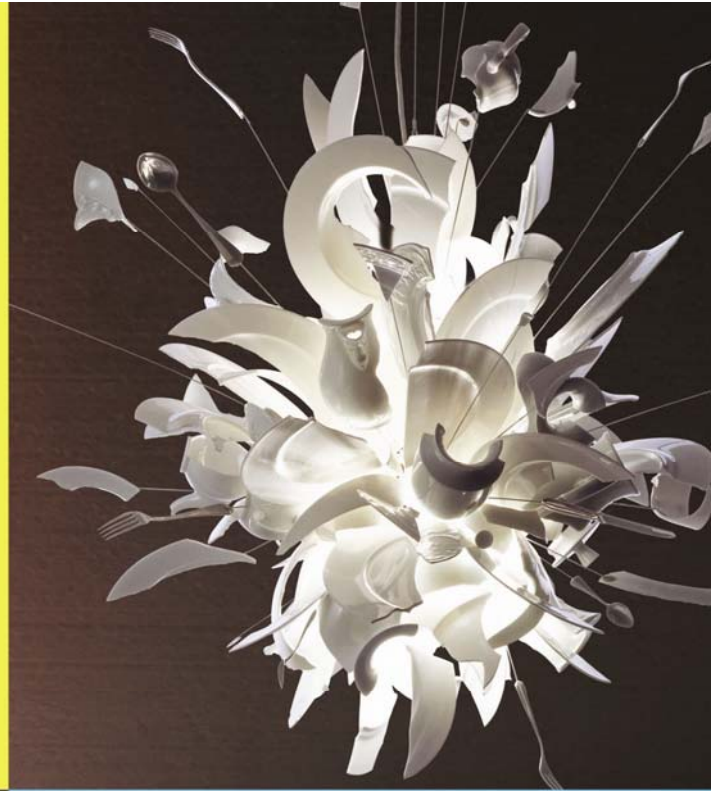




Gardiner
Museum

2008 Annual Report



CLOCKWISE FROM TOP RIGHT: Ingo Maurer (Germany), *Porca Miseria!*, 1994, porcelain, metal, photo: Tom Vack; Skeleton from *Harvest of Memories: Mexican Days of the Dead* by Leonardo and Felipe Linares, photo: Antonio Tan; Gertraud Möhwald, *Torso of a Young Man*, c. 1993, earthenware, porcelain, broken glass shards, glaze, applied colour engobes, Museum Purchase: Gift of Gail and Ian Brooker, Jim and Margaret Fleck, Helen Gardiner and Diana Reitberger.



Empty Bowls 2009 Photo by Jason Thompson

2008 Annual Report

The unexpected death of Helen E. Gardiner in July 2008 marked the end of an era for the Gardiner Museum. Helen embodied the Gardiner. She was our co-founder and honorary chair, a transforming donor as well as a tireless ambassador. Although she can never be replaced, the dedication and commitment of the Museum's Board, staff, volunteers and growing membership will ensure that the Gardiner continues to play a meaningful role in its community.

The economic crisis has had an impact on museums around the world, including the Gardiner. The Museum revised its strategy of gradual deficit reduction through 2010 with a plan to break even in 2009 which we are now on track to do. (The Museum's original plan was designed to provide the time required to increase revenues sufficiently to offset the incremental costs of operating in expanded facilities.) Tough cost cutting measures had to be taken and implemented.

The Museum also focused on enhancing its revenue sources, and is extremely grateful to Lindy Barrow, Helen Gardiner's daughter, for making a pace setting \$1MM donation to the Museum's endowment fund.

In 2008 the Gardiner Museum continued to build its core collections and was able to purchase a signature piece by Gertraud Möhwald with the support of Gail and Ian Brooker, Jim and Margaret Fleck, the late Helen Gardiner and Diana Reitberger. The Museum also presented five exhibitions including *Man-Eating Tiger and Other Staffordshire Figures from the Rosalie and Isadore Sharp Collection* which was voted Exhibition of the Year by Eye Weekly.

The Museum is committed to providing all members of the community with access to its collections and programs. It offers half-price admission every Friday from 4 to 9 pm, and attracts private sector support to fund its Community Access Fund which subsidizes program participation when financial assistance is required to ensure that school and community groups can access Gardiner Museum programs. It also participates in the Cultural Access Pass given to new Canadians by the Institute of Canadian Citizenship, and the Museum + Arts Pass distributed by Toronto Public Libraries.

75,000 people visited the Gardiner Museum in 2008, and 22,000 people participated in our education programs.

2008 was an extremely difficult year for the Gardiner Museum. We are grateful to you for your support, and for helping us continue to serve our community well during this period of economic uncertainty and change.

Alexandra Montgomery
Executive Director

Karen Sheriff
Chair, Gardiner Board of Trustees



The Death of Munro, glazed earthenware with painted enamels, c. 1827 - 1935

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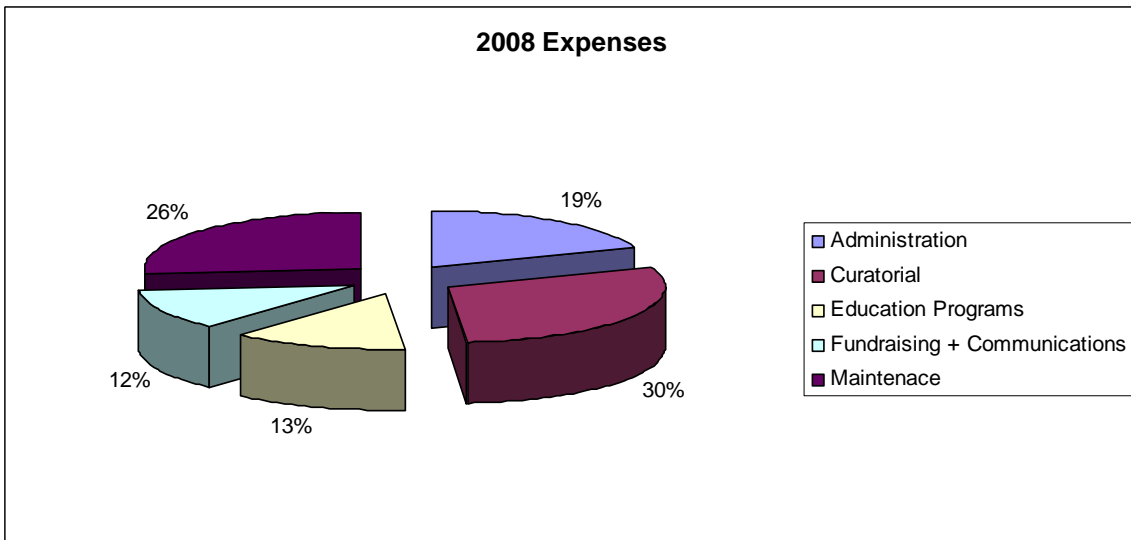
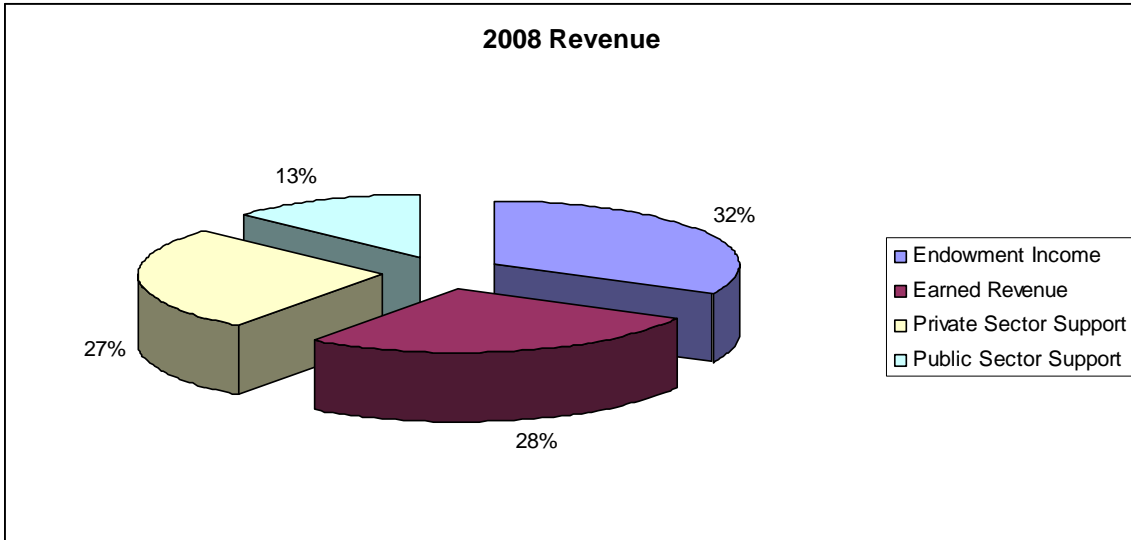
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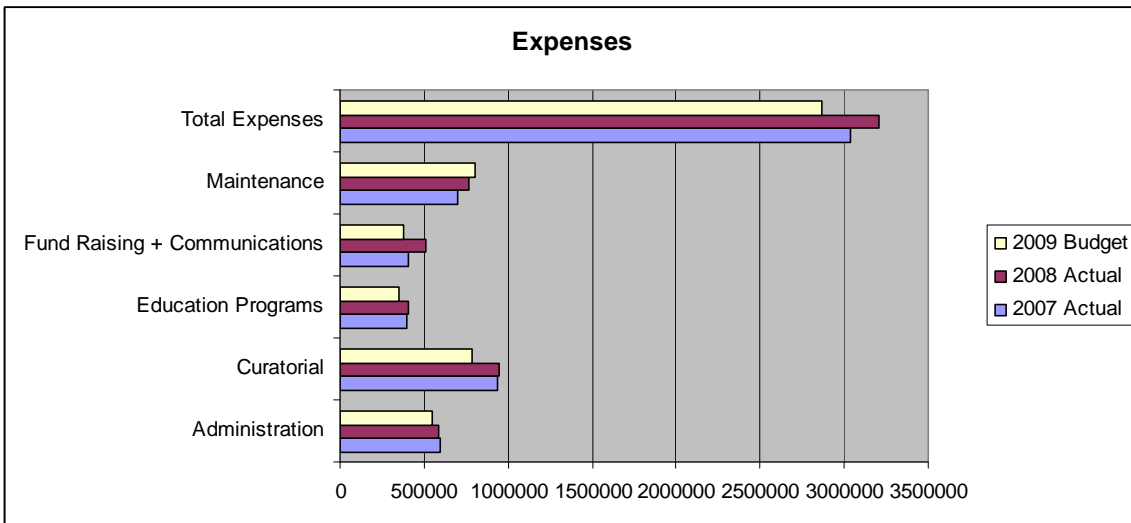
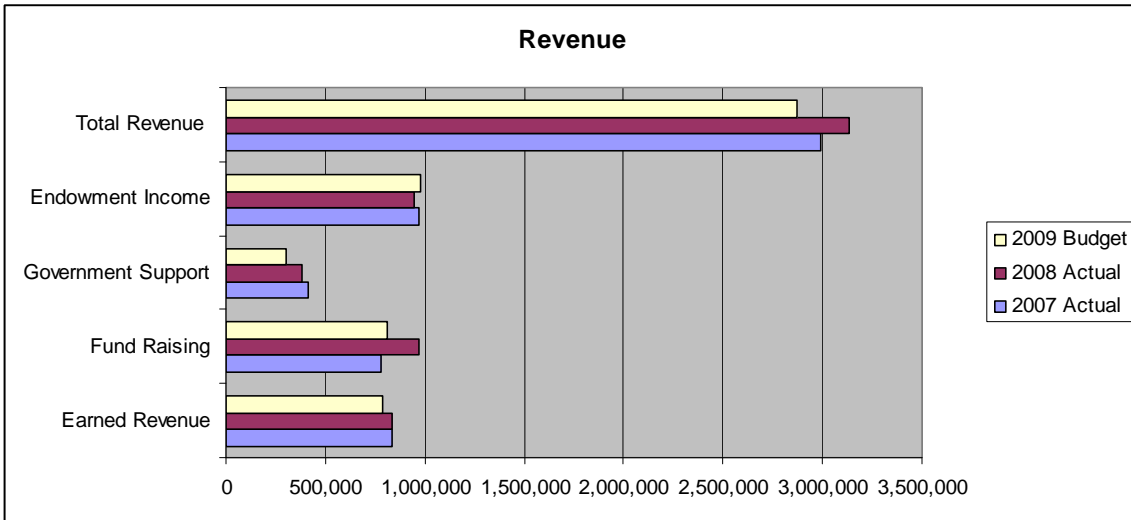
Financial Summary

The Museum delivered the \$181K deficit approved by the Board before an estimated \$67.85K in extraordinary costs are taken into account.

Total revenues were \$2.979MM or 7% below budget. Management reduced expenses by 5% from budgeted levels to mitigate the impact of the shortfall in revenue. All discretionary spending was cut and a total of four positions were eliminated. The full impact of restructuring will not be felt until 2009.



The following charts include results from 2007 and 2008 as well as a budget for 2009 to illustrate the anticipated impact of the recession and restructuring on Gardiner Museum operations.



The Gardiner Museum's endowment fund decreased in value by 15% or \$3MM between December 31, 2007 and December 31, 2008.



Saucer with hunting scenes, Meissen, Germany, c.1720; decorated in Breslau, c.1730, Hard-paste porcelain, over-glaze enamels and gold, Gift of George R. and Helen Gardiner, G83.1.790.2

Exhibition Summary

Man-Eating Tiger and Other Staffordshire Figures from the Rosalie and Isadore Sharp Collection

Curator: John Sandon

February 15 to April 20, 2008

This exhibition featured a selection of more than 100 colorful ceramic sculptures made in Staffordshire, England during the late 18th and early 19th centuries from one of the finest private collections of English ceramics in North America.

Object Factory: The Art of Industrial Ceramics

Curator: Marek Cecula

May 15 to September 7, 2008

Object Factory featured more than 200 objects from 18 countries, including works by well-known artists like Cindy Sherman and Arman, designers like Ettore Sottsass and Masahiro Mori, and industrial manufacturers like Rosenthal and Nymphenburg.

Harvest of Memories: Mexican Days of the Dead

Curator: Diane Wolfe

October 3, 2008 to January 18, 2009

This exhibition illustrated the rich, inventive, emotional and often humorous images and objects associated with Mexican Days of the Dead. Mexican field workers participated by making ceramics for the exhibition, and were recognized for their importance to our cycle of life.

Independence and Ingenuity: Freelance Porcelain Decorators in 18th Century Europe

Curator: Charles Q. Mason

March 14 to August 17, 2008

This exhibition explores the impact made by freelance porcelain decorators on the flourishing ceramic culture of 18th century Europe. It featured 56 independently decorated porcelains created between the 1720s and 1770s from the Museum's collection of this rarely-seen material.

Postmodern Porcelain

Curator: Charles Q. Mason

August 25, 2008-January 4, 2009

The term "postmodern" refers to art made mostly in the 1980s and 90s that is not governed by a dominating ideology, but instead takes elements from different artistic traditions and recombines them in often playful and ironic ways. This exhibition featured a selection of postmodern porcelains drawn from the Museum's permanent collection as well as several local private collections.



Doors Open 2009 Photo by Jason Thompson

Education Program Summary

SCHOOL PROGRAMS: Collection-based gallery visits with hands-on art experience. A typical school visit includes a gallery tour with a potter or an educator and a hands-on clay class taught by a professional ceramic artist.

DROP-IN CLAY STUDIO – FRIDAY NIGHT AND SUNDAY AFTERNOON: The Museum's clay studios are available to individuals on Friday evenings and Sunday afternoons. Fridays are intended for adults, and Sunday afternoons are aimed at families. With the guidance of two professional potters, participants create their own clay works and for a small fee they can leave their work to be fired. Admittance is first-come, first served. The atmosphere is casual and fun.

FAMILY DAYS: In 2008 the Museum hosted families on July 6 (Ceramic Traditions), November 2 (Mexican Days of the Dead) November 30 (Twelve Trees of Christmas) and December 13 (Virgin of Guadalupe). On Family Days the Museum offers a diverse array of programs including crafts, hands-on family activities, music and refreshments. Family programs are free with admission to the Museum and supported by Scotia Bank.

CLAY CAMPS AND CLASSES: In 2008 the Museum offered one week of March Break camp for children and eight weeks of summer camps. Individual children and teenagers populate the regular camp sessions but single camp days are scheduled for group bookings from daycares, community living associations and outpatient clinics.

Lectures and Events

In 2008 the Museum offered a full schedule of programs and events. Highlights include:

DOORS OPEN Saturday May 24, 2008
More than 3,000 people visited the Gardiner Museum during Doors Open.

NUIT BLANCHE Saturday October 4, 2008
More than 9,000 people visited the Gardiner Museum during this 12 hour event.

FROM THE GROUND UP: NURTURING THE ART OF SUSTAINABLE LIVING Wednesday September 17, 2008
2nd Annual Robert Rose Lecture, featuring farmer, author and photographer Michael Ableman with panelists Elizabeth Driver, Stephen Teeple and Debbie Field.

ARTISTS IN CONVERSATION October 3, 15, 19, November 2 & 19
Chloe Sayer, author and cultural specialist, joined in conversation with some of Mexico's best known artists including Eugenio Eustaquio; Sauloa Moreno; Tiburcio Soteno; Crispina and Margarita Navarro Gomez.

FESTIVAL: DAYS OF THE DEAD ALTARS October 31 – November 5
Altars made by Crispina and Margarita Navarro Gomez from Oxaca and members of the local Latin American community.



LEFT TO RIGHT: Meg Wilson, William Hewitt, Janet Heisey, Roger Wilson

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as at Dec 31, 2008

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Clay Studio Photo by Edward Hueber

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Helen Gardiner and Her Excellency the Right Honourable Michaëlle Jean

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