



**Gardiner
Museum**

Celebrating the Art of Ceramics

2015 Annual Report

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Cover: Leopard (detail), Germany, Meissen, c.1750. Gift of Helen E. Gardiner

Opposite Page: At the end of the exhibition's run, the public was invited to take away the figures from Clare Twomey: Piece by Piece on Sunday January 4, 2015.





Executive Director's Report



Our objectives for 2015 were inspired by two key words from our strategic plan: vital and audacious.

The best example of this was the evolution of the Gardiner's signature fundraising event, *12 Trees*. Its 26th year demonstrated how the Museum could continue an iconic event and build on its remarkable legacy to attract new audiences and supporters. Instead of decorating trees in a traditional fashion, the event's curator, architect Dee Dee Eustace, commissioned twelve artists to create their versions of an unconventional, reimagined Christmas tree, with audacious and successful results.

A classic ceramics show, such as the one that opened in January 2015, also gave us the opportunity to demonstrate how we could give a beautiful exhibition a contemporary relevance. *Women, Art & Social Change: The Newcomb Pottery Enterprise* from the Newcomb College of Tulane University, New Orleans, and the Smithsonian Institution Traveling Exhibition Service, was an important show with Arts and Crafts ceramics, as well as jewellery, textiles, and illustrations. The programming associated with the exhibition was anything but musty and brought the struggles of women over a hundred years ago vividly to life. Working with The Next 36, Verity Club, and the Far & Wide Collective, events highlighted the continuing struggles of women in the workplace, making the accomplishments on display in the show more than beautiful artifacts, but rather, a vital part of an ongoing narrative.

Kent Monkman's *The Rise and Fall of Civilization*, a massive installation inspired by bone china in the Gardiner's collection, demonstrated the Museum's dedication to the artist intervention program which was started four years ago—a revolution for the institution when it began. Monkman's installation centred around the near extinction of the bison population and the devastating effect that this had on the First Nations who depended on these animals. The exhibition programming gave context to the artist's inspiration and message, and we were grateful to have wonderful collaborators such as imagineNATIVE Film + Media Arts Festival, Art Toronto, RPM.FM Indigenous Music Culture, Human Rights Watch Canada, the Institute of American Indian Art, and others to help make *Rise and Fall* one of the most talked about exhibitions of the season, generating extraordinary media that helped bring new audiences to the museum.

The transformation of the European Porcelain Galleries was very much an evolution, and a somewhat nostalgic one because the curator involved in its original installation, Meredith Chilton, returned as our Chief Curator to re-install it brilliantly nearly thirty years later. It was also poignant that the gallery was reopened by Lindy Barrow, Helen Gardiner's daughter, who cut



Lindy Barrow, Kelvin Browne, and Meredith Chilton mark the reopening of the European Porcelain Galleries. Photo: Tara Fillion

the ribbon and reminisced about some of its many treasures that she recalled from her childhood home. The importance of renewing this core collection was not lost on our donors. Fundraising was more than double what was initially anticipated, and allowed for many remarkable new features to be added to this now very vital gallery.

Our garden even evolved last summer because of the brilliant work of landscape designer Neil Turnbull, who generously donated both the design and installation. His vision gave the garden a contemporary feel, and its limestone shards are reminiscent of ceramics. The continuing physical vitality of the Museum is important, and other aspects of our facilities will need to be brought up to date in the coming years as well.

The Museum also continued to grow through gifts of astounding objects that enhanced our permanent collection, exemplifying the generous spirit of so many.

We must also continue to cultivate the next generation of supporters for the Gardiner to ensure that we have stewards for the institution who will care about it as much as those who have brought it to where it is today. It was wonderful that our new

Young Patrons Circle was launched with the help of the Governor General, The Honourable David Johnston. This active group continues to grow and contribute to the Museum in many ways.

What is constant, and what allows the Museum to continue to change and respond to its community, to be vital and audacious, is that we have dedicated supporters who understand the Gardiner's potential each decade and who continue to contribute to it, either as volunteers, collectors sharing their collections, or by becoming members or donors. They remain the Museum's greatest asset.

Kelvin Browne

Kelvin Browne
Executive Director & CEO
Gardiner Museum



Image: The late 18th-century dessert table in the European Porcelain Galleries, September 2015. Photo: Tara Fillion



Chief Curator's Report



It is my pleasure to report that the Curatorial Department has enjoyed a year of outstanding success. We have celebrated the permanent collection by renovating the Museum's largest gallery and have presented exhibitions that fulfill the diversity and audacity of our mandate. These achievements contributed to the enhancement of the Gardiner Museum as the national museum of ceramics in Canada and one of the most important specialized ceramics museums in the world.

European Porcelain Galleries Reimagined

The major curatorial achievement of 2015 was the renovation of the European Porcelain Galleries, the first major reinterpretation and reinstallment of these galleries in thirty years. The project was conceived under the direction of Alexandra Montgomery, with preliminary planning undertaken by Rachel Gotlieb and Karine Tsoumis in 2013 and 2014. The project was expanded and completed on time and on budget between January and September 2015, with the critical involvement of the entire curatorial department, the participation of many other Museum departments, and PS [Perna Seigrist] Design.

To further the goals of the Museum, we aimed to engage and intrigue the visitor with new displays that bring the collection to life by placing objects within their historic and social contexts. The project involved an ambitious new interpretation of the collection and the introduction of a number of thematic and multimedia displays, including a central gallery dedicated to dining embellished with a dramatic interpretation of a late 18th-century dessert table, commissioned from Ivan Day. The plan also enhanced the founding Gardiner collection with the addition of many relevant objects and collections acquired over the past thirty years, expanding the number of objects on view from approximately 600 to 900 in total. The revised program required additional fundraising, and every collector approached responded positively, indicating the strong level of support for the renovation.

In order to accomplish this ambitious project in the very tight timeframe, the porcelain galleries were closed for three months to permit the deinstallation, reorgansiation, photography, and temporary storage of the collection; the dismantling of the gallery; and the subsequent construction and the reinstallment. Each phase was carefully planned and timed, as these complex activities had to slot in with the installation of the *RBC Emerging Artist People's Choice Award* exhibition, the preparation of the Kent Monkman exhibition, and ongoing curatorial work. The new galleries opened on September 24, 2015, to great public acclaim, with a ribbon cutting ceremony by Lindy Barrow.



Ivan Day, British Food Historian, installing the sugar temple for the dessert table in the European Porcelain Galleries, September 2015. Photo: Sarah Chate



A new display case, designed by PS Design and manufactured by MCM, is installed in the European Porcelain Galleries, August 2015. Photo: Sarah Chate



The Rise and Fall of Civilization: Installation by Kent Monkman, October 15, 2015 – January 10, 2016. Photo: Jimmy Limit

Temporary Exhibitions

Temporary exhibitions in 2015 expanded the horizons of the Museum by presenting important early ceramic work by women in the South, and by a landmark installation by Kent Monkman which explored the impact of the desimation of the bison on Indigenous peoples, as well as an exhibition which focused on five outstanding emerging Canadian ceramic artists. Temporary exhibitions are managed by Sarah Chate, and their installation is supervised by Micah Donovan.

To begin the year, from January 24 to May 18, the Gardiner Museum presented *Women, Art & Social Change: The Newcomb Pottery Enterprise*, a travelling exhibition organized by the Smithsonian Institution Traveling Exhibition Service and the Newcomb Art Gallery at Tulane University. The exhibition explored the importance of the Newcomb Pottery in New Orleans as a social and artistic experiment. The art school was established in 1895 at Tulane University in order to teach Southern women self-reliance through the learning of a trade. It embraced the tenets of the Arts and Crafts movement through the production of beautiful, hand-made, utilitarian objects decorated with the indigenous flora and fauna of the Gulf South. Ceramics were displayed alongside examples of the other craft disciplines taught at the school, including metalwork, jewellery, bookbinding, and textiles. The exhibition was immensely popular with our general core audience, with many instances of repeat visitors.

The Gardiner Museum's ongoing commitment to contemporary Canadian ceramics was highlighted by the *RBC Emerging Artist People's Choice Award* exhibition, which was given greater exposure and prominence by its location in the special exhibition hall in 2015, from June 16 to August 30. The work of Derya Akay, David R. Harper, Lisa Henriques, Veronika Horlik, and Zane Wilcox was showcased, and the public voted for their favourite: Veronika Horlik.

For the fall and winter, Canadian artist Kent Monkman created the site-specific installation *The Rise and Fall of Civilization*, which was presented at the Gardiner Museum from October 15, 2015 to January 10, 2016. Monkman's installation bore witness to the near extinction of the American bison in the 1800s when settlers killed the bison for their pelts, wastefully leaving the meat to rot on the bone. Bison bones were then collected and used for fertilizer and bone china. The American military sanctioned the destruction of the bison to open the West for cattle ranching, and to remove the primary food supply of the Native peoples and dispossess them of their land.

This installation was inspired by museum dioramas and comprised of a buffalo jump: a structure simulating a rock cliff. Two taxidermy bison stood atop the cliff beside a sculpture of Miss Chief, the artist's alter ego. The smashed ceramics at the base of the cliff referred to the build-up of bones often found at buffalo jumps. The plunging bison that leapt from the cliff and morphed into modernist bulls and back into ancient rock

drawings functioned as a metaphor for the inevitable flow of history. A small display outside the exhibition drew attention to bone china in the Gardiner Museum's collection and its connection to the fate of the bison.

This exhibition brought in new audiences that enjoy contemporary and Canadian art. It was accompanied by a small catalogue, which sold out.

Lobby Displays

The Curatorial Department both curates and co-ordinates a number of small, temporary displays in the front lobby of the Museum. In 2015, a curated display, *A Passion for Yellow*, explored the founding porcelain collection of George and Helen Gardiner and enabled examples to be on display while the European Porcelain Galleries were closed. This was followed by *Across the Globe: The Anne Gross Collection*, curated by Daniel Chen, a display of the recent acquisition of Chinese ceramics from the collection of Anne Romoff Gross, given by her daughters Janice Gross Stein and Susan Gross Solomon. Graphic design for these displays was undertaken by Tara Fillion.

In addition to these, Micah Donovan, Installation Manager, oversaw the installation of other lobby and temporary displays. In 2015 these included the display of Chris Curreri's work that was part of the Scotiabank CONTACT Photography Festival, and two displays for Scotiabank Nuit Blanche, and the Barbara Schlifer Commemorative Clinic.

Travelling Exhibitions and Loans to other Institutions

Camp Fires, the exhibition featuring Quebec ceramic artists Léopold Foulém, Paul Mathieu, and Richard Milette, produced by the Gardiner and exhibited at the Museum between May 29 and September 1, 2014, continued on its tour. It went to the Musée McCord and the Bellevue Arts Museum in 2015, where it completed its run on February 14, 2016. This work was supervised by Exhibitions Manager, Sarah Chate.

In addition to presenting exhibitions and our permanent collections, the curatorial mandate includes the maintenance and development of our collections. The importance of our permanent collection is recognized by other institutions' requests for loans for their own temporary exhibitions. In 2015 we agreed to outgoing loans to the University of Toronto Art Centre, the Canadian Clay and Glass Gallery in Waterloo, Ontario, the Toronto Botanical Gardens, the Royal Ontario Museum, and to the Nickle Galleries in Calgary.

Acquisitions

Significant acquisitions were made to enrich the permanent collections in 2015. These included four important gifts that were certified under the terms of the Canadian Cultural Property Export Review Board: Janice Stein donated an early 17th-century Chinese porcelain double-gourd vase; Pierre Karch and Mariel O'Neill-Karch donated a Vincennes porcelain mustard pot and stand from the Louis XV service; Diana Reitberger donated works



A view of Women, Art and Social Change: The Newcomb Pottery
Enterprise, January 24 – May 18, 2015, Photo: Tara Fillion

by Greg Payce, John Chalke, Richard Milette, Steven Heinemann, and Roger Aksadjuak; and artist Léopold Foulem donated three works.

Thirty-three other objects were donated to the Museum by seven donors. These included Canadian ceramics from the Rankin Inlet, 19th-century wares from Cap Rouge, the Campbell and Brantford potteries, and Medalta, as well as Erica Deichmann-Gregg's Goofus figure, donated by William Johnston, J. Edward Browell, Amelia Adams Browell, and Gail Crawford; contemporary ceramics by Robin Hopper, Dean Mullavey, and Mimi Cabri donated by the Estate of Elsa Broder, Dean Mullavey, and Gail Crawford; and French faience and porcelain donated by Pierre Karch and Mariel O'Neill-Karch specifically for the renovated European Porcelain Galleries.

Three objects were also acquired by purchase: a Walter Crane vase, generously sponsored by Esther Sarick; a Richard Milette teapot, purchased with a grant from the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation administered by the Ontario Arts Foundation with funds matched by Raphael Yu; and a Minton dessert plate from the Lord Milton Service acquired with the Museum's acquisition funds and a donation by Lorna Marsden.

Curatorial Department Reorganisation and Major Staff Activities

The structure of the Curatorial Department changed in 2015. It has been an honour for me to return to the Gardiner Museum to lead the Curatorial Department as Acting Chief Curator in 2015. Karine Tsoumis, Curator, was away until December 2015 on maternity leave, but returned to work early to help co-ordinate the 2016 exhibition, *True Nordic*. By the end of the year, a number of adjunct curators were appointed to enhance the curatorial strength of the Museum in areas of expertise not covered by the resident curators. The Adjunct Curators are Siobhan Boyd, Daniel Chen, Rachel Gottlieb, and Nicole Rousmaniere. During an initial trial period of two years, these curators will be consulted on a project-by-project basis, and we will assess the workability of the new structure.

Mounting high-calibre and memorable exhibitions and permanent displays, maintaining the collection, undertaking important research, and disseminating information requires a highly trained team of people. We are fortunate at the Gardiner to have a dedicated and professional Curatorial Department.

In addition to their regular duties, work of the highest calibre was done by members of the Curatorial Department on the new European Porcelain Galleries: Collections Manager Christina MacDonald returned from maternity leave to undertake the challenging organization and tracking of the porcelain collection, grouping and identifying objects so they could be swiftly installed. She and intern Dylan Dammermann also photographed all of the objects planned for display. Temporary Curatorial Assistant Rose Logie prepared tombstone information for labels and worked on the display of Minton and a display of



Ceramic installation by RBC Emerging Artists Winner, Veronika Horlik, June 15 – August 30, 2015
Photo: Toni Hafkenscheid

19th-century ceramics. Exhibitions Manager Sarah Chate, and Curatorial Installation Manager Micah Donovan, together with his small team of technicians and specialists, were key figures in the preparation of the gallery for demolition and then for the installation itself, alongside Rose and Christina. Micah also undertook a study of future lighting needs in consultation with Bob Walsh, which will result in considerable future savings. Sarah Chate took on collection management and registration responsibilities during Christina MacDonald's maternity leave.

I look forward to the next year at the Gardiner Museum. We will be reviewing curatorial policies, and work in collaboration with our colleagues in other departments and the Gardiner Volunteer Committee to improve the website, enhance communications, and further enrich our Museum with exhibitions and programs that engage our public. We will continue to fulfill our mandate in the search for new acquisitions and undertake research that furthers our understanding of the important role that ceramics plays in the human endeavour.

Meredith Chilton
Chief Curator



St. Alban's Boys & Girls Club. Photo: Tara Fillion



Raku firing on the Museum plaza. Photo: Siobhan Boyd

Education Report

Studio

The Education Department had a busy 2015 full of hands-on programming. Our adult sessional clay classes ran throughout the year and we offered fifty-five course options for potential budding potters. A highlight was our spring and fall Raku sessions. The students attended three classes in which they made their pieces and, in the final session, spent a day on the Plaza glazing and firing their works. The Raku firing process allows students to see immediate and surprising results, often giving their pieces a metallic or iridescent finish.

The studio was also quite busy with our sessional classes for kids. These ran throughout the year with an offering of twenty-one separate classes. Our summer camp participants also had the opportunity to visit the Museum's various galleries to draw inspiration for their projects.

Lastly, we saw a constant flow of schools, day camps, and daycares visit throughout the year. These groups brought in just under 10,000 students in 2015. With the combination of our school programs, our sessional classes, and drop-in options, our studios were very busy with kilns were running constantly, firing about 500 items per week.



Empty Bowls. Photo: Jae Yang

Community

This year we held two community-based exhibitions in the Museum: a display from the Barbra Schlifer Commemorative Clinic, and another from Safe-T, Radius Child and Youth Services, held within the second-floor European Porcelain Galleries. Participants of this 12-week program are survivors of intra-familial sexual abuse. Working with clay allows them to heal by being able to tell their stories in a non-confrontational, art therapy-based program.

The 2015 Barbra Schlifer exhibit marked the Museum's fifteenth year working with the Clinic. Also a 12-week program, the women participants are survivors of sexual violence. They worked directly with a potter and Art Therapist who helped them tell their stories through clay. The exhibition was on display in the Museum lobby.

This year we invited several groups from under-resourced neighbourhoods to the Museum as part of our Earth Day festivities and our Pottery on the Plaza program. Students attending these programs get an opportunity to work with our potters and make one-of-a-kind sculptures. This year, the Earth Day group made animal vessels for planting seeds. The Pottery on the Plaza

group from St Alban's Boys and Girls Club came to the Museum six times over the summer and made a variety of projects. The program also introduced the students to the galleries and treated them to a pizza lunch.

The 23rd annual Empty Bowls event took place in the fall for the first time this year, a change that proved to be very successful. Once again, this popular event was well attended, with soups donated by eight chefs, bowls from twenty-eight potters, guilds, and schools, and bread from Ace Bakery.

Finally, our Sunday Family Day programming grew in size, with a marked increase in participation. This free-with-admission hands-on program is a great way for visitors, young and old, to get their hands dirty and discover the wonder of clay.



Programming Report

The Gardiner's programming offers members, connoisseurs, one-time visitors, and those new to the art form the opportunity to engage with ceramics. Our range of lectures, performances, community events, and collaborative initiatives ensures that there is something for everyone at the Gardiner.

Our *Gardiner Signature Lecture Series* celebrates the core of the Museum—our permanent collection. After the success of our international speaker series for the 30th anniversary, the Gardiner recognized the desire from our audiences to hear from world-renowned experts. From Italian Renaissance maiolica and the looting of Ancient American artifacts to the interpretation of designs on Chinese blue and white porcelain, the Series presented plenty of opportunities for our audience to deepen their understanding of the history of ceramics.

Women, Art & Social Change: The Newcomb Pottery Enterprise offered the chance to create programming within the social context of women's rights and entrepreneurship. Through partnerships with The Next 36, Human Rights Watch Canada, and Verity Women's Club, the Gardiner hosted debates and talks on challenges facing women entrepreneurs, the difficulties faced

PHOTOS CLOCKWISE: TENSIONS Launch Party. Photo: Vincent Carboneau, Rideau Hall © Her Majesty The Queen in Right of Canada represented by the Office of the Secretary to the Governor General, 2015. DOORS at 6pm: TIFF and Summerworks, Photo: Jae Yang. Amanda Rheume performs as a part of the aboriginal musician showcase with RPM.FM: Indigenous Music Culture, Photo: Jae Yang. Female Leaders pose in front of "Let Women..." signs in support of the Newcomb Pottery Enterprise campaign, Photo: Tara Fillion.



Ekow Nimako's *Silent Knight* during Nuit Blanche event. Photo: Rachel Weiner

by women and girls internationally, and a riveting presentation by Board Chair Karen Sheriff on her own career path. For the duration of the exhibition, the Gardiner worked with the Far & Wide Collective, a group that brings works from emerging economies to Canada for sale with a particular focus on women's handicrafts—a modern day Newcomb Pottery Enterprise.

Showcasing emerging artists in a variety of disciplines was the focus of the programming for the *RBC Emerging Artist People's Choice Award* exhibition. On Friday evenings throughout the summer, the Gardiner hosted the DOORS at 6pm series. Performances from the Toronto Downtown Jazz Festival, MYOpera, Afiara Quartet, Wavelength, and readings by the Writer's Trust celebrated emerging talent from Toronto and beyond. The most successful evening was the launch of the Summerworks Performance Festival which animated every space and corner of the Museum with pop-up music, dance, theatre, and live art performances. This series brought new audiences to the Gardiner, working towards our goal of engaging a younger demographic.

Two key community events in the fall attracted record crowds to the Museum. The transformed European Porcelain Galleries opened on September 24, which coincided with the national initiative Culture Days. The Gardiner was free all weekend and offered performances by Opera Atelier linked to our *Commedia dell'Arte* collection, participatory contemporary dance performances in the Terrace Room inspired by 18th-century music notations, and Family Day activities on the plaza. Our knowledgeable Docents were in the galleries the entire weekend to bring the reinterpretation of the collection to life.

As Nuit Blanche celebrated its tenth anniversary in 2015, the Gardiner was selected as one of the ten venues for their *10 for the 10th* project. The plaza was home to Ekow Nimako's *Silent Knight* made of thousands of white Lego pieces, as well as an installation in the Terrace Room entitled *Bone Runners* by Nurielle Stern. These large-scale community events attract visitors to the Gardiner who would otherwise not come to the Museum. By offering unique, engaging experiences, we can increase awareness among cultural consumers.

Kent Monkman's *The Rise and Fall of Civilization* presented a unique opportunity for the Gardiner. Using the themes explored by Monkman, we developed partnerships and programming to explore issues at the forefront of our national dialogue about First Peoples, which Monkman draws attention to through his work. The exhibition-related programming involved a number of partnerships with First Peoples' organizations in Toronto and those that have a national, and in some cases international, reach. The Gardiner engaged with as many partners as possible to promote the exhibition and its related events. The result was a fulsome program that both celebrated aboriginal culture and delved into more serious topics on the path to reconciliation. We worked with imagineNATIVE Film + Media Arts Festival to showcase Monkman's film work, launched the exhibition catalogue with Art Toronto, presented a lecture on access to clean water on reserves with Human Rights Watch Canada and Vice Canada, and showcased aboriginal musicians with RPM.FM: Indigenous Music Culture.



Detail of the lobby display by Sheridan College and OCAD University's Indigenous Visual Culture Program. Photo: Jae Yang

In addition to the public programming, we worked with Centennial College's Aboriginal Studies Program to provide students with access to the exhibition and programs, and with Sheridan College and OCAD University's Indigenous Visual Culture Program. The collaborative project with Sheridan and OCAD was coordinated by the Gardiner and funded by the US Consulate General of Toronto. Following a week of workshops with two artists from the Institute of American Indian Art—Joanna Bigfeather and Jim Rivera—an exhibition featuring works by students was presented in the Gardiner lobby. Cultural exchange is a powerful tool for addressing difficult or traumatic portions of our collective history, and Kent Monkman's installation acted as a catalyst for a rich dialogue on shared history, identity, and artistic expression.

The Rise and Fall of Civilization changed the public's perception of the Gardiner. The Museum engaged with contemporary issues, offered a forum for discussion and dissemination of difficult histories, and did not shy away from the history of our own permanent collection that contains bone china. It attracted attention from the contemporary art and Indigenous community, reaching out to new audiences.

The diversity of the programming at the Gardiner ensures that we are serving our members and connoisseurs as well as attracting new audiences to the Museum by presenting ceramics in context. We believe deeply in collaboration and will continue to work with other community and cultural organizations to bring the beauty of ceramics and the authenticity of clay to our visitors.

Development Report

Each year the Gardiner Museum delivers exceptional exhibitions, provocative programming, and engaging education and outreach programs, none of which could be accomplished without the continued support of our members, corporate and foundation supporters, government funders, and the broad range of volunteers who support the Museum. In 2015, the Gardiner delivered a number of special exhibitions and projects, and our long-term stakeholders and new donors were essential to achieving our goals.



Young Patron James Temple with Executive Director Kelvin Browne at the 2015 12 Trees G Party.
Photo: Tara Fillion.

In the second year of the Gardiner's strategic plan—*A New Vitality, A New Paradigm*—our Development activities focused on building engagement with our Gardiner Friends and closest supporters, establishing our Young Patrons Circle, and growing revenues by increasing sponsorship levels.

To increase engagement, the Gardiner established its Patron Connoisseur Groups: for The Historians and The Contemporaries. Our first events were piloted in late 2014 and the program quickly gained momentum. Last year included visits to an exquisite private collection of figurines, an opportunity to see Chinese porcelain from collections storage with Stacey Pierson, an outing to Steve Heinemann's studio, and a VIP invitation to the launch of the Kent Monkman exhibition catalogue. Each of these events provided our Patron Circle members with the opportunity to deepen their understanding of ceramics, its history, and contemporary relevance. The format of this program is similar to the Porcelain Society, which holds events for those who have made a planned gift to the Museum. A concerted effort was made to expand this group in 2015, and the Museum is thankful for the investment of these individuals in its future.

The Gardiner is fortunate that many of its closest supporters have been with the Museum for many years. However, like many



Meredith Chilton presents Robert Bell and Rosalind Vanderhoof with the Gardiner Benefactor Award for R. Murray and Ann Walker Bell. Photo: Tara Fillion

cultural organizations, we want to engage young arts philanthropists. Working with a group of nine dedicated young professionals, we asked what they would want in a Young Patrons Circle at the Gardiner. Creating the group through consultation, we believed, was crucial for its success. The result has been a group that wants to improve their knowledge of art, culture, and collecting, while providing philanthropic support to a world-renowned cultural institution. The Young Patrons Circle, co-chaired by Michael Liebrock and James Temple, launched in June 2015 at an elegant affair with distinguished guest, The Honourable David Johnston, Governor General of Canada. It was a celebration of cutting-edge ceramic art and the contributions of young philanthropists. A crowd of urban, affluent tastemakers marked the introduction of the Young Patrons Circle as a significant event in the Museum's history.

Each year the Gardiner strives to increase its fundraising revenues in order to further increase the calibre of exhibitions, programs, education, and collections care presented at the Museum. An evaluation of our membership levels in 2014 led to an increase in 2015, which then precipitated the need to look at all of our sponsorship levels. For years these levels had been stagnant while costs increased. The Gardiner was able to make a compelling case for increased funding, and as a result, we were able to increase our sponsorship levels and secure funders at these renewed amounts.

Every initiative requires a different strategy and has unique appeal. A collective of leading women funded *Women, Art & Social Change: The Newcomb Pottery Enterprise* as a demonstration of support for this inspirational story of women from the Deep South who established a successful social enterprise. A major change was made to the *RBC Emerging Artist People's Choice Award* with a move to the special exhibition hall, a shift wholeheartedly supported by the RBC Foundation. Thanks to the vision of TD Bank Group, the Gardiner secured a major sponsorship for Kent Monkman's installation *The Rise and Fall of Civilization* in its conceptual stage that ensured that was created to the highest possible calibre. The programming that engaged new audiences at the Gardiner, particularly First Peoples, was funded by the Hal Jackman Foundation.

We continue to expand our education and outreach activities, which necessitates increased revenue to support their delivery. Our ongoing funders who support the core of this programming are vital, and we continue to reach out to new individuals, foundations, and corporations to engage more participants at the Museum. With a focus on the tangible versus the virtual, the Gardiner is encouraging creation and engagement with the arts.

Significant changes were made to the Gardiner Museum's signature fundraising event, *12 Trees*. To transform the exhibition and event we invited a curator, Dee Dee Eustace, to lead the selection of designers within the theme of *The Joy of Creativity*. Through a request for proposals, artists were invited



Patrons talk to nominee Veronica Horlik at the RBC Emerging Artist People's Choice Award patron opening. Photo: Tara Fillion.

to submit their ideas for a tree-inspired installation, and the results were spectacular. To raise general public awareness about *12 Trees*, a forty-foot tree was installed on the plaza and a retail campaign for shops to develop their own displays for *12 Trees* was piloted. We increased our funds raised by 60% for a total of \$130,000, doubled the number of visitors to the exhibition, and enjoyed tremendous media coverage. This Toronto holiday tradition was successfully rejuvenated by our *12 Trees* Committee under the exceptional leadership of our Chair, Danielle Morin, and Honourary Co-Chairs, Lindy Barrow and Senator Nicole Eaton.

The second Gardiner Benefactor Award was presented at the annual Patron Garden Party hosted by Sandra Faire and Ivan Fecan. The Award is given to a donor or donors who have sustained the Museum over an extended period by their significant generosity through donations of objects, financial support, or both. The inaugural award was presented to Bill and Molly Anne Macdonald in 2014, with the intention that the award would be presented to Ann Walker Bell in 2015, in honour of the contributions made by her and her husband R. Murray Bell to the Gardiner. Sadly, Ann Walker Bell passed away in early 2015. The award was presented to the couple's children Robert Bell and Rosalind Vanderhoof.

The most significant change for the Gardiner in 2015 was the transformation of the European Porcelain Galleries. Fundraising for the project began in 2014, with a challenge grant from an

anonymous donor, as part of our 30th Anniversary Celebrations, and continued in earnest throughout 2015. The project grew from a \$300,000 budget to over \$750,000 thanks to a large grant from the Department of Canadian Heritage's Canada Cultural Spaces Fund. We thank each of our major gift and individual donors for their support of this project, which transformed the galleries from ones intended for connoisseurs to ones that the general public can appreciate and access.

The Gardiner thanks all of our supporters for their unwavering support as we continue to steward, expand, and improve our permanent collection, special exhibitions, education initiatives and engagement programs. Without you the Gardiner would not have achieved this level of success in 2015.

Marketing & Public Relations Report

Continuing the trend from the previous year, the Gardiner's focus on building awareness was a major priority in 2015. A year of transition marked by new faces and new strategies, we brought public relations in-house, by hiring the Museum's first-ever Communications and Volunteer Coordinator. This hire allowed for more flexibility and focus in our public relations practices. It was a move that paid off almost immediately, with greater media coverage of our events and exhibitions towards the end of the year.

There was no shortage of media attention in 2015, from a front page feature in the *Globe and Mail* Arts Section about the *RBC Emerging Artist People's Choice Award* to a *Toronto Star* article on the Museum's changing direction, the public took notice. This was also the year that the Gardiner hosted its first CONTACT Photography Festival Exhibit, Chris Curreri's *So Be It*, which landed on many publications' 'Must-See' lists, including *NOW Magazine* and the *Toronto Star*.

In the fall, the long-anticipated re-opening of the European Porcelain Galleries coincided with Culture Days, allowing the general public to visit the Museum for free and enjoy the renovated space. The icing on the cake was our fall exhibit *Kent Monkman: The Rise and Fall of Civilization*. Not only did Toronto's major publications give this thought-provoking installation rave reviews, but national and international outlets were also keen to express their praises for this game-changing show.

12 Trees, an annual Gardiner tradition, was reborn in 2015. The press definitely took notice, with media coverage in the *Toronto Star*, *NOW Magazine*, HGTV, CBC News, as well as additional mentions of the sold-out *G Party* gala in the society sections of the *Globe & Mail*, *National Post*, and others. This was in



Kent Monkman speaks to the press before the opening of *The Rise and Fall of Civilization*. Photo: Jae Yang



A reporter shoots a remote during the delivery and installation of the 40ft *12 Trees* plaza tree. Photo: Jae Yang

addition to a major boost in attendance for *12 Trees*, which caught the eye of new patrons and renewed the interest of existing ones. The transformation continued with the rebranding of the Gardiner's visual identity. We now have a new whimsical logo, with fifteen alternating 'Ceramic Faces' to choose from—objects from our collection that work as de facto mascots and visual icons of our mandate. Our new tagline, 'Celebrating the Art of Ceramics', highlights the Gardiner's mission.

In terms of marketing strategies, the focus shifted strongly to online platforms, particularly social media, which became an essential part of the marketing mix. In the upcoming months, the emphasis will be put on investigating new social media channels and increasing our mobile audience, which made up almost half of all our total digital engagements in 2015, and is projected to increase in 2016. The Gardiner also began building its new website with SOS Designs, an experienced firm that previously worked on the new Craft Ontario and Citizens of Craft websites. The Gardiner's new website will be unveiled in the summer of 2016.

An ad for Kent Monkman: *The Rise and Fall of Civilization* and a feature on the RBC Emerging Artist People's Choice Award nominees in the *Globe and Mail*.



Shop Report

The Gardiner Shop is both a revenue source for the Museum and a platform to teach visitors about clay, giving them the opportunity to take home one-of-a-kind ceramic pieces by Canadian and international artists.

This year we featured these new and exciting artists in our Shop:

[BARBARA BANFIELD - Ceramics, Toronto ON](#)

[HEIDI MCKENZIE - Ceramics, Toronto ON](#)

[BECKY WEBSTER - Ceramics, Waterloo ON](#)

[RHONDA UPPINGTON - Ceramics, Newmarket ON](#)

[RACHAEL KROEKER - Ceramics, Winnipeg MB](#)

[LINDSAY MONTGOMERY - Ceramics, Toronto ON](#)

[SHAY SALEHI - Glass, Toronto ON](#)

[ELEMENTAL JEWELRY \(KELLY KAN\) - Jewellery, Toronto ON](#)

[ANNIE MARIE CHAGNON - Jewellery, Montreal QC](#)

[LAURIE FLEMING - Jewellery, Toronto ON](#)

[MICHELLE ROSS - Jewellery, Toronto ON](#)



Image: Michelle Ross, Raisa Crystal Necklace

In 2015, we put considerable effort towards changing the feel of the Gardiner Shop—from one of a traditional museum gift shop to more of a gallery store. For the most part we have eliminated mass produced items, or those that can easily be found at other museums. We have narrowed our focus to one-of-a-kind or small production runs of handmade, artisanal pieces. We have also curated our artist list to focus more heavily on Canadian artists. All of these changes are meant to serve the Museum's core mandate and position the Gardiner Shop as something for Canadian and International ceramic artists to strive for—the goal of having their work featured in Canada's foremost ceramics museum.

We also initiated more features within the Shop, including “Gardiner Exclusive” items, such as tea towels from Luprints of Pemberton, British Columbia, featuring images from the Gardiner's collection; trivets from Xenia Taler of North York, Ontario, also featuring images from our collection; and ceramics from Kate Hyde of Warsaw, Ontario.

Our Shop Shows were rebranded as Retail Exhibitions and we increased their frequency in 2015.



Image: Heidi McKenzie, *Foursome*, ceramic

2015 Retail Exhibitions

Mary McKenzie February 2015

The winner of the Gardiner Award from the Toronto Potter's Biennial Exhibit 2014 was awarded a solo show in the Gardiner Shop for 2015. A ceramic artist, Mary McKenzie's works are based in realism and centre on the reoccurring theme of the home.

Janet Macpherson March 2015

A past participant of the *RBC Emerging Artists People's Choice Award* exhibition at the Gardiner, Janet Macpherson is a ceramic artist whose works invite the grotesque. Her show entitled *HERD* explored this issue through found objects such as animals and religious statues.

Trunk Show April 2015

A one-day jewellery event at the Gardiner that showcased local jewellery artists including TwoA, Valentine Rouge, and Elemental Jewelry.

Kayo O'Young September 2015

A prolific ceramic artist, the show celebrated Kayo O'Young's fifty-year career.

Bowl Show October 2015

A collaborative show featuring Canadian ceramic artists and their interpretation of the vessel which included Thomas Aitken & Kate Hyde, Chiho Tokita, and Kayo O'Young.

Mark Raynes Roberts November 2015

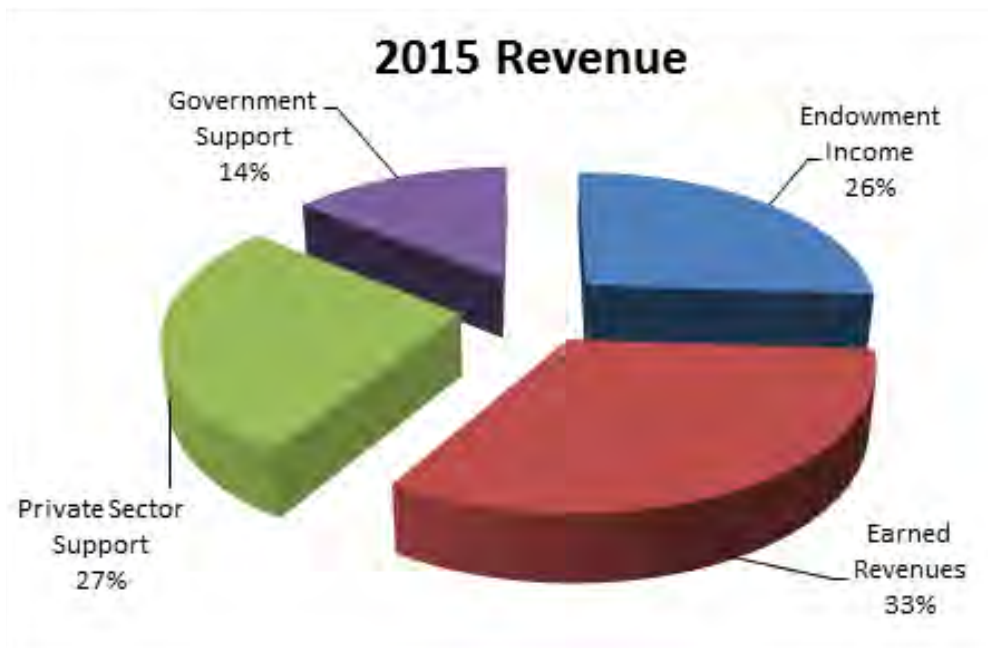
A glass artist whose works are hand-engraved meticulously on glass, Mark Raynes Roberts' show entitled *Illumination: Portraits of Canadian Literature* featured famous authors and their works, such as Margaret Atwood *Cat's Eye*.

12 Trees Market December 2015

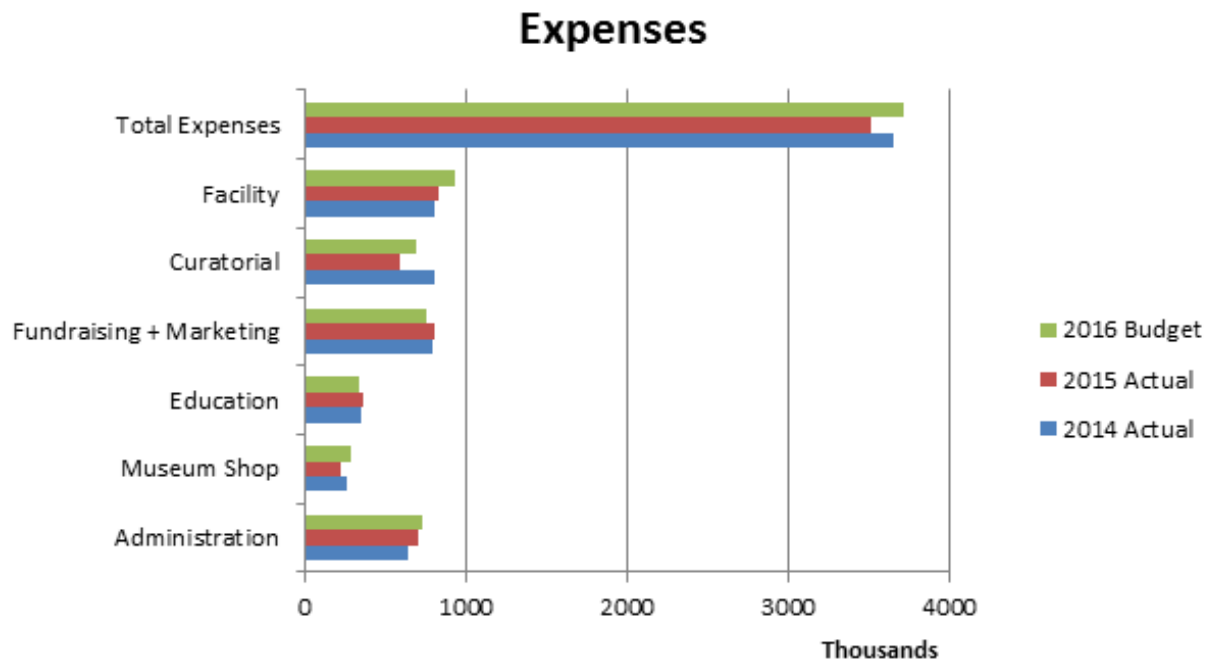
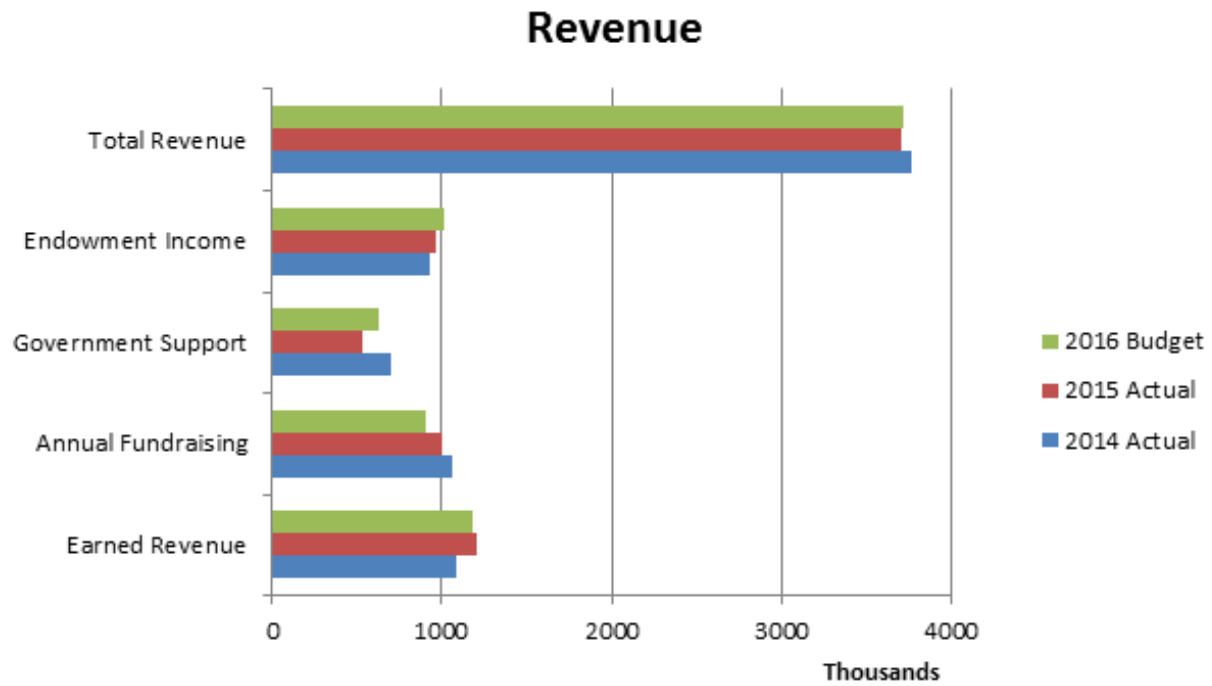
This one-day holiday market showcased local artists offering jewellery, ceramics, and stationary.

Financial Report

This is a summary management report on general operations. The Museum delivered \$190,673 surplus from 2015 Gardiner Museum General Operations:



The following Chart includes results from 2014 and 2015, as well as a budget for 2016 operations:



Governance Report

The Gardiner Museum's Board is comprised of academics, business leaders and professionals, collectors, and fundraisers. The Board is ever evolving as the Museum successfully reaches and engages a broader audience.

In 2015, the Gardiner welcomed Brett Sherlock and Sandra Pierce to the Board. We saw the departure of long-time Board members, Kenneth Bartlett and Richard Cousland, as well as Bev Tudhope, who was instrumental in advising on the Gardiner's rebranding project. Kenneth Bartlett served many years as the Chair of the Exhibitions and Education Committee, and Richard Cousland served as Trustee since 2007. The Museum remains focused on building the diversity and fundraising strength of its Board to ensure that it properly reflects the community it serves and achieves its fundraising objectives.

The Gardiner Board ensures the well-being of the Museum by establishing policy, making sure that the Museum's mandate is carried out through its operational plans, and monitoring the Museum's financial performance. The Board is supported by six committees: Audit, Budget & Finance, Curatorial, Governance, Investment, and Long-Range Planning. The Board meets a minimum of four times per year.

Board members also support the well-being of the Museum by introducing persons of influence from their own communities to the Gardiner, and by helping to attract appropriate community representation, resources, and support.



Patrons enjoy refreshments at the reopening of the European Porcelain Galleries. Photo: Tara Fillion

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(as of December 31, 2015)

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The Gardiner Museum thanks the generous donors who make it possible for the Gardiner to celebrate the art of ceramics.

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Named funds are established to provide a lasting legacy to the Gardiner Museum. The Museum is proud to celebrate the enduring commitments of the individuals named below

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Members of the Porcelain Society have made an enduring gift to the Gardiner by including the Museum as a charitable bequest in their will. The Gardiner is deeply grateful to all members of the Porcelain Society for including the Museum in their legacy plans.

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