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# **2016 Annual Report**





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# Executive Director's Report

Following page:  
Rendering of Vessel by Shary Boyle,  
winner of the Gardiner Museum  
Ceramic Sculpture Competition.

## Increasing Accessibility

The Gardiner Museum's goal in 2016 was to make the Museum as widely accessible as possible. While this included physical accessibility, we also focused on making programs of wide interest that encouraged the use of the Museum by diverse community organizations, as well as enhancing the family experience. One of the key initiatives was to make the Museum free for visitors 18 years and younger. This was added to our already free Tuesday admission for students as a foundation for increasing opportunities for everyone to enjoy the Gardiner.

## Benefiting From Innovation

2016 was a year when we tried many new things. The most important outcome was that the Museum came to better understand its significant ability to be innovative and to experiment, especially with community collaborators. We had our first Young Patrons Circle event, *SMASH: Instant Classic*, which brought a younger demographic to the Gardiner and allowed us to showcase the work of local contemporary artists.

We also took a new approach to our annual *12 Trees* fundraiser. Themed "Good for the Earth", *12 Trees* became an opportunity to demonstrate the fundamental connection between clay and the Earth. Internationally renowned artist and environmentalist, David Buckland, curated a remarkable selection of art installations with an urgent, environmental theme, and Forests Ontario and Ontario Wood donated a large tree for the Gardiner plaza. The exhibition was capped off by the sold-out *G Party* gala. We also launched the *Community Arts Space*, an initiative that exceeded all of our expectations, including the sponsorship support it received.

This year, the Gardiner began creating new programs that use clay as part of the process of healing and sustaining wellness. These classes build on the experience of working with the Barbra Schlifer Commemorative Clinic and the SAFE-T program, organized in partnership with Radius Child & Youth Services. We anticipate new mindfulness clay programs, as well as classes aimed at children from priority neighborhoods, to debut next year when the new lobby clay studio is complete.

## 2016 Highlights

### ***Beneath the Surface: Life, Death, Gold and Ceramics in Ancient Panama***

The Gardiner Museum adapted an exhibition from the University of Pennsylvania Museum of Archaeology and Anthropology, a treasure house of some of the world's most important archaeological discoveries. The exhibition was also an opportunity for fascinating programming, including a hugely popular coffee and chocolate tasting event.

### ***True Nordic: How Scandinavia Influenced Design in Canada***

A landmark exhibition, this Gardiner-produced show will travel to the Vancouver Art Gallery and the Art Gallery of New Brunswick. Curated by Gardiner Museum Adjunct Curator, Rachel Gotlieb, and Associate Dean of OCADU, Michael Prokopow, the exhibition mixed ceramics with other decorative arts, including furniture and textiles. It was one of the most widely attended Gardiner shows in years, and received considerable media attention.

### ***Community Arts Space: The Make It Real Project***

This pilot project turned the Gardiner's major temporary exhibition space into a venue for emerging artists, ceramic





innovators, storytellers, and community organizations that would not otherwise have an opportunity to share their work widely, and attracted a large and diverse audience to the Gardiner, including many first-time visitors. Content ranged from hands-on ceramic workshops and city-building initiatives, to life drawing and dramatic performances. Most importantly, a \$25,000 Seed Grant from the Ontario Trillium Foundation allowed us to offer free admission to all of the *Community Arts Space* programming. The *Community Arts Space Project* was a great way for the Gardiner to give back to the community, and will be returning in 2017.

### **Ceramic Sculpture Competition**

The Gardiner believes that supporting the creation of new work is central to its mandate, particularly public artwork that is available for all to enjoy. In 2016, the Museum held a Ceramic Sculpture Competition to create excitement about the possibilities that exist for working with clay. More than sixty submissions were received and four finalists were chosen. The jury, which included artist and novelist, Douglas Coupland; Director of the Power Plant Contemporary Art Gallery, Gaëtane Verna; and Associate Dean of OCAD University, Michael Prokopow, selected internationally-renowned Canadian artist, Shary Boyle, as the winner. Her work, entitled *Vessel*, is now in production and will be installed on the Gardiner plaza in 2018. Generous support for this project was provided by La Fondation Emmanuelle Gattuso and the City of Toronto.

### **The Next Generation of Support**

The Gardiner continues to actively develop the next generation of support for the Museum, with a focus on the Young Patrons Circle, a dedicated group of philanthropists under the age of 45. In 2016, the YPC organized *SMASH*:

*Instant Classic*, a sold-out fundraising event that generated many new YPC members.

### **Diversity**

In addition to building audience diversity through collaborations with community groups, varied programming, and ongoing affiliations with community-wide events such as Nuit Blanche and the Scotiabank CONTACT Photography Festival, we continue to strive for board and staff diversity to ensure that the Gardiner Museum corresponds to the vibrant Toronto community. In 2016, in preparation for the creation of the next strategic plan, the Gardiner began consultations with current and potential Museum stakeholders to understand how the Museum can evolve to meet changing cultural needs.

Ultimately, what supported our creativity and experimentation this year was the ongoing financial stability of the Museum. Attendance and other revenues were on target, and the Gardiner met its fundraising goals. The Gardiner endowment remains an important source of income, and its careful stewardship means that the Museum benefits from a substantial income stream. The Gardiner is well positioned for a prosperous and adventuresome 2017.

**Kelvin Browne**  
Executive Director & CEO  
Gardiner Museum







# Chief Curator's Report

I am pleased to report that the Curatorial Department has enjoyed a busy and fruitful year. We made important and dynamic contributions that helped fulfil the Museum's mandate. These achievements have promoted the success and public visibility of the Gardiner Museum both nationally and internationally.

## Galleries

Following the reimagining of the European Porcelain Galleries in 2015, we planned a two-stage renovation for the Asian galleries at the Museum, with the aim of making them more distinctive, and enhancing the visitor experience. The gift of Chinese porcelain from the Anne Gross Collection by Janice Stein was the impetus to undertake cosmetic renovations to the Chinese Porcelain Gallery in 2016. These involved the integration of objects from the Gross Collection into the display, as well as new signage and didactic panels, curated by Adjunct Curator Daniel Chen.

A magnificent gift of a gold ground tea and coffee service made at the Imperial Vienna porcelain manufactory was integrated into the new European Porcelain Galleries with a specially constructed display sponsored by an anonymous Canadian donor. A large map showing the location of European porcelain manufactories was also added to the gallery, along with light-reducing blinds.

## Major Exhibitions

Our first major exhibition of 2016 presented one of the richest discoveries in the history of American archaeology. *Beneath the Surface: Life, Death, Gold and Ceramics in Ancient Panama* (February 18 to May 29, 2016) was a travelling exhibition from the Penn Museum, one of the world's great archaeology and anthropology research museums. The exhibition immersed visitors in the history of the original excavation of a Coclé cemetery on the banks

of the Rio Grande de Coclé in Panama, and introduced them to the Coclé people, a complex and mysterious society that disappeared approximately 1,000 years ago and left no written language.

The exhibition presented a wide range of artifacts including golden plaques and pendants with animal-human motifs, precious and semi-precious stones, and beautifully decorated ceramics. It also brought the expedition to life through photographs, archaeological tools, sketches, field diaries, and rare colour motion-picture footage of the dig. Siobhan Boyd, Adjunct Curator of the Gardiner Museum's Ancient Americas collection, was the on-site curator.

*True Nordic: How Scandinavia Influenced Design in Canada* was the second major exhibition presented in 2016 (October 13, 2016 to January 8, 2017). It was organized by the Gardiner Museum and guest-curated by Rachel Gotlieb and Michael Prokopow, with Karine Tsoumis acting as the on-site curator.

The exhibition explored more than seven decades of Nordic aesthetic influence on Canadian design through a critical survey of furniture, ceramics, textiles, metalwork, and glassware. Fifty-five private and institutional lenders from across the country contributed to the exhibition.

*True Nordic* was accompanied by a catalogue with critical essays by Rachel Gotlieb, Michael Prokopow, George Baird, and Mark Kingwell.

The production of this landmark exhibition was supported by a Museum Assistance Program grant from Canadian Heritage and will be presented in two other venues in 2017 and 2018: the New Brunswick Museum, and the Vancouver Art Gallery.

## Lobby Displays

The Curatorial Department both curates and coordinates a number of intimate, temporary displays in the lobby of the Museum. In 2016, *Powder and Patches: Porcelain for the Boudoir in Eighteenth-Century Europe*, curated by Karine Tsoumis, explored the luxurious space of the boudoir and the ritual of the toilette through a display of objects from the Gardiner's permanent collection, as well as private collections.

This was followed by *Edmund de Waal: Rhythm in White*, curated by Meredith Chilton. The exhibition featured works by noted British ceramist and author, Edmund de Waal, and explored the artist's ongoing fascination with subtle repetition and rhythm through works lent from private collections.

The Gardiner also continued its important partnership with the Ceramics Program at Sheridan College, presenting the work of the 2016 graduating class with support from the RBC Emerging Artists Program.

Other lobby displays in 2016 included *Clive Holden: Internet Mountains*, presented as part of the Scotiabank CONTACT Photography Festival, and the *Vimy Oaks Project*, which featured a live oak tree and a porcelain cache-pot later presented to Her Majesty the Queen.

## Travelling Exhibitions

*Camp Fires*, the exhibition featuring Quebec ceramic artists Léopold Foulem, Paul Mathieu, and Richard Milette, completed its exhibition tour on February 14, 2016 with stops at the Musée McCord and the Bellevue Arts Museum.



Installation view of *Powder and Patches: Porcelain for the Boudoir in Eighteenth-Century Europe*.





Artist Joe Fafard delivers the Gardiner's new acquisition, *Lying Down Cow*, to the Museum.

## Loans to Other Institutions

The importance of the Gardiner's permanent collection is recognized by other institutions' requests for loans for their own temporary exhibitions. In 2016, we agreed to outgoing loans of work by Paul Mathieu to the Art Gallery of Burlington, and to the Maxwell Museum of Anthropology, University of New Mexico, in Albuquerque. A Mayan ceramic flute was lent to the Musée de la Civilisation in Quebec, and a piece by Susan Low-Beer went to the Art Gallery of Algoma in Sault Ste. Marie.

In the fall of 2016, eight of the Gardiner's Chinese gouache paintings were returned after a loan of just over a year to the Royal Ontario Museum, as part of their exhibition: *Made in China: Cultural Encounters through Export Art*.

## Acquisitions

In addition to presenting exhibitions and our permanent collections, the curatorial mandate includes the maintenance and development of our collections. A total of fifty-three acquisitions were made by the Gardiner Museum in 2016. Each acquisition was carefully considered and approved by the Curatorial Committee, and represents an important addition to either the historic or the contemporary collections. The Museum is deeply



Joe Fafard, *Lying Down Cow*, 1985, Purchased with the support of the York Wilson Endowment Award, administered by the Canada Council for the Arts/Oeuvre achetée avec l'aide du prix de la dotation York-Wilson, administré par le Conseil des arts du Canada, G16.14.1

grateful to all its donors, whose participation enables us to enrich and enliven the collections.

Acquisitions included three gifts certified under the terms of the Canadian Cultural Property Export Review Board: a gift by Janice Stein of seven examples of Chinese blue-and-white porcelain from the Anne Gross Collection; a gift from Diana Reitberger in memory of Edmund and Renate Reitberger of six pieces of contemporary ceramics by John Chalke, Steven Heinemann, Richard Milette, and Matthias Ostermann from the Diana Reitberger Collection; and a gift from Matthew Jocelyn of an outstanding late nineteenth-century jug made by the Brownscombe Pottery in Ontario.

Contributions to the Gardiner's historic collections included a gift by Margaret Wilson of twelve examples of eighteenth-century English porcelain from the Chelsea, Bow, Vauxhall, and Lowestoft manufactories, a comparative group of five cream boats, along with an example in silver, as well as six ale glasses from the Roger D. Wilson collection. This gift also included a nineteenth-century earthenware platter and a dish with a view of the Dufferin Terrace and Citadel of Quebec City.

Dr. Stephen Brown gifted a Ludwigsburg porcelain cup and saucer to the Museum in memory of James Bisback, and an anonymous donor contributed an important tortoiseshell and gilt metal trembleuse saucer that relates to the Museum's collection of early Vienna porcelain.

Following his presentation as part of the Gardiner Signature Lecture Series, Professor Jeffery Ruda donated a Wallis, Gimson & Co. plate decorated with "The World" pattern. An Ecanada art pottery teapot was also presented to the Museum as a gift from the Collection of Ivy and Wayne Curtis.

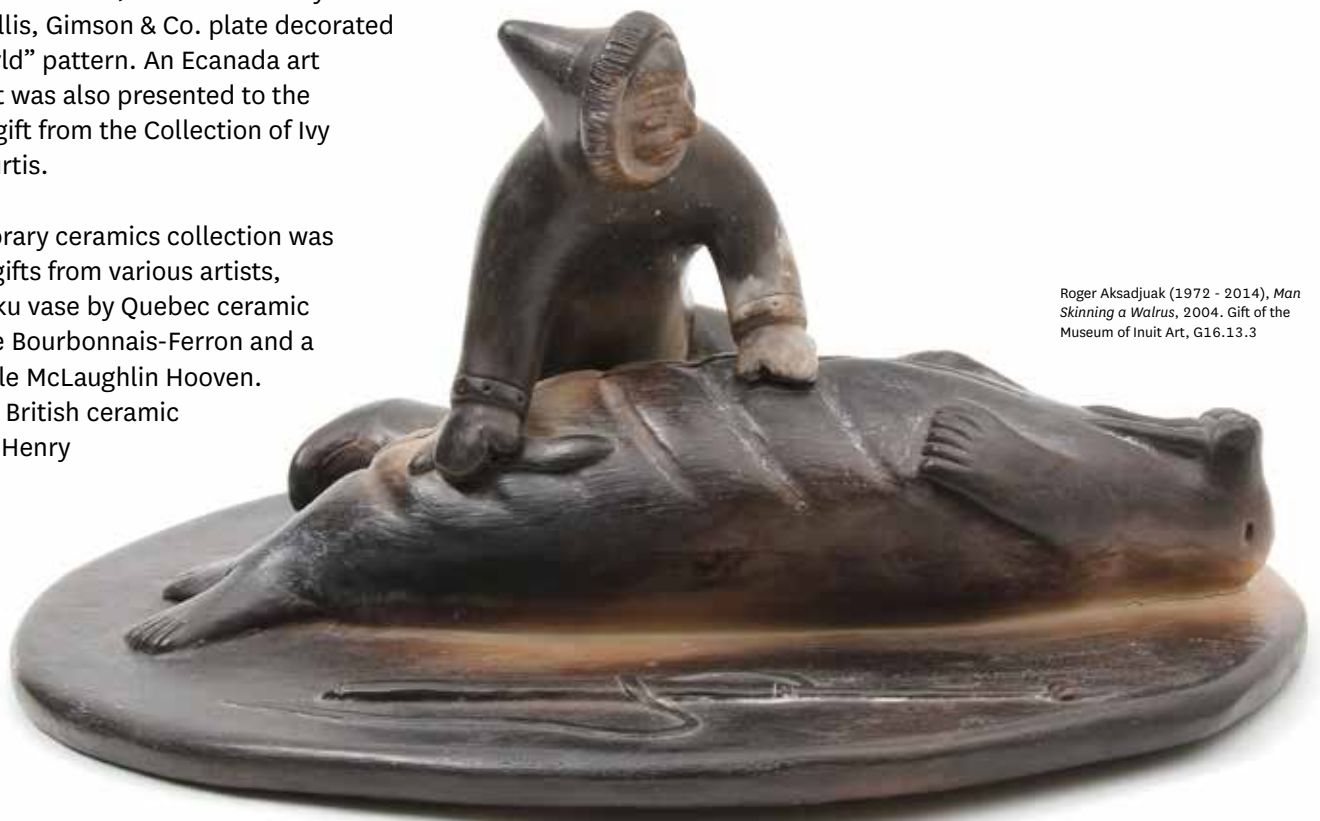
The contemporary ceramics collection was enhanced by gifts from various artists, including a raku vase by Quebec ceramic artist Monique Bourbonnais-Ferron and a teapot by Coille McLaughlin Hooven. Two pieces by British ceramic artist Michael Henry

were given to the Museum by Claude and Ardis Breeze, and Gail Swithenbank donated two works by Japanese artists Tsubusa Kato and Ken Matsuzaki.

The Museum of Inuit Art, which closed in May 2016, transferred nine important pieces by Rankin Inlet artists Roger Aksadjuak, John Kavik, John Kurok, and Yvo Samgushak to the Gardiner, significantly enriching our collection of modern and contemporary ceramics. The Gardiner also acquired two vessels by contemporary American artist, Jerry Rothman, by transfer from the Laguna Art Museum in California, a gift from Kathleen Cummings and Janette Heartwood.

There were two purchases made to augment the Museum's historic collections. A private Canadian donor enabled us to acquire a spectacular gold ground tea and coffee service for twelve, in its original leather and silk presentation case, made at the Vienna porcelain manufactory in 1788-89. A Minton majolica Nautilus cup was purchased with the Museum's acquisition funds, filling a gap in the collection.

The contemporary collection was also enhanced by two animal themed objects. *Lying Down Cow* by Joe Fafard was purchased with the support of the York Wilson Endowment Award, administered by the Canada Council for the Arts / Œuvre achetée avec l'aide du prix de la dotation York-Wilson, administré par le Conseil des arts du Canada, and *Penelope's Suitors*, by Canadian ceramic artist Ann Roberts was purchased with the Museum's



Roger Aksadjuak (1972 - 2014), *Man Skinning a Walrus*, 2004. Gift of the Museum of Inuit Art, G16.13.3



acquisition funds. This is the first example of Roberts' work in the collection.

## Other Curatorial Department Achievements

### Policies, Planning, and Collection Management

Initiatives for 2016 included the review of policies and the improvement of communication and management. Curatorial policies were reviewed by staff and approved by the Curatorial Committee. These involved revised priorities for the collection of European ceramics. The curators, along with Kelvin Browne, Executive Director & CEO, undertook ongoing long-term planning for exhibitions. We now have future exhibitions planned until 2021.

Several major curatorial management projects took place in 2016, including the updating of copyright information, and ongoing collection photography. The department also began reviewing Collection storage, a long-term issue for the Museum.

### Outreach

The new website was another one of the Museum's major initiatives for 2016, and included a greatly expanded Collections & Research section. The Museum also launched an updated version of eMuseum, which has a more user-friendly interface.

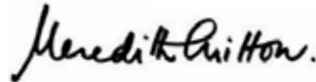
Curator Karine Tsoumis, and adjunct curators Siobhan Boyd, Daniel Chen, and Rachel Gotlieb gave lectures for

the *Intro to Ceramics* program at the Museum, and our international presence was heightened by Meredith Chilton's lectures at a special program held at the Frick Museum during TEFAF New York for various ceramic groups in the U.S., and for the Clark Art Institute.

### Research

In the fall of 2016, Karine Tsoumis went on a three-week research trip to Italy. Over the course of this trip, she led research in the Venetian State Archives and in some of the most important collections of Renaissance maiolica in the country. Her research is tied to a forthcoming exhibition and publication, which will greatly enrich our understanding of the Gardiner Museum's outstanding maiolica collection. Her trip was also successful in establishing professional contacts on an international level at institutions such as the Bargello Museum in Florence and the International Museum of Ceramics in Faenza.

I look forward to another dynamic year at the Gardiner Museum. We will continue to engage the public and enrich our Museum with exhibitions and programs, fulfil our mandate by enhancing the collection with acquisitions, and undertake research that furthers our knowledge and love of ceramics—a material held in common by almost all human civilizations.



**Meredith Chilton**  
Chief Curator



Installation view of *True Nordic: How Scandinavia Influenced Design in Canada.*





Visitors viewing the lobby exhibition #webelievesurvivors by the Barbra Schlifer Commemorative Clinic's Expressive Arts Group.

# Education Report

## Studio

Once again, the Education Department experienced a consistently busy 2016 in the studios. Throughout the year, we offered sixty-five classes for adults—two-week, four-week and eight-week sessions—including thematically-based classes such as bowl, wall art, and planter-making workshops.

The studios were also animated by our kids' sessional classes. These ran throughout the year with an offering of twenty-four separate classes, including our popular Saturday Afternoon Kids Wheel Class.

Throughout 2016, we hosted visits from schools, day camps, and day cares. With eleven thematic programs to choose from, the Gardiner welcomed 10,857 participants, which represented 402 classes (ninety-three full-day programs and 309 half-day programs). We also partnered with Casa Pueblito, an international

organization that facilitates community development and intercultural learning focusing on LatinX Youth, to present two teachers workshops.

Between our school programs, sessional classes, and drop in options, our kilns were running constantly, firing about 500 items per week.

This year, the Gardiner also held a March Madness event over the first weekend of March Break. Clay activities were spread out over all four floors of the museum. In the lobby, there was a hand-built city that visitors could add to over the two days, as well as a wheel-throwing demo overseen by ceramic students from OCADU. In the studios, visitors had the opportunity to get their hands dirty and try throwing on the pottery wheel. We also offered additional hand-building stations on the second and third floors of the Museum. Admission was free throughout the weekend.



Adult clay class participants use the potter's wheel. Photo: Lisa Sakulensky

## Community

This year we held three community-based workshops and exhibitions in the Museum. In the winter and spring, we continued our partnership with Safe-T, Radius Child & Youth Services. In the early summer, we partnered with the Toronto Community Hep C program (TCHCP), and in the fall, we partnered once again with the Barbra Schlifer Commemorative Clinic.

The theme of this year's Safe-T show was *Firing Silence; Moulding Change*. Participants of this twelve-week program are survivors of intra-familial sexual abuse between the ages of 8 and 18. Each week, the participants worked with an art therapist, ceramic artist, and their support networks to use clay to tell their stories in a non-confrontational, art-based program.

A new partnership this year with The Toronto Community Hepatitis C Program (TCHCP) invited people with lived experience of Hepatitis C to take part in an art project called *The Face of Our Story*. In this four-week program, participants made and decorated tiles to represent themselves and tell their stories. Their tiles were put on display during World Hepatitis Day on July 28.

This was our sixteenth year partnering with the Barbra Schlifer Commemorative for a twelve-week program

offered to women who have experienced sexual violence. The women work directly with a potter and an art therapist who help them to tell their stories through clay. The work was then displayed in the Museum lobby.

Once again this year, Grade 3 students from under resourced neighbourhoods were invited to the Museum as part of our Earth Day festivities and Pottery on the Plaza program. The Earth Day group made animal vessels for planting seeds, and the Pottery on the Plaza group from Jesse Ketchum Child Care came three times over the summer, working on a variety of projects, and enjoying a pizza lunch.

This year marked the twenty-fourth annual Empty Bowls fundraiser in support of Anishnawbe Health Toronto. This popular event was very well attended, with soups from ten chefs, bowls from twenty-eight potters, guilds and schools, and bread from Ace Bakery. The evening's remarks by Anishnawbe Health Toronto were preceded by a drumming and singing presentation by a local drumming group.

Finally, our Family Sundays, which engage visitors in either clay-making or tile-painting activities each week, increased in popularity in 2016, with a 26% rise in participation.



# | Programming Report

The Gardiner's programming strives to engage those interested in ceramics, as well as those who might be new to the art form by offering events and lectures that present ceramics in a greater social context. The biggest shift for Programs in 2016 was the hiring of a Programs Manager in November and the realignment of Programs to become part of our Education department, which reports to Curatorial. This ensures the seamless integration of the presentation of our exhibitions, permanent collections, and all of the public programming that brings them to life for our visitors.

In 2016, the Gardiner piloted a new initiative—the *Community Arts Space*. With the move to only two special exhibitions a year, the Museum had the opportunity to animate its 307 sq. m. Special Exhibition Hall. Some of the best artist projects and community initiatives are never seen by a large audience because space is at a premium in the city. This is an urgent sector need that the Gardiner could help to address. Through an open call for proposals, the Gardiner selected five partners to explore four themes—interactivity, performance, community-engaged arts, and city building. Each partner had to demonstrate how their project helped to promote the authenticity of clay in an increasingly virtual world, or in other words, *Make It Real*.

With the support of our funders, the Gardiner was able to offer all of the programming for free, engaging over 990 people in arts activities delivered by our partners: Akin Projects, South Riverdale Community Health Centre, Crazy Dames, UnSpun Theatre, and VIBE Arts. This free

Image: Akin Projects holds clay workshops at the opening of the Community Arts Space.











Nuit Blanche at the Gardiner Museum

programming also corresponded to the introduction of free admission for all youth 18 and under, increasing our accessibility before the busy summer period. The Gardiner welcomed over 5,800 visitors, which was a 23% increase in visitors from summer 2015 (a detailed impact report for the project is available upon request).

The Gardiner continued to engage the broader community through both Culture Days and Nuit Blanche. The Museum celebrated Culture Days 2016 with free admission, family clay-making activities, and a special performance in the lobby by Talisker Players of *Puttin' on the Ritz: Selections from the Irving Berlin Songbook*. Two projects were presented for Nuit Blanche: *Korsi*, created by Toronto-based multidisciplinary artist Maziar Ghaderi, was comprised of a traditional Iranian low table where visitors gathered to take in a series of curated all-night performances by musicians, poets, and dancers; and *Urban Syncopation*, designed and constructed by a team of architects from Waterloo University, featured a large-scale LED light wall that responded to sound data collected from around the city, creating an “urban heartbeat”. These events provide free admission to everyone, and complement our accessible programs under the Toronto Public Library Museum Access Pass and half-price admission on Fridays from 4 to 9 pm.



Talisker Players hold a free performance in the lobby for Culture Days.

Delivering programs in the context of our exhibitions is vital to enlivening the content, showing cultures in context, and creating a dialogue on contemporary issues. *Beneath the Surface* allowed the Gardiner to draw attention to its own significant collection of Ancient American ceramics, but also to explore Panamanian culture. Artist Oswaldo DeLeón Kantule, originally from Panama but now living in Canada, shared with our audiences the traditional art practices that are continuing today in Panama with a contemporary twist. The Museum looked at two important parts of the culture, coffee and chocolate, at a sold-out tasting event with local experts



Adjunct Curator, Daniel Chen, gives a presentation on Chinese ceramics.

ChocoSol. Each of these events complemented the historical and archaeological focus of our other exhibition-related lectures.

Our fall exhibition, *True Nordic*, provided the perfect opportunity to partner with the consulates of Finland and Denmark, and look at the continued cultural dialogues that happens between these Nordic countries and Canada. Working with the Finnish Consulate in Toronto, the Gardiner co-presented a screening of the film *A Finn with an Oyster*, which told the story of Viljo Revell's design of Toronto City Hall. A lively discussion with the filmmaker and archivist delved into the City's continued goal of improving urban planning. The Embassy of Denmark co-presented a panel discussion, *Buildings That Give More Than They Take*, which explored how Danish design, philosophy, and traditions have continued to influence Canada. Both events mirrored the clear influence shown in the exhibition that the Nordic countries had on Canada from the 1920s to today.

Our permanent collection is celebrated through our distinguished *Gardiner Signature Lecture Series*, which once again welcomed experts from around the world. The series offers audiences the opportunity to deepen their

understanding of particular areas of study and, this year, included the Curator of Versailles, Bertrand Rondot, and Garth Clark, a leading authority on contemporary ceramics.

To ensure that the Gardiner is enthusing new audiences about ceramics, the Museum piloted the *Intro to Ceramics* lecture series. Over six weeks, our curators delivered lectures on each of our collection areas to provide a base knowledge of ceramics from the Ancient Americas to contemporary works. Much was learned from the first iteration of the series and improvements are planned for this sold-out initiative in 2017.

The Gardiner's programming continued to make improvements in leaps and bounds in terms of broadening access, working in collaboration with community and cultural partners, and continuing the study of our stellar permanent collection. With the addition of a full-time Programs Manager, the Gardiner will be able to continually improve and expand the diversity of our programming to serve our members and connoisseurs, as well as attracting new audiences.



# Development Report

Without the integral support of our Gardiner Friends, corporate and foundation supporters, government funders, and our exceptional group of Gardiner Volunteers, the Museum would be unable to deliver its thought-provoking exhibitions, innovate audacious programming, and vital education and outreach programs. Thank you to everyone who helped us to achieve our ambitious goals in 2016 as we continue to bring the beauty of ceramics to all.

As the Gardiner continued to work towards the objectives outlined in *A New Vitality, A New Paradigm*, the Development team was committed to building engagement through intimate events and unique experiences; to grow revenues through sponsorship, donations and membership; and to increase awareness of the Gardiner through events that have large impact in 2016.

In 2016, the shift to two major special exhibitions rather



than three was the impetuous to evaluate the targets for annual fundraising across the board. A greater focus was placed on increasing funding requests for exhibitions to reflect more accurately the costs associated with each show, and there was a 40% increase in the target for Education and Outreach funding. The quality of our exhibitions—*Beneath the Surface* and *True Nordic*—allowed us to reach our fundraising goals. The introduction of the *Community Arts Space: Make It Real Project*, which took place in the exhibition hall over the summer, allowed us to exceed our annual campaign targets. With an initial goal of \$25,000 for this project, we were able to raise \$70,000 for this inspiring initiative.

Increasing membership engagement is a continual goal for the Gardiner. Our Patron Connoisseur Group events for *The Historians* and *The Contemporaries* have become much anticipated by our Patron Circle. We were fortunate



Participants of the inaugural *Community Arts Space* project.

to be hosted by Karen and Stephen Sheriff at their home to see their stunning collection of glass and ceramics in the spring, and to visit Pierre Karch and Mariel O'Neill-Karch's exceptional collection of eighteenth-century French faience and Chinese export porcelain. Several onsite events with visiting experts provided the opportunity for members to learn more about the Gardiner's permanent collection. Our Patron Circle also enjoyed an exceptional Garden Party hosted this year by Nancy Lockhart.

The Gardiner continues to honour those who have been integral to our growth since opening the Museum's doors in 1984. In November, our third Gardiner Benefactor Award was presented to Robert and Marian Cumming at the annual lecture, which they fund. 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

Cummings have shown incredible generosity to the Gardiner through gifts of their collection, support for our Library and Archives, and by funding the annual Cumming Lecture.

In 2016, the Museum also established the distinction of Gardiner Meritus. The Gardiner Museum has had many board members, donors, and volunteers who have served over the years, and the Museum has benefited greatly from their support. To recognize this contribution to the Museum, and to ensure these key stakeholders remain connected to it, the distinction of "Gardiner Meritus" was created. The first event was held in June prior to the opening of the *Community Arts Space* and there will be an annual event each fall to brief Gardiner Meritus members on upcoming exhibitions and initiatives.

The Young Patrons Circle experienced tremendous growth in 2016, thanks to the success of their first annual art





Party-goers take in a performance by artist James Kirkpatrick at the first ever SMASH art party.

party, *SMASH: Instant Classic*. Steered by our tireless Young Patrons Circle Committee, the event was art directed by Justin Broadbent, and brought together a group of emerging contemporary artists who took over the Terrace Room and Special Exhibition Hall for one night only. A sold-out success, it demonstrated to this important demographic that the Gardiner is a leader in contemporary art in Toronto and can create a truly immersive atmosphere at its events thanks to its unique size and primary focus on ceramics. *SMASH* set the bar high for the follow-up in 2017, and also presented a way forward for all of our on-site special events.

After a year of significant change with *12 Trees* in 2015, the Gardiner was fortunate to work with curator David Buckland, who selected twelve unique art installations to be part of *12 Trees: Good for the Earth* in 2016.

The 30-foot outdoor tree, donated by Forests Ontario and Ontario Wood, and designed by Presenting Sponsor Nordstrom, caught the attention of drivers and passersby throughout the festive season. The sold-out gala featured a performance by the Art of Time Ensemble and each element presented as part of the evening was “good for the earth”. *12 Trees* raised \$110,000, had 10% more visitors than

the previous year, and thousands of passersby at street level enjoyed the Nordstrom tree. This Toronto holiday tradition was successfully steered by our 12 Trees Committee under the exceptional leadership of our Chair, Anne-Marie Applin, and Honorary Chair, Senator Nicole Eaton.

The area identified to achieve our annual campaign growth was to increase funds raised for our Education and Outreach activities. Continued support from some of our ongoing funders, as well as new partnerships, such as the



Dessert station at the sold-out G Party gala on December 1, 2016. Photo: George Pimentel





RBC Emerging Artist Program's support for our work with the Sheridan College Ceramics Program and the Community Arts Space enabled us to reach our goal. The compelling stories and impact of this work at the Gardiner continues to inspire donors to support this essential part of our programming.

With the anticipated creation of a clay studio in our lobby, the Gardiner was grateful for the lead gift from Laura Dinner and Richard Rooney for this project. It kicked off our campaign to raise funds for the redevelopment of the lobby, which focused on the creation of the Laura Dinner and Richard Rooney Community Clay Studio, creating a more welcoming visitor experience, and enhancing our Shop displays. The project is slated for completion in early 2017.

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 2016.



Top: The Nordstrom tree. Middle: The opening of the Sheridan College Ceramics Program student exhibition, *Curio*. Bottom: Installation view of *Curio: The Sheridan Ceramics Graduate Show*.





Live broadcast of the delivery of the 30-foot tree for the Gardiner plaza, part of 12 Trees: Good for the Earth.

# Marketing & Public Relations Report

In 2016, the Marketing Department built upon the previous year's momentum and continued to raise the Gardiner's profile locally, nationally, and internationally by leveraging print and digital advertising opportunities, paid and organic social media promotion, and PR.

The Gardiner's new brand identity, established in 2015, was put into practice, informing the look and feel of the Museum's advertising campaigns, signage, and other promotional materials. Most significantly, it set the tone for the Gardiner's newly redesigned website, a major undertaking that resulted in a more engaging online experience that reflects the Museum's shift toward a more vital, contemporary aesthetic.

The new site also features a significantly expanded Collections & Research section, making the Gardiner's ceramic holdings, which are of international importance, available to both the public and the academic community. A blog section, which will be activated in 2017, will offer more opportunities to bring the collection to life and build up the Museum's reputation as a repository of ceramics news and original arts-based content.

The Gardiner's online presence was also developed through an increase in digital advertising, which the Marketing Department will continue to focus on and evaluate in the coming year as a way to reach new and younger audiences.



The Museum's social media channels, including Twitter, Facebook, and Instagram, attracted a significant increase in followers, raising awareness and allowing the Marketing Department to more effectively promote the Gardiner's roster of exhibitions and programs, resulting in better attendance.

The Museum continued to attract considerable media attention in 2016, particularly around the special exhibition *True Nordic: How Scandinavia Influenced Design in Canada*. Highlights included a cover story in the *Globe and Mail's* Arts section (as well as a second story in the paper's Style section), a feature in the *Toronto Star*, and a review in *Canadian Art* magazine.

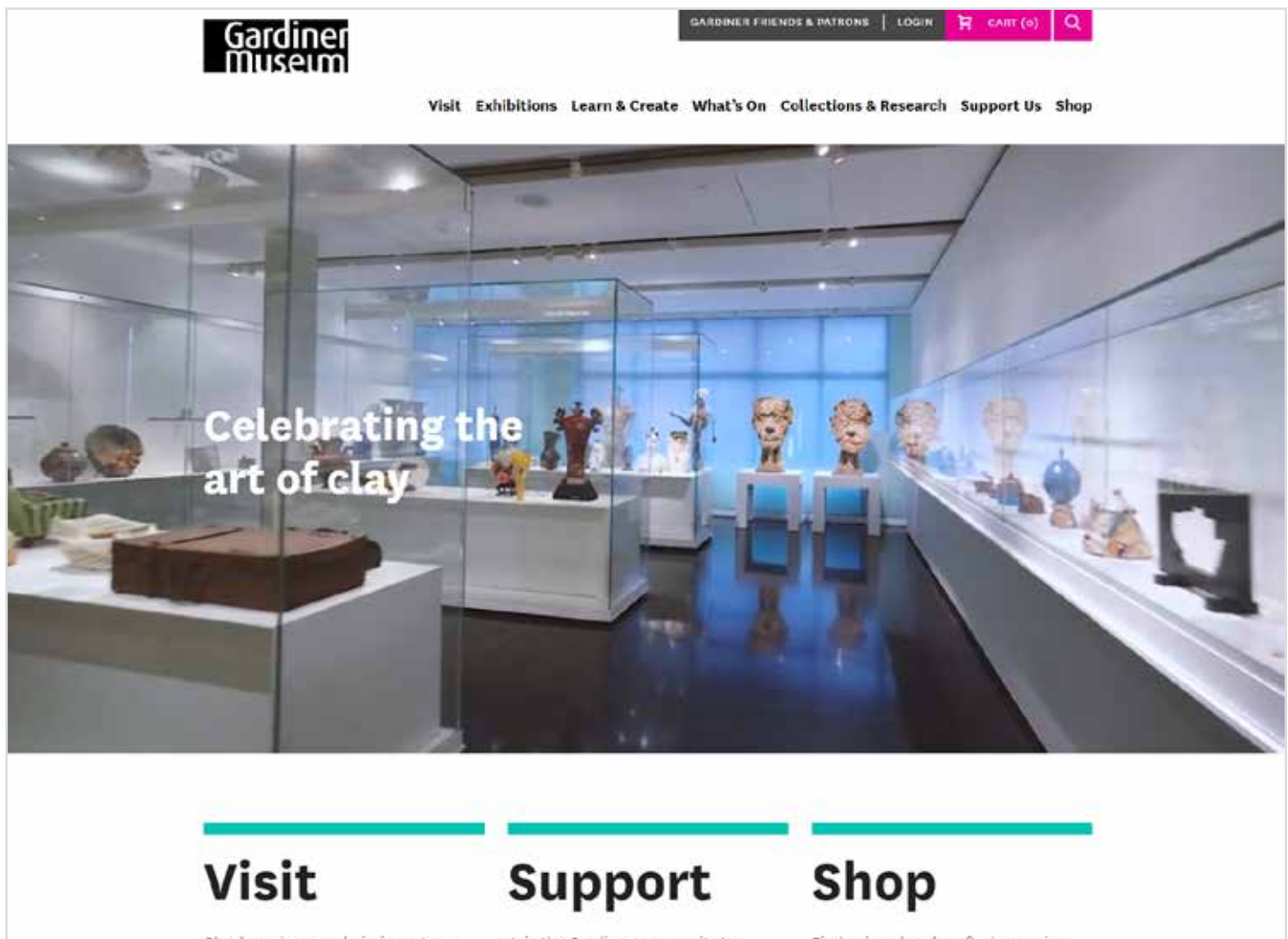
The Gardiner's Nuit Blanche offerings, organized this year by the Marketing Department, also generated significant media interest with coverage appearing in *Toronto Life*, *Torontoist*, *blogTO*, and *Toronto Guardian*, as well as an interview on CBC's *Here and Now*.

Another media milestone was the Gardiner's inaugural *SMASH* event, an evening of contemporary art and

entertainment hosted by the Young Patrons Circle and art directed by Justin Broadbent. *SMASH* was featured by major media outlets including *FASHION*, *Toronto Life*, *She Does the City*, the *National Post*, and *HELLO! Canada*.

The *Community Arts Space Project*, also in its first year, helped bring attention both to the Museum and its community partners. An article in *Torontoist*, an interview on CBC radio, as well as other media mentions gave recognition to the exceptional work being done by these emerging artists and local cultural organizations.

Overall in 2016, the Marketing Department witnessed continued growth in awareness and, subsequently, attendance, and took important steps toward establishing a bold, contemporary identity for the Gardiner. Robust media coverage allowed the Museum to maintain a high level of visibility, establishing it as an important contributor to the city's cultural community.





# Shop Report

The Gardiner Shop is positioned as a Yorkville shopping destination, featuring works for purchase for all budgets. While an important revenue source for the Museum, it also exists to serve our mandate to teach our visitors about clay.

In 2016, we began to feature work from these Canadian and international artists of note:

**Alison Brannen** – Ceramics, Toronto ON  
**Monies** – Jewellery, Copenhagen, Denmark  
**Mervi Haapakoski** – Glass, Cape Breton Island NS  
**Jeff Pratt** – Ceramics, Collingwood ON  
**Marcela Rosemburg** – Glass, Cobourg ON  
**Krystal Speck** – Ceramics, Toronto ON  
**Yim Chan** – Ceramics, Toronto ON  
**Paul Kouadio** – Ceramics, Toronto ON  
**Baltic Club** – Stationary, Montreal QC  
**Heydey Design** – Jewellery, Vancouver BC  
**Anne Black** – Ceramics, Copenhagen, Denmark  
**Georg Jensen** – Home, Copenhagen, Denmark  
**Meghan Patrice Riley** – Jewellery, Brooklyn NY  
**Bloomwolf Studio** – Stationary, Orlando FL  
**Amy Heitman** – Stationary, Homer IL  
**Jill Allan** – Glass, Calgary AB  
**Teresa Dunlop** – Ceramics, Newmarket ON  
**Catherine Thomas** – Ceramics, Toronto ON  
**Azki Jewelry** – Jewellery, Toronto ON  
**Lena Roy** – Jewellery, Toronto ON

In 2016, we continued to transform the inventory of the Gardiner Shop, creating a space that is filled with high quality works of art, both functional and sculptural. Through community consultation and discussions with the artists themselves, we continued to refine the scope of our offerings to better encapsulate the mandate of the Gardiner Museum.

We shifted our inventory practice to become a more consignment-based business, instead of purchasing all of the works outright. This allows us to take chances on new artists or large-scale works without undue financial burden.

December 2016 served as a high-watermark for sales in the Gardiner Shop, as visitors and Gardiner Friends took home unique ceramic works for themselves or to give as gifts over the holiday season.

We continued to program an eclectic mix of established artists and experimental works throughout the year as part of our Retail Exhibitions.





### TwoA Jewelry – March 2016

TwoA is a beautifully eccentric jewellery line that seamlessly combines organic eco-materials with industrial metals to create a striking and fresh spin on Bohemian-chic. Longtime friends and designers, Ayana Fishman and Anat Shapira, draw inspiration from both the serene Mediterranean and the bustle of the city.

### Chiho Tokita – April 2016

Interested in form and material, Chiho Tokita's work explores the sculptural possibilities of utilitarian objects. A studio potter based in Toronto, she spent two months at Guldagergaard International Ceramic Research Centre in Skaelskor in 2016.

### Five Masters – May/June 2016

The Five Korean Masters—Kim Seong-Tae, Yuo Yong-Chul, Choi In-Gyu, Jo Se-Yeon, and Lee Hyang-Gu—are renowned in their country for creating exquisite works of art garnering international attention and awards.

### Revitalize – August 2016

A collaborative exhibition that celebrated the upcoming lobby renovation, *Revitalize* featured over forty Canadian ceramic artists.

### Kayo O'Young – September 2016

This was the Gardiner Shop's second annual show with Kayo O'Young, who has been described as inventive, dynamic, and timeless. His works have been exhibited at prominent galleries across Canada and internationally.

### Toronto Biennial Exhibition – October 2016

Toronto Potters is a not-for-profit, volunteer-run association of community-oriented potters and ceramic artists that started in 1979. For the nineteenth edition of its juried biennial exhibition at the Gardiner Shop, twenty-six artists contributed works that ranged from functional to sculptural.

### Scandinavian Artists – November 2016

In conjunction with the exhibition *True Nordic: How Scandinavia Influenced Design in Canada*, the Gardiner Shop presented a collection of Scandinavian artists such as Georg Jensen, Anne Black, Bookhou, Chari Cohen, Mervi Haapakoski and Iitalla, including ceramics, homewares, glass, and textiles.

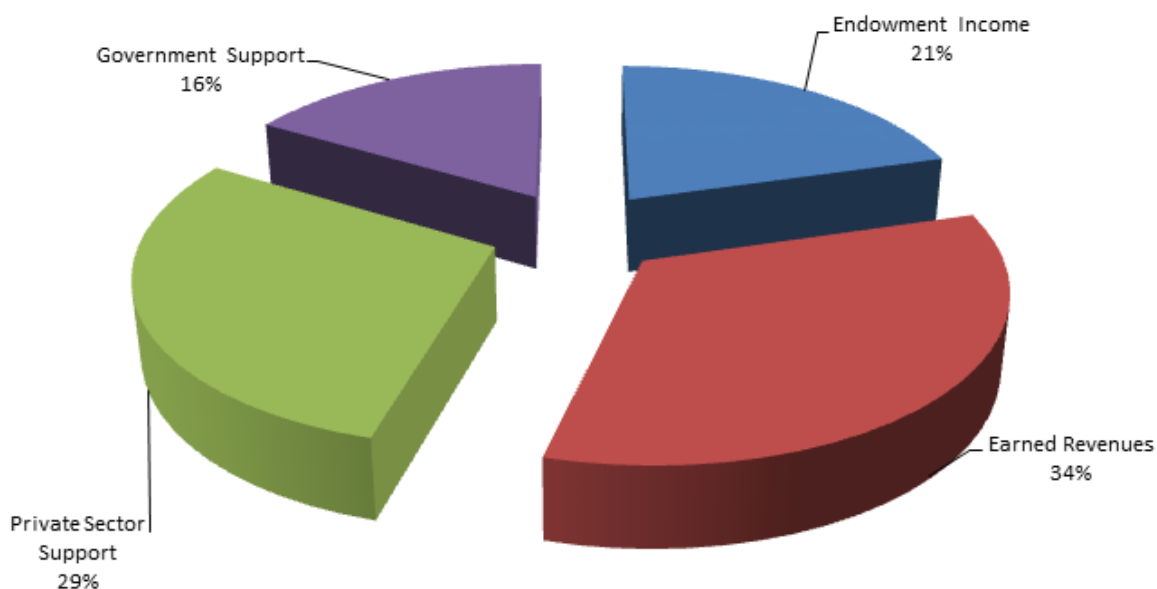


Previous Page: New work by Kayo O'Young. This Page, Top: Installation view of The Five Korean Masters. Bottom: Installation view of Chiho Tokita: *Intimations*.

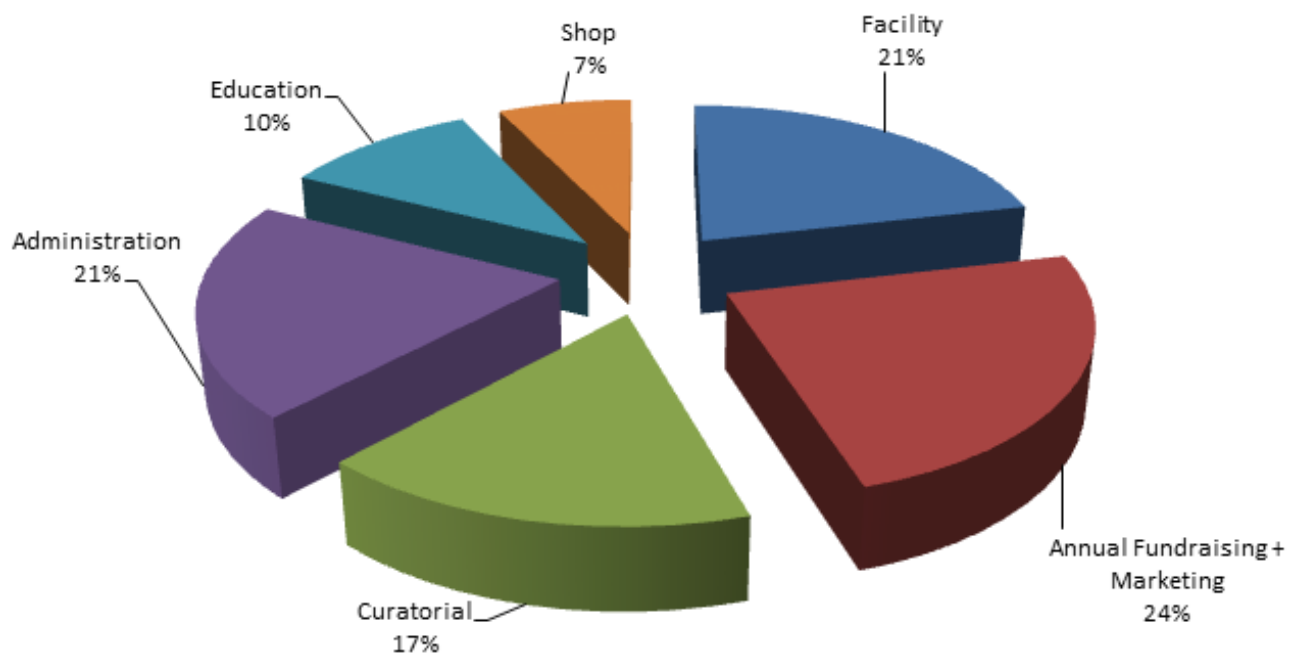
# Financial Report

This is a summary of the management report of general operations for the Gardiner Museum in 2016. The Museum posted a small deficit of \$3,590 in 2016. The Audited Statements, prepared by Ernst & Young, are available upon request.

## 2016 Revenue

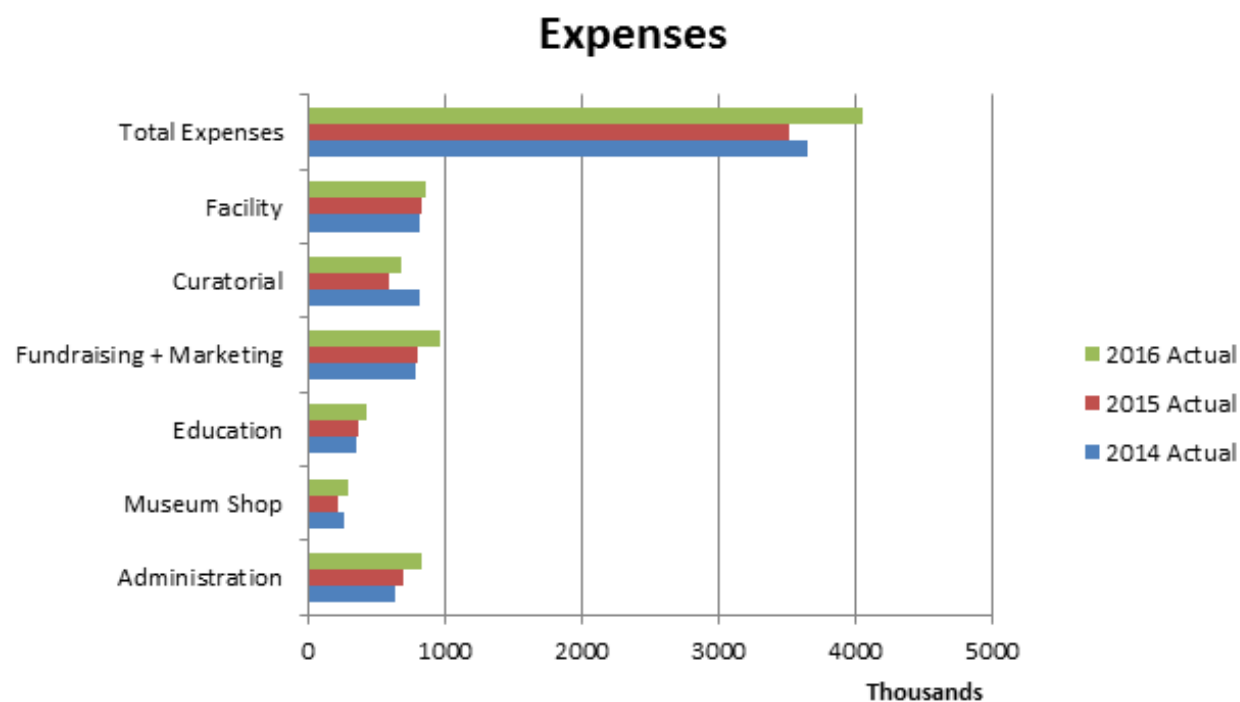
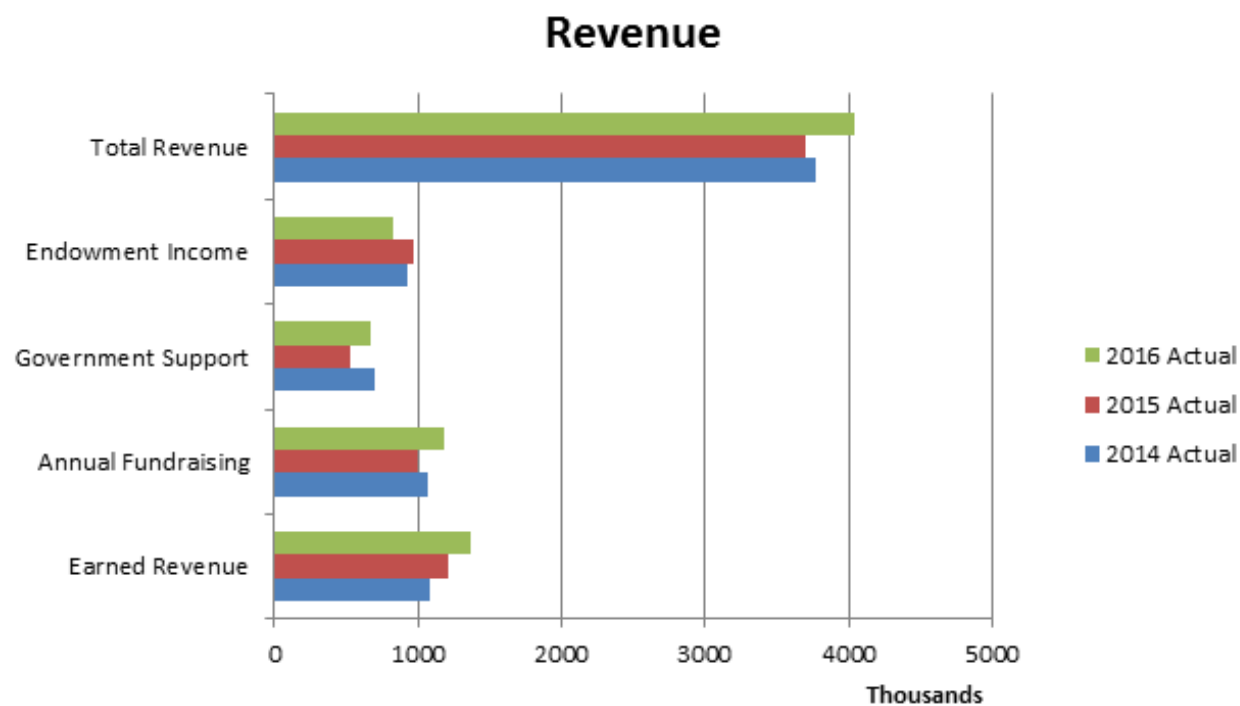


## 2016 Expenses





The following chart shows a comparison of the last three years of general operations from 2014-2016.





The annual Joy of Ceramics Luncheon hosted by the Gardiner Volunteer Committee.

# Volunteers Report

The Gardiner Volunteer Committee (GVC) continued to be incredibly active, adding a record number of 54 volunteers in 2016. The Museum can now boast that it has over 150 active volunteers. It was a year of transition as the GVC worked diligently with staff to develop new Terms of Reference and operating guidelines in line with governance renewal at the Museum. The Volunteer Handbook was revised and made much more useful for all of our volunteers. The Gardiner continues to attract more and younger volunteers as it expands its volunteering opportunities to be more flexible, and include activities such as Family Sundays.

The Museum's staff and Board of Trustees are incredibly grateful for the tremendous amount of service provided by all of our volunteers, particularly those who volunteer additional time on the Gardiner Volunteer Committee Executive and the annual Joy of Ceramics Luncheon.





Steve Sheriff, Karen Sheriff, and Kelvin Browne at the G Party gala. Photo: George Pimentel

# Governance Report

The Gardiner Museum's Board is a diverse group and comprises a broad representation of the Toronto community including academics, business leaders and professionals, collectors, fundraisers, artists, and curators. It continues to evolve as the Museum successfully engages a broader audience.

In 2016, the Gardiner said goodbye to long-time Trustee and Board Chair, Karen Sheriff. Ms. Sheriff, a prominent business person, was a Trustee for thirteen years and served as Chair for ten years. She provided exceptional leadership, especially following the opening of the renovated museum building, and during the search for the current Executive Director and CEO, Kelvin Browne. Following Ms. Sheriff's departure, the Board elected long-time Trustee, Dr. Lorna Marsden as Chair. The Gardiner also welcomed Brian Bachand, Jason Wong, Kent Monkman, and Rosemary Phelan to the Board.

In 2016, the Museum remained focused on building the diversity of its Board in an effort to connect to all of the communities that the Museum impacts.

The Gardiner Board ensures the well-being of the Museum by establishing policy, ensuring that the Museum's mandate is reflected in its operational plans, and monitoring the Museum's financial performance, particularly risk. The Board is supported by five committees: Audit, Curatorial,

Governance, Investment, and Risk, and meets a minimum of four times per year.

## Gardiner Board (as of December 31, 2016)

**Lorna Marsden, C.M., Chair**  
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**Raphael Yu**

# Donor List

*The Gardiner Museum gratefully acknowledges the generosity of those patrons, corporations and foundation, whose annual contributions 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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*The Museum is grateful to Friends of the Gardiner who make truly meaningful contributions in support of our vision each year.*

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\* Fondly Remembered



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Meredith Chilton, *Chief Curator*

Sophie Varo, *Executive Assistant & Secretary to the Board*

Karine Tsoumis, *Curator*

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