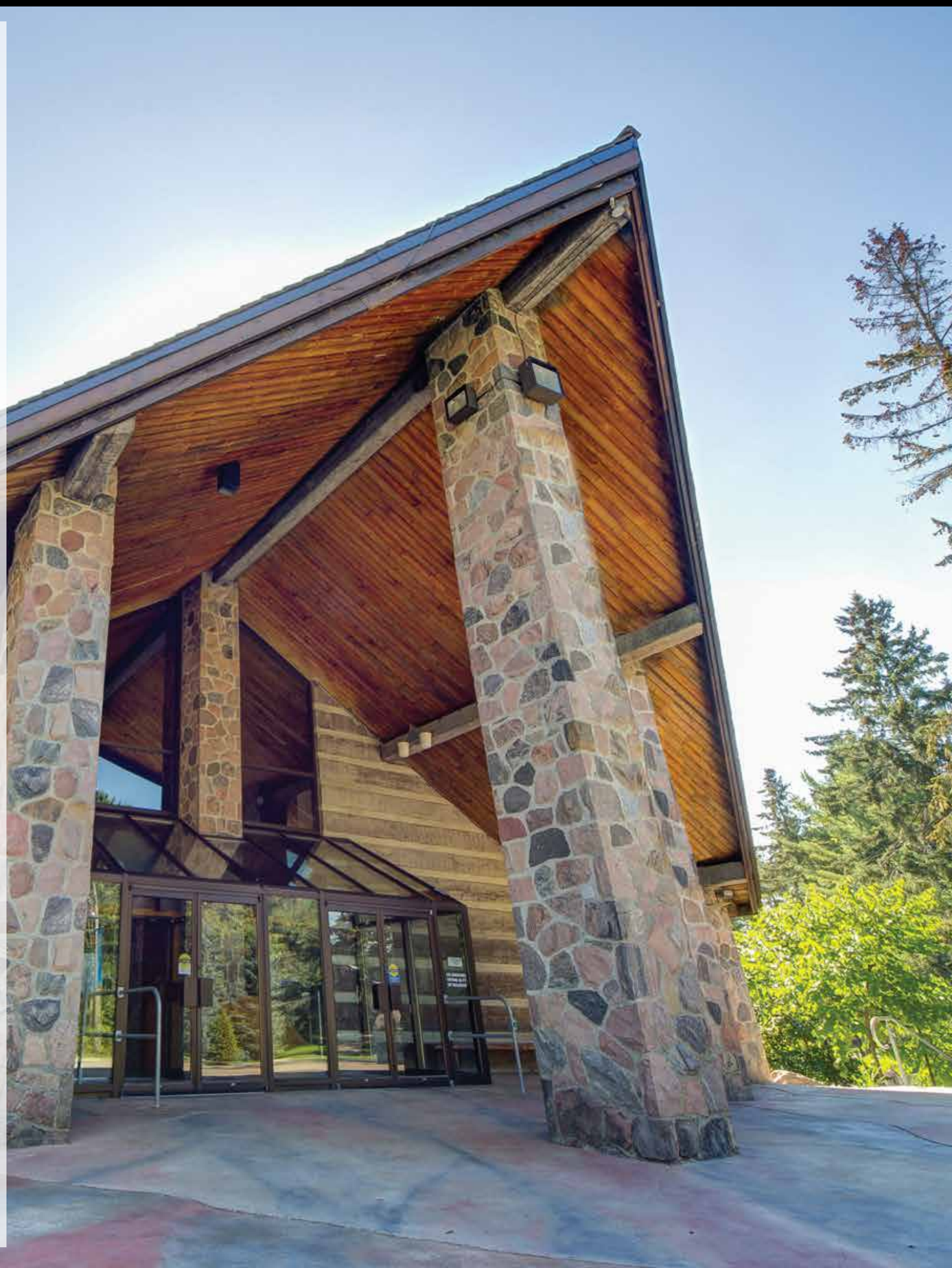
Jane Cathers, *Manager, Retail Sales*
Kristina Hortik, *Supervisor, Retail Sales*
Harriet Lye, *Manager, Digital Content and Social Media* (maternity leave)
Amanda Pignotti, *Marketing Coordinator*
Angela Poletto, *Manager, Sales*
Shalini Saini, *Manager, Marketing*
Daniela Traverso-Galati, *Media Relations and Communications Coordinator*

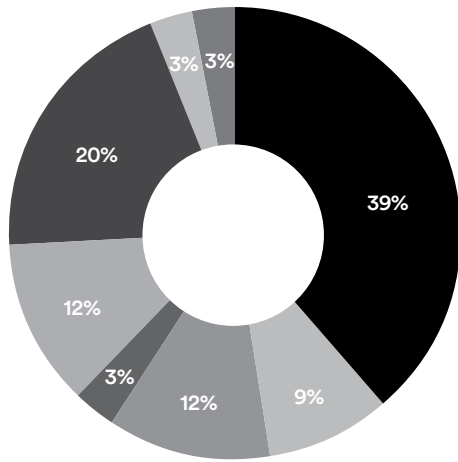
Operations

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

Creative Learning and Programs

Christina Kerr, *Program Development Coordinator*
Lorraine Matheson, *Manager, Creative Learning* (maternity leave)
Anna Stanis, *Associate Director, Creative Learning and Programs*



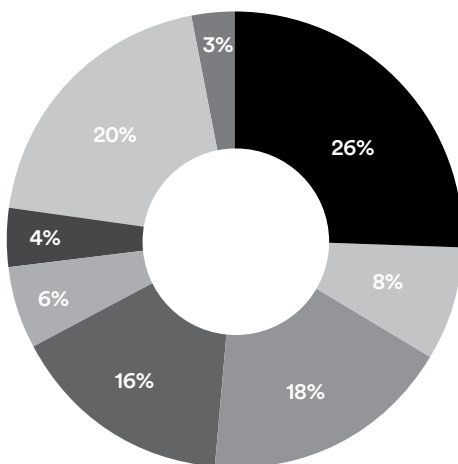


The McMichael achieved its highest attendance record in 10 years

During Fiscal 2018, the McMichael continued to deliver on its initiative of improving its financial sustainability

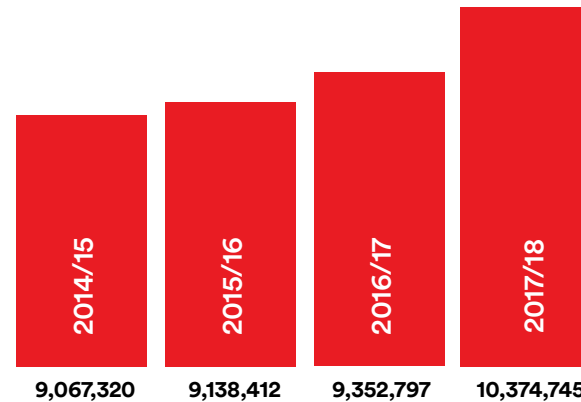
Revenue derived from attendance increased by 14% over prior year

Ratio of ongoing government support to total operating budget decreased to 32%, compared to 36% in prior year



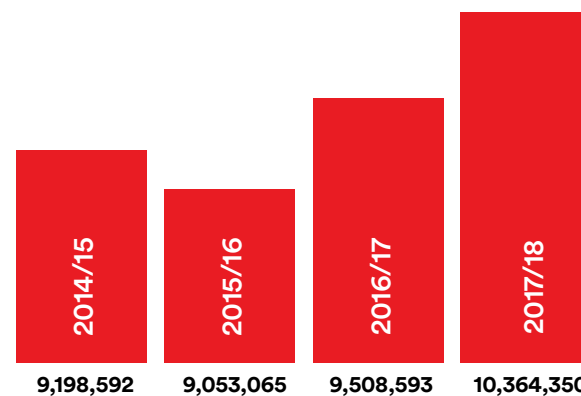
Revenue

Government support	4,068,152	39%
Admission fees	971,068	9%
Contributed revenue and memberships	1,213,370	12%
Creative Programs fees	268,038	3%
Retail sales	1,215,694	12%
Amortization of deferred contributions related to capital assets	2,038,522	20%
Gifts in kinds	331,670	3%
Other revenue	268,231	3%



Expenses

Building Operation and Administration	2,695,563	26%
Fundraising, Donors, and Membership Cultivation	801,597	8%
Admission and Retail	1,827,238	18%
Exhibitions and Collections Management	1,615,029	16%
Creative Programs and Education	655,258	6%
Special Projects	399,475	4%
Amortization and loss on disposal of capital assets	2,038,522	20%
Gifts in Kind	331,670	3%



	2017/2018	2016/2017	2015/2016
Visitors			
General	83,930	64,972	67,161
Adult Groups	3,402	2,340	2,103
School Groups	31,068	28,637	27,411
Total	118,400	95,949	96,675
Membership			
Individual Members	7,158	7,051	6,723
Memberships	4,526	4,511	4,516
Exhibitions			
On Display from the McMichael Collection	5	5	7
Special Exhibitions	5	5	4
Toured	1		
Total	11	10	11
Acquisitions			
Total	49	84	239
Conservation			
Major Treatments	2	3	0
Minor Treatments	185	187	123
Examinations	1,262	660	1,561
Collections Management			
Number of works receiving new images	122	992	1,924
Rehoused and/or Inventoried	1,374	162	335
Volunteers			
Volunteers—General	28	36	42
Volunteers—Docents	27	31	28
Volunteers—Youth team	35	30	30
Volunteers—Board of Trustees (including Directors-in-Training)	18	12	12
Volunteers—Foundation	15	9	5
Staff			
Full-time	37	36	40
Part-time	61	59	77
Total	98	95	117
FTE	67	64	71.6



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

Financial Statements of

McMICHAEL CANADIAN ART COLLECTION

Year ended March 31, 2018

INDEPENDENT AUDITORS' REPORT

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

We have audited the accompanying financial statements of McMichael Canadian Art Collection, which comprise the statement of financial position as at March 31, 2018, the statements of operations, changes in net assets and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditors' Responsibility

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

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

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

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



Basis for Qualified Opinion

In common with many not-for-profit organizations, McMichael Canadian Art Collection derives revenue from fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of donations and sponsorships revenue was limited to the amounts recorded in the records of McMichael Canadian Art Collection. Therefore, we were not able to determine whether, as at and for the years ended March 31, 2018 and March 31, 2017, any adjustments might be necessary to donations and sponsorships revenue and excess (deficiency) of revenue over expenses reported in the statements of operations, excess (deficiency) of revenue over expenses reported in the statements of cash flows and current assets and unrestricted net assets reported in the statements of financial position. This caused us to qualify our audit opinion on the financial statements as at and for the year ended March 31, 2017.

Qualified Opinion

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of McMichael Canadian Art Collection as at March 31, 2018, and its results of operations, its changes in net assets and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Chartered Professional Accountants, Licensed Public Accountants

June 13, 2018
Vaughan, Canada

McMICHAEL CANADIAN ART COLLECTION

Statement of Financial Position

March 31, 2018, with comparative information for 2017

	2018	2017
Assets		
Current assets:		
Cash and cash equivalents	\$ 1,309,095	\$ 756,031
Restricted cash (note 2)	1,627,272	3,375,424
Accounts receivable and accrued interest	186,934	219,156
Grants receivable	240,962	70,725
Inventory - gallery shop goods (note 11)	356,570	372,237
Prepaid expenses and deposits	112,930	443,031
Due from McMichael Canadian Art Foundation	33,768	299,855
	3,867,531	5,536,459
Capital assets (note 3)	9,767,171	9,549,950
	\$ 13,634,702	\$ 15,086,409

Liabilities, Deferred Contributions and Net Assets

Current liabilities:		
Accounts payable and accrued liabilities (note 4)	\$ 822,716	\$ 1,040,605
Employee future benefits (note 5)	46,000	46,000
Unearned revenue	197,778	232,022
	1,066,494	1,318,627
Deferred contributions (note 6):		
Expenses of future periods	175,422	577,250
Capital assets	11,459,984	12,268,125
	11,635,406	12,845,375
Net assets:		
Internally restricted (note 7)	725,000	725,000
Unrestricted	207,802	197,407
	932,802	922,407
	\$ 13,634,702	\$ 15,086,409

See accompanying notes to financial statements.

On behalf of the Board:

Trustee

Trustee

McMICHAEL CANADIAN ART COLLECTION

Statement of Operations

Year ended March 31, 2018, with comparative information for 2017

	2018	2017
Revenue:		
Province of Ontario:		
Operating grant	\$ 3,328,800	\$ 3,328,800
Designated programs (note 6(a))	460,011	150,950
	3,788,811	3,479,750
Government of Canada:		
Designated programs (note 6(a))	279,341	180,094
Amortization of deferred contributions related to capital assets (note 6(b))	2,038,522	1,810,682
Internally generated:		
Retail operations (note 11)	909,194	697,760
Admissions	736,984	562,206
Special events	654,772	498,035
Programs/education	491,693	437,062
Gifts in kind	331,670	479,184
Transfer from McMichael Canadian Art Foundation (note 9)	325,000	585,568
Food services, facility rentals and catering	306,500	220,728
Collections/exhibitions	219,330	96,038
Memberships	213,598	207,237
Interest	48,167	38,677
Donations and sponsorships	20,000	50,000
Miscellaneous	11,163	9,776
	4,268,071	3,882,271
	10,374,745	9,352,797
Expenses:		
Salaries, wages and benefits (notes 5 and 8)	3,836,723	3,658,157
Amortization of capital assets (note 3)	2,002,404	1,785,181
Facility operation and security	832,705	822,007
Curatorial and exhibitions	780,766	546,074
Marketing and promotion	618,480	441,522
Cost of sales (note 11)	437,978	366,135
Special projects	365,151	66,667
Administration	348,338	622,133
Gifts in kind	331,670	479,184
Membership and fundraising	321,119	293,407
Programs and education	172,167	95,309
Collection management	147,791	207,570
Services, supplies and selling costs	98,616	76,078
Loss on disposal of capital assets (note 3)	36,118	25,501
Designated programs	34,324	15,182
Acquisition of works of art	—	8,486
	10,364,350	9,508,593
Excess (deficiency) of revenue over expenses	\$ 10,395	\$ (155,796)

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Changes in Net Assets

Year ended March 31, 2018, with comparative information for 2017

	2018		2017	
	Internally restricted (note 7)	Unrestricted	Total	Total
Balance, beginning of year	\$ 725,000	\$ 197,407	\$ 922,407	\$ 1,078,203
Excess (deficiency) of revenue over expenses	—	10,395	10,395	(155,796)
Balance, end of year	\$ 725,000	\$ 207,802	\$ 932,802	\$ 922,407

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Cash Flows

Year ended March 31, 2018, with comparative information for 2017

	2018	2017
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	\$ 10,395	\$ (155,796)
Items not involving cash:		
Amortization of capital assets	2,002,404	1,785,181
Amortization of deferred contributions related to capital assets	(2,038,522)	(1,810,682)
Loss on disposal of capital assets	36,118	25,501
Change in non-cash operating working capital	256,707	81,707
Net increase (decrease) in deferred contributions related to expenses of future periods	(401,828)	377,504
	(134,726)	303,415
Financing and investing activities:		
Increase in deferred contributions related to capital assets	1,195,381	1,755,100
Capital assets acquired	(2,255,743)	(1,014,137)
Decrease (increase) in restricted cash	1,748,152	(1,244,194)
	687,790	(503,231)
Increase (decrease) in cash and cash equivalents	553,064	(199,816)
Cash and cash equivalents, beginning of year	756,031	955,847
Cash and cash equivalents, end of year	\$ 1,309,095	\$ 756,031

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2018

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

1. Significant accounting policies:

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

(a) Revenue recognition:

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

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

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

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

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

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2018

1. Significant accounting policies (continued):

(b) Unearned revenue:

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

(c) Contributed services and goods:

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

(d) Cash and cash equivalents:

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

(e) Inventory:

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

(f) Capital assets:

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

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

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2018

1. Significant accounting policies (continued):

(g) Collection:

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

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

(h) Employee future benefits:

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

The pension benefits are further described in note 8.

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

(i) Financial instruments:

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2018

1. Significant accounting policies (continued):

(j) Use of estimates:

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

2. Restricted cash:

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

	2018	2017
Expenses of future periods	\$ 131,382	\$ 657,250
Unspent capital contributions (note 6(b))	1,495,890	2,718,174
	<u>\$ 1,627,272</u>	<u>\$ 3,375,424</u>

3. Capital assets:

			2018	2017
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 35,000	\$ –	\$ 35,000	\$ 35,000
Building	27,071,844	20,308,339	6,763,505	7,195,638
Equipment	2,507,449	2,457,166	50,283	34,847
Landscaping infrastructure	4,283,696	2,041,670	2,242,026	1,509,776
Information technology and building systems	1,180,417	504,060	676,357	774,689
	\$ 35,078,406	\$ 25,311,235	\$ 9,767,171	\$ 9,549,950

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2018

3. Capital assets (continued):

The change in capital assets is calculated as follows:

	2018	2017
Capital assets acquired	\$ 2,255,743	\$ 1,014,137
Amortization of capital assets	(2,002,404)	(1,785,181)
Loss on disposal of capital assets	(36,118)	(25,501)
	<u>\$ 217,221</u>	<u>\$ (796,545)</u>

4. Accounts payable and accrued liabilities:

There are no government remittances payable as at March 31, 2018 (2017- nil).

5. Employee future benefits:

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

	2018	2017
Accumulated sick leave benefits	\$ 46,000	\$ 46,000

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

	2018	2017
Accrued benefit obligation:		
Balance, beginning of year	\$ 46,000	\$ 46,000
Liability for benefits	<u>\$ 46,000</u>	<u>\$ 46,000</u>

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2018

6. Deferred contributions:

(a) Expenses of future periods:

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

	2018	2017
Balance, beginning of year	\$ 577,250	\$ 199,746
Contributions received or receivable	347,952	716,048
Amounts recognized as revenue:		
Province of Ontario	(460,011)	(150,950)
Government of Canada	(279,341)	(180,094)
Other	(10,428)	(7,500)
Balance, end of year	\$ 175,422	\$ 577,250

(b) Capital assets:

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

	2018	2017
Balance, beginning of year	\$ 12,268,125	\$ 12,277,978
Contributions received or receivable	1,195,381	1,755,100
Transfer from unearned revenue	35,000	45,729
Amounts amortized to revenue	(2,038,522)	(1,810,682)
Balance, end of year	\$ 11,459,984	\$ 12,268,125

The balance of contributions received or receivable and not yet used to purchase capital assets at the end of the year is \$1,692,812 (2017 - \$2,718,174).

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2018

7. Internally restricted funds:

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

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

8. Pension plan:

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

During the year, the Organization contributed \$265,978 (2017 - \$239,296) to the OMERS Pension Plan representing 9% (2017 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$51,400) and 14.6% (2017 - 14.6%) of earnings in excess of the CPP earning limit. This amount is expensed in the statement of operations.

9. Related entity:

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

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2018

9. Related entity (continued):

During 2018, the Foundation recorded \$410,509 (2017 - \$435,568) as contributed revenue and transferred \$275,000 (2017 - \$435,568) to the Organization for operating purposes. In addition, the Foundation transferred \$50,000 (2017 - \$150,000) from its reserves in support of the Organization's operating and capital projects.

Net unrestricted assets of the Foundation amounting to \$408,050 (2017 - \$259,155) are for the benefit of the Organization. The Foundation also holds \$6,999,963 (2017 - \$6,776,776) of designated funds for the Organization.

10. Financial risks:

(a) Liquidity risk:

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

(b) Credit risk:

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2018

11. Retail operations - gallery shop:

	2018	2017
Sales	\$ 909,194	\$ 697,760
Cost of sales:		
Inventory, beginning of year	372,237	290,546
Purchases	422,311	447,826
	794,548	738,372
Gross inventory, end of year	361,338	381,192
Less write-down of inventory	4,768	8,955
Inventory, end of year	356,570	372,237
	437,978	366,135
Gross profit	471,216	331,625
Expenses:		
Salaries, wages and benefits	190,333	193,181
Selling	37,664	32,041
	227,997	225,222
Net earnings	\$ 243,219	\$ 106,403

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McMichael

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