

**Gardiner
Museum**

2017 Annual Report







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In 2017

1,200

at-risk youth, victims of
intimate violence, and
vulnerable patients
engaged in art making

\$15,000

raised for Anishnawbe
Health Toronto

80+

clay classes and
camps offered

180

tireless volunteers

50+

Canadian artists
featured
in the Shop

10,000

school children welcomed

2

sold-out
fundraising parties

25,000

Twitter followers

11

major exhibitions
and lobby shows

30,000+

visitors

\$150,000

donated by Laura Dinner
and Richard Rooney
toward the new
Community Clay Studio

30+

25

dedicated
board
members

Community Arts Space
events offered FREE to
the public

Message from the Executive Director & CEO



2017 was a successful year for the Museum, not only because we achieved our financial goals but because we were able to expand our audiences, become more widely recognized as part of the creative community, and balance the Museum's focus between historical and contemporary ceramic work.

A good example of this balance, one that maintained the interest of audiences who have traditionally supported us but expanded our reach to new ones, was the combination of feature exhibitions—*Janet Macpherson: A Canadian Bestiary*, *Steven Heinemann: Culture and Nature*, and the *Community Arts Space: Art is Change*.

Each one is very much part of the DNA of the Gardiner Museum: Janet Macpherson, an artist early in her career, created a beguiling, immersive experience, including music she composed and performed and,

working with artist Renée Lear, integrated compelling video works into her unique expression of intrinsic Canadian themes. Steven Heinemann's retrospective was a testament to a lifetime of creation as one of Canada's foremost artists working with clay, and an example of the continuing ability of studio pottery to be shaped to reflect a personal vision. The *Community Arts Space* connected the Gardiner and our audiences with remarkable, community-based arts groups and their stakeholders, with clay as the interlocutor.

Complimented by smaller exhibitions in the Shop and lobby, including those by students and other special groups such as Radius Child & Youth Services and the Barbra Schlifer Commemorative Clinic, the Gardiner, more than ever, is part of the dynamism and diversity of Toronto and Canada. The vibrancy of these exhibitions was enhanced, and the potential



audience for them increased, by programming that made unique connections to content beyond what many might assume to be associated with clay or ceramics.

It is a diligent but small team at the Gardiner, with dedicated volunteers and board members giving essential support to staff. While we are excited by the prospect of our new chief curator, Sequoia Miller, who joins us in 2018, we will miss the indomitable Meredith Chilton, the Gardiner's first curator who returned three years ago. She retired at the end of the year. I am very grateful that she was here during my first years at the Gardiner as she was always the first person I asked for advice. Meredith returns to curate the exhibition *Dining With Casanova* in 2019.

Reflecting the vitality of the Museum in 2017, the renovation of the lobby was very symbolic. Supported

by a generous donation by board member Laura Dinner and her husband, Richard Rooney, there is now a clay studio visible as you enter, and a brighter and bolder Shop experience as you walk in the door. The Front Desk is accessible and now has a friendlier scale. All of these changes reiterate that the Gardiner Museum wants to make everyone feel at home as it stewards its astonishing collections and acts as the impetus for creativity and community.

Kelvin Browne

Kelvin Browne
Executive Director & CEO

Curatorial

Celebrating Canadian ceramics

In 2017, the Gardiner's major exhibitions highlighted Canada's Sesquicentennial by featuring the work of contemporary Canadian artists.

Janet Macpherson: A Canadian Bestiary invited visitors to step into an immersive environment where the artist conveyed a deeply personal view of Canada. The exhibition consisted of a series of installations through which Macpherson prompted us to reflect on the legacy of our colonial history; migration as an intrinsic part of Canadian identity; our deeply embedded, yet conflicted, connection to nature; and the idea of the "North."

Made of slip-cast porcelain, Macpherson's hybrid animals were wrapped, bandaged, or masked, revealing an inner vulnerability and quiet resilience.



Janet Macpherson: A Canadian Bestiary installation view



Steven Heinemann: *Culture and Nature* installation view

A large scale projection by video artist Renée Lear; traditional folk songs performed by the artist; and lighting effects suggesting the Aurora Borealis created a deeply moving experience. Curated by Karine Tsoumis, who also authored the accompanying catalogue, the exhibition was nominated for an Ontario Association of Art Galleries Award.

In the fall, the Gardiner presented the first major retrospective of the career of renowned Canadian ceramist Steven Heinemann. Working in varying scale, Heinemann explored the paradoxes between culture and nature, deliberation and chance, interior and exterior surfaces.

Steven Heinemann: Culture and Nature examined the artist's fascinating and evolving process to reveal how he uses form, texture, pigment, and imagery to achieve his wondrously tactile bowls, pods, and other universal shapes that embody the polarities between life and nature. The artist's studio was evoked in the gallery through an installation of sketchbooks and source material, including original photographs and a wall of ceramic test tiles. The exhibition was guest-curated by Rachel Gotlieb and accompanied by a catalogue.

Bringing the lobby to life

A series of intimate displays throughout the year animated the Museum lobby. *A Brilliant Invention: Victorian Majolica from the Rosalie Wise Sharp Collection*, curated by Karine Tsoumis, explored the 19th-century fashion for a new type of colourful ware known as ‘majolica’ through exceptional pieces on loan from the Rosalie Wise Sharp Collection.

This was followed by *Northern Visions: Contemporary Inuit Ceramics*, guest-curated by Sarah Chate. The exhibition illustrated how the artists of Rankin Inlet in Nunavut draw upon tradition to create new works that embody the attributes of the Inuit people: interconnectedness, resilience, strength, and creativity. This display featured the work of artists of the Matchbox Gallery including Yvo Samgushak, Roger Aksadjuak, John Kurok, and Leo Napayok, and included pieces from the Gardiner’s permanent collection and loans from a private collection.



Northern Visions: Contemporary Inuit Ceramics installation view

The Canadian Odyssey of Lord Milton brought together thirteen pieces from Lord Milton’s magnificent Minton service that was commissioned to commemorate Lord Milton’s and Dr. Walter Cheadle’s two-year expedition across Canada undertaken in 1862. Former Chief Curator Meredith Chilton organized the display, which featured pieces from the Gardiner Museum’s collection, as well as private and institutional loans.



A Canadian Odyssey installation view

The Gardiner also continued its important partnership with the Ceramics Program at Sheridan College in 2017. The student show *Made in Canada* introduced to the public the work of ten artists at various stages of their education, and was supported by the RBC Emerging Artists Program.

Lastly, the Museum participated in the Scotiabank CONTACT Photography Festival with the presentation of the Featured Exhibition *Deborah Samuel: ARTIFACT*.

Beyond the Museum walls

The exhibition *True Nordic: How Scandinavia Influenced Design in Canada*, which originated at the Gardiner in 2016 and explored more than seven decades of Nordic aesthetic influence on Canadian design, toured to two other Canadian venues in 2017: the New Brunswick Museum, and the Vancouver Art Gallery.

The Museum also lent two works by Pablo Picasso—*Quatre Profils Enlacés*, c.1949 and *Personnages #28*, c. 1963—to the Winnipeg Art Gallery for the exhibition *Picasso in Canada*.

Reimagining the galleries

The Gardiner continues to reimagine the presentation of its permanent collections to enhance the visitor experience. 2017 saw the reinstallation of the Macdonald Collection of Japanese and Japanese-inspired porcelain, including new didactic material, images, and vibrant paint colours. Former Chief Curator Meredith Chilton and Adjunct Curator Daniel Chen organized the installation, with Nicole Coolidge Rousmaniere and Ai Fukunaga consulting. This transformation brought the treasures of this collection to life, and was enabled by funds generously donated by Bill and Molly Anne Macdonald.

Through the addition of a new wall map and contextual images, Adjunct Curator Siobhan Boyd also revitalized the Ancient Americas gallery.



True Nordic Installed at the New Brunswick Museum (March 3 - September 5, 2017)



Japanese Porcelain Gallery after reinstallation


Growing the collection

A total of seventy-one objects were acquired in 2017 through donations and purchases. Each acquisition was carefully considered and approved by the Curatorial Committee, representing important additions to both the historical and contemporary collections. The Museum is deeply grateful to all of its donors, whose generosity enables us to enrich the collections and visitor experience.

Our new acquisitions included gifts certified under the terms of the Canadian Cultural Property Export Review Board. These consisted of a rare soft-paste elephant figure made at the Chantilly Manufactory (c. 1740) donated by Meredith Chilton in memory of Clare LeCorbellier; a work by Shary Boyle entitled *God's Eye* (2012-2015) gifted by the artist; and a group of five pieces made and donated by artist An Te Liu.

The Museum's historical holdings were enriched through twenty-eight new acquisitions. Our collections of Asian ceramics were enhanced by Janice Stein's donation of six examples of Chinese blue-and-white porcelain and figures from the Anne Gross Collection; a gift of six Chinese blue-and-white porcelain pieces and Longquan celadon wares donated by Pamela G. Osler Delworth and W. Thomas Delworth; and two 17th-century examples of Japanese porcelain donated by Stephan Syz. Mr. Syz's gift also included a





Du Paquier beaker with gilt metal mounts and a Meissen plate, all of which were originally part of the important collection assembled by his late father Hans Syz.

Other contributions to the collection of 18th-century European porcelain and faïence included a group of pieces made at the French manufactories of Chantilly and St. Cloud donated by Warren Sorensen from the Collection of Gregory Williams; a remarkable pair of early 18th-century Delftware chargers gifted by Edel Sijpesteijn; and an anonymous donation of a Derby sauceboat. Dr. William Johnston also presented a Staffordshire punch bowl in honour of Meredith Chilton to mark her retirement as Chief Curator at the end of 2017.

The contemporary ceramics collection grew considerably with forty-three new acquisition. Various artists made donations of their own work or of pieces from their collections. Janet Macpherson gifted two sculptures produced for the exhibition *Janet Macpherson: A Canadian Bestiary*, and Alexandra McCurdy donated *Oh Canada Black Box* (2017), which she made to commemorate Canada 150. Kathy Kranias donated a monumental vase by her mentor Joseph Roschar.

Other acquisitions in the field of contemporary Canadian ceramics included a covered tureen by Jack Sures, donated by Warren Sorensen, and a vase by Quebec artist Rosalie Namer donated by her son Michael Namer.

The Diana Reitberger Collection was increased through the donation of twenty-eight pieces by Canadian and international ceramists. This outstanding gift made in memory of Edmund and Renate Reitberger included works by Susan Low-Beer, Steven Heinemann, and Karen Dahl. A trio of vessels made by world-renowned British ceramist and author Edmund de Waal further augmented our international holdings. This work was gifted by Esther Sarick and is the first by the artist in our collection.

In addition to donations, the Gardiner Museum made two significant acquisitions by purchase in the field of contemporary Japanese ceramics. *Vessel That Is Not A Vessel*, by Nakamura Takuo (c. 2016) was purchased with our acquisitions fund, in addition to donations by Brett Sherlock, Kathy Lochnan, and Esther Sarick. The purchase of *Veritcal Flower* by Sakurai Yasuko (c. 2014) was enabled through a gift from Susan Crocker and John Hunkin.



Sharing our knowledge

Outreach to the public is an important aspect of the work undertaken by the Gardiner's curators. In 2017, Curator Karine Tsoumis and Adjunct Curators Siobhan Boyd, Daniel Chen, and Rachel Gotlieb gave lectures as part of the Gardiner's *Intro to Ceramics* program, and former Chief Curator Meredith Chilton, Karine Tsoumis, and Daniel Chen each delivered lectures associated with the popular *Gardiner Signature Lectures Series*.

Karine Tsoumis also participated in the Canadian Society for Eighteenth-Century Studies Conference which took place in Toronto, while Siobhan Boyd presented the results of her archeological work in Ecuador at the Society for American Archeology Meetings in Vancouver. Our international presence was heightened by Meredith Chilton's international lectures at institutions including one at the Kimbell Museum in Fort Worth.

Our learning continued

Members of our curatorial team continued to perfect their skills and deepen their expertise in their respective areas of activity. This year our Collections Manager Christina Macdonald attended a Crystal Reports training course offered by The Museum System in New York, and both our Major Exhibitions Manager Christine May and Curatorial Installations Manager Micah Donovan attended The Future of Exhibition Design Symposium organized by the Canadian Museum Association (CMA) in Montreal. Curator Karine Tsoumis attended an international symposium on Italian Renaissance maiolica at the Ashmolean Museum in Oxford.



Artist Janet Macpherson speaks to museum docents in *Janet Macpherson: A Canadian Bestiary*

Development

Museums all over the world are becoming not only indispensable platforms for exhibitions and arts education, but active forces in their communities. The Gardiner Museum, which began as the private collection of George and Helen Gardiner, is now recognized for its exceptional exhibitions as well as for delivering innovative, community-driven programs and events. This is made possible through the generous support of our donors, members, corporate and foundation partners, government agencies, and our incredibly dedicated volunteer committee.



A group in the new Laura Dinner & Richard Rooney Community Clay Studio

Transformational gifts

One of the highlights of 2017 was the renovation of the lobby and the construction of the new Community Clay Studio thanks to a \$150,000 donation from Laura Dinner and Richard Rooney. The studio has enabled the Museum to offer a wider variety of clay engagement opportunities to a broader public. Transformational gifts such as this one often inspire others to contribute, and through our Annual Friends Campaign in 2016, we raised an additional \$103,000. We thank all of our donors for helping us to realize our goal of expanding clay programs and providing a fully accessible visitor experience.

The Gardiner is also delighted to share that we have had an enormous response to the creation of the new Meredith Chilton Endowment Fund Campaign. Conceived as a lasting tribute to our former Chief Curator Meredith Chilton, the Fund will be used to support future curatorial study of the Museum's historical and contemporary collections, research for special exhibitions, and curatorial endeavours that build on Meredith's legacy. We are grateful for the tremendous response and have already raised \$196,000.

This year, the Gardiner Benefactor Award was presented at our annual Garden Party, hosted by Rosemary Phelan, to Pierre Karch and Mariel O'Neill-Karch, whose generous gifts have made a remarkable impact on the Museum's permanent collection, including the revitalization of the European Porcelain Galleries, as well as our Community Clay Studio, and other important projects.



12 Trees Gala

Presenting innovative exhibitions

In 2017, the Gardiner mounted a number of exciting exhibitions that highlighted Canadian ceramists and collectors, including *Janet Macpherson: A Canadian Bestiary* presented by Tom Kierans and Mary Janigan;

A Brilliant Invention: Victorian Majolica from the Rosalie Wise Sharp Collection; and *Steven Heinemann: Culture and Nature*, presented by The Thor E. & Nicole Eaton Family Charitable Foundation, and Ira Gluskin and Maxine Granovsky Gluskin. These shows were complimented by innovative programming that engaged our existing members and welcomed new audiences.

The second installment of the *Community Arts Space* (CAS), regarded as one of the city's most anticipated and accessible summer cultural events, showcased a diversity of local voices inspired by the theme "Art is Change". Free access to the exhibition and its associated programming was made possible by TD Bank Group, Noreen Taylor C.M. & David Staines C.M., Dr. Lorna Marsden and Dr. Edward Harvey, and Susan Crocker and John Hunkin.

Hosting unforgettable events

The Museum welcomed Friends and Patrons for behind-the-scenes curator tours, exhibition openings, special lectures, and marquee events including *SMASH: Voyeur*ish*, hosted by the Young Patrons Circle and led by co-chairs Hughene Acheson, Julie Hicks Riches, and Paul Tye. Curated by Art Director

Justin Broadbent, the second sold-out edition of *SMASH* generated excitement on social media and received coverage in *The Globe and Mail*, *HELLO! Canada*, and *FASHION Magazine*.

As the Gardiner's most important annual fundraising event, *12 Trees* is an opportunity to celebrate the holiday season and give back to the community. This year's exhibition, inspired by the theme "Let There Be Light", was presented by Nordstrom and curated by Canadian artist and author Douglas Coupland and Ben Mills of Public Art Management.

The exhibition opened with the sold-out *12 Trees Gala*, co-chaired by Anne-Marie Applin and Anjali Patel, with Honorary Co-Chairs Senator Salma Atallahjan, Senator Nicole Eaton, and Angela Feldman. Funds raised from the event were directed toward the Museum's education and outreach programs, engaging 10,000 children in school sessions; 4,200 participants in drop in clay classes; 1,200 at risk children and youth through our Community Access Program; and 200 participants in the Clay on the Plaza.

The Gardiner Museum continues to evolve and position itself as an active force in the community and a compelling arts destination. We thank all of our supporters for your generosity, commitment, and loyalty as we strive to be world leaders in clay education and the exhibition of compelling ceramic art.



Rodney Diverlus performs at at SMASH 2017

Education

Connecting with clay

This year started with the construction of the new Laura Dinner and Richard Rooney Community Clay Studio in the lobby. The addition of a studio on the first floor has allowed us to better link the collections to the ceramic-making process, highlighting the story of clay. The new space debuted with a weekend of tours and family activities.

This intimate studio also allowed us to launch a new type of clay class focused on the intersection of clay and wellness. Working together with registered art therapist Suzanne Thomson, we created and executed eight two-hour workshops, as well as a six-week course.

The studios were consistently busy throughout 2017. We offered sixty classes for adults, and twenty-three classes and camps for kids, including themed workshops for Mother's Day, the Day of the Dead, and a holiday workshop.

We were also busy hosting visits from schools, day camps, and day cares. With eleven thematic programs to choose from, the total number of school children who came to the Museum in 2017 was approximately 10,000.



Family Sunday participants. Photo by Lisa Sakulensky.

Building community

This year we held three community-based workshops, two of which culminated in exhibitions. In the winter and spring, we continued our therapeutic art partnership with Radius Child & Youth services, and in the fall, we collaborated once again with the Barbra Schlifer Commemorative Clinic.

The Gardiner also launched a new partnership with Turtle House Art/Play Centre, an organization offering opportunities for arts engagement to newcomers and refugees. Alongside newcomer artist Aitak Sorahitalab, we provided participants with studio space and the chance to socialize and engage in clay-making workshops, as well as to view our collections. At the conclusion of their sessions, they held a sale of their work at a nearby location. We hope to continue this partnership for years to come.

The theme for this year's Radius Child & Youth Services Safe-T exhibition, facilitated by artist Lynn Fisher and art therapist Shelley Kavanagh, was *Finding Balance in a Topsy-Turvy World*. Participants between the ages of 12 and 15 created works representing their life experience as survivors of intra-familial sexual abuse.



Finding Balance in a Topsy-Turvy World installation view

The Expressive Arts Group from the Barbra Schlifer Commemorative Clinic responded to the theme *Leaning into fierce hope, Giving way to unexpected joy, inherently free to BE!* This group of women survivors of sexual abuse created, displayed, and shared their work in the lobby following an eleven-week workshop led by artist Jess Riva Cooper and art therapist Suzanne Thomson.

In 2017, we were fortunate to receive funding from Trish McCain to run six visits by three classes from under-resourced neighbourhoods. Each class was able to visit the Museum twice, and was provided with lunch.

The Gardiner celebrated twenty-five years of Empty Bowls in October. The event was very well attended, and featured soups donated by ten chefs, as well as bowls from twenty-nine potters, guilds, and schools. The evening launched with a presentation by a local drumming group, and remarks were offered by Anishnawbe Health Toronto, who announced that they would be naming one of the community kitchens in their new building in honour of the Gardiner. This year we raised over \$15,000 for this important organization.



Attendees at Empty Bowls. Photo by Rose Ha

Programming



Camille Turner, Doug Sanders, and Drew Hayden Taylor at Candaa Recast: Alternative Futures

This year marked the first time that the Gardiner had a full time Programs Manager to oversee public programming at the Museum, including the summer *Community Art Space* installations and events.

Deepening exhibition engagement

In 2017, special exhibition programming was created in conjunction with *Janet Macpherson: A Canadian Bestiary* and *Steven Heinemann: Culture and Nature*. The programming celebrated these artists and presented their work and exhibition themes to an interested membership, as well as to a boarder community.

For *Janet Macpherson: A Canadian Bestiary*, we partnered with local organizations and community groups including Art + Feminism, Friends of Ogden Park, FLAP Canada, Subtle Technologies, and Toronto Animated Image Society (TAIS) for events such as a Wikipedia edit-a-thon, a film screening, and a birding walk.

Programming for *Steven Heinemann: Culture and Nature* focused on the artist and his practice, and included a panel discussion, an artist lecture, an exhibition walk through, and a full-day master potter demonstration.

In recognition of Canada 150, we also hosted a successful talk series entitled *Canada Recast*, moderated by Doug Saunders of *The Globe and Mail*. With funding from Navigator Ltd., as well as promotional support from Partners in Art (PIA) and media partner *The Globe and Mail*, these conversations sold out quickly and created substantial buzz in the media.



FLAP Birding Walk, part of Janet Macpherson: A Canadian Bestiary

The first discussion, *Satirical Lenses*, featured comedians Rick Mercer and Sabrina Jalees, who discussed Canada as a cobbled-together fusion of peoples and places that often defies the laws of common sense. The second discussion, *First and Next Canadians*, paired Canadian leaders Paul Martin and Wab Kinew for a conversation on Indigenous Canadians as the country's fastest-growing and most youthful population. The final discussion, *Alternative Futures*, welcomed science-fiction visionaries Drew Hayden Taylor and Camille Turner for a look at Canada's future post-150. Over 375 people attended these talks, which were held in the Gardiner's Terrace Room with standing room only.

Illuminating the collection

The Gardiner continued our *Intro to Ceramics* series which began in 2016, but increased the talks and tours by adding two additional dates. Led by the museum's curators, this sold-out six-part lecture series introduced participants to major themes in the history and evolution of ceramics from 3,000 BCE to the present day.

The *Gardiner Signature Lecture Series* also continued in 2017. These talks allow our audience to deepen their understanding of particular areas of study within the museum's permanent collection. This year's guest speakers included David Balzer, Editor-in-Chief of *Canadian Art Magazine*, Erell Hubert, Curator of pre-Columbian Art at the Montreal Museum of Fine Arts, Errol Manners, renowned European ceramics dealer and a Fellow of the Society of Antiquaries, and other experts from the ceramics community.

Showcasing new voices

This year marked the second installment of the *Community Art Space*. The Gardiner invited community partners to create two months of programming including hands-on workshops and original performances. Six projects were selected that contributed to the central theme of "Art is Change" and considered how the city's unique and varied local histories of art and social activism are being re-mapped for the future.

Our partners were Alexandra Hong, Cheryl Hsu, and Nicole Bazuin of Madeleine Co.; the Waterloo School of Architecture; Two-Spirit video artist Mikiki; Xenia Benivolski and Su-Ying Lee of Feminist Art Museum; Aman Sandhu and Swapnaa Tamhane of August Fröhls collective; and soJun Chun in collaboration with The Truth & Dare Project.



What Makes a Space a Place? tiling workshop, part of the Community Arts Space project

With the support of TD Bank Group and private funders, the Gardiner was able to offer all of the *Community Arts Space* programming free to the public, engaging over 1,439 people in arts activities, a 31% increase from 2016. Throughout the summer, the Gardiner welcomed over 6,519 visitors, which was an 11% increase in visitors from summer 2016, and a 34% increase from before the *Community Arts Space* was instituted.

The Museum continues to diversify our programming and reach out to new community and programming partners. Our programming changes and expands from year to year, highlighting our permanent collections and introducing our special exhibitions to a variety of audiences.

Marketing & Media Relations

In 2017, the Marketing Department launched successful campaigns to promote the Gardiner's exhibitions, education programs, and special events. These campaigns featured a bold, contemporary aesthetic that advanced the Museum's reputation as an evolving, leading-edge arts institution with a strong design viewpoint. Highlights included the marketing for the special exhibition *Janet Macpherson: A Canadian Bestiary*, featuring haunting images of the artist's strange hybrids, as well as a campaign promoting the meditative qualities of clay.

The Gardiner continued to establish a strong online presence through an increase in digital advertising, and a stronger focus on social media and other online platforms that speak to a younger demographic. Developing the new website's blog function was a priority, with more than twenty articles published in 2017, including an exclusive interview with David Balzer, Editor-in-Chief of *Canadian Art Magazine*; a behind-the-scenes studio visit with local emerging artists Nurielle Stern and Shay Salehi; and an article entitled *Of Mind and Mud: How Clay is Shaping up to be the Next Big Mindfulness Trend* that received 18,861 hits.



Nurielle Stern and Shay Salehi in their studio

The development of the Museum's social media audience outstripped average key performance statistics for each platform. In 2017, the Gardiner

had approximately 25,000 Twitter followers, and saw a 67.4% increase in our Instagram audience. The Museum also experienced high Facebook engagement levels, with a 6.12% engagement rate compared to an industry average of 0.17%.

The Marketing Department helped support and shape the lobby renovation, working with Ripple Creative Strategy to design a new welcome video introducing visitors to the history and processes of working with clay as they enter the Museum. This has given new context to the collection and created a more welcoming and engaging visitor experience.



Still from the lobby video

The Gardiner continued to benefit from highly visible media coverage in 2017. Highlights included a *Toronto Star* article on *Janet Macpherson: A Canadian Bestiary*; a CBC q interview with artist Steven Heinemann; a recap of the sold-out *SMASH* art party in *The Globe and Mail*; and a profile in *NOW Magazine* on the *Community Arts Space* project *Collecting Personal Archives* showcasing the work of local Muslim women artists.

The Marketing Department was able to refine the Gardiner's contemporary design identity, extend our online reach, and garner extensive positive media attention. This resulted in increased attendance and revenue, as well as greater awareness of the Museum both nationally and internationally.

Shop

Debuting a revitalized space

2017 was a year of dramatic change for the Gardiner Shop. In January and February, the lobby underwent a renovation to accommodate the addition of a clay studio on the main floor. As a result of this addition, the Gardiner Shop had an opportunity to reshape its footprint and expand into the main lobby area. This expansion resulted in a brand new lobby vitrine, as well as a museum-quality free-standing display case that visitors encounter immediately upon entering the Museum. The main area of the Shop was also refreshed with a custom display case for jewellery, and new shelving with recessed LED lighting. The Shop is now as beautiful as the pieces that are displayed within it.

The Gardiner Shop continues to emphasize new work from both emerging and established Canadian and international artists. By focusing on consigned pieces, we can take artistic risks on large sculptural works and encourage artists to make bold choices.

Chiho Tokita March - June

Chiho Tokita is a Toronto-based studio potter whose work explores the sculptural possibilities of utilitarian objects.

Eden Bender March

Eden Bender's work in ceramic sculpture focus on the human spirit and the potential to overcome adversity.

Celebrate April

This collaborative show featured the work of more than 40 Canadian ceramic artists.

Scott Barnim May

Scott Barnim's work is included in public and private collections internationally, and is characterized by its bright, lyrical, and spontaneous qualities.

Jeff Goodman Studio June

Lead by Creative and Executive Director Sylvia Lee, the studio is comprised of master craftspeople and glass artisans who produce handmade installations, lighting, vessels and architectural glass for luxury projects worldwide.

Zsuzsa Monostory July - August

Zsuzsa Monostory was born and raised in Hungary, and moved to Canada with her family in 1989. She takes inspiration from nature, the human form, and architecture.

Andrea Vuletin July

The forms and the surfaces of Andrea's works reflect her surroundings, particularly the garden and trail.

Chari Cohen August

Using nature as her inspiration, Chari Cohen makes molds of trees found in the woodlands of Ontario and transforms them into translucent porcelain forest installations.

Mimi Kokai September - November

Mimi Kokai was born in Hungary in 1955, and arrived in Canada with her family in 1982. In 1994 she attended OCAD University and graduated with honors in 1998 in Material Art and Design, Ceramics.

Bruce Cochrane September

Bruce Cochrane is an internationally acclaimed ceramic artist and recently retired Professor Emeritus of Ceramics at Sheridan College.

Supporting living artists

In 2017, we began to feature work from these Canadian and international artists of note: Amanda Taylor, Amelie Legault, Cara Carmina, Carol Nesbitt, Catherine Labonte, Chayle Cook, Elizabete Ludviks, Isabelle Huot, Jill Cribbin, Larry Cluchey, Leora Israel, Lilach Lotan, Lisa Creskey, Loren Kaplan, Monica Nesseler, Nunamar, Pilar Agueci, Rochelle Handelman, Samantha Tsang, Shuang Feng, Teresa Dunlop, Wendy Nichol, Yumiko Katsuya, and Zsuzsa Monostory.

The Shop also featured the following solo and group retail exhibitions:

Shane Norrie October

Shane Norrie is a well-established clay artist and widely-exhibited painter. His paintings frequently echo the signature organic, textural aesthetic of his ceramics.

Shay Salehi & Nurielle Stern November

Shay Salehi works in kiln-cast and polychromed glass, reveling in the saturated colour effects she creates in her pieces. Nurielle Stern works in ceramics, using glazes and other ceramic materials to achieve a lustrous and pearlescent, or translucent surface.

Aitken & Hyde December

Thomas Aitken and Kate Hyde's whimsical imagery references a variety of sources, including the history of ceramics, theatre, poetry, and textiles.

Lesley McNally December

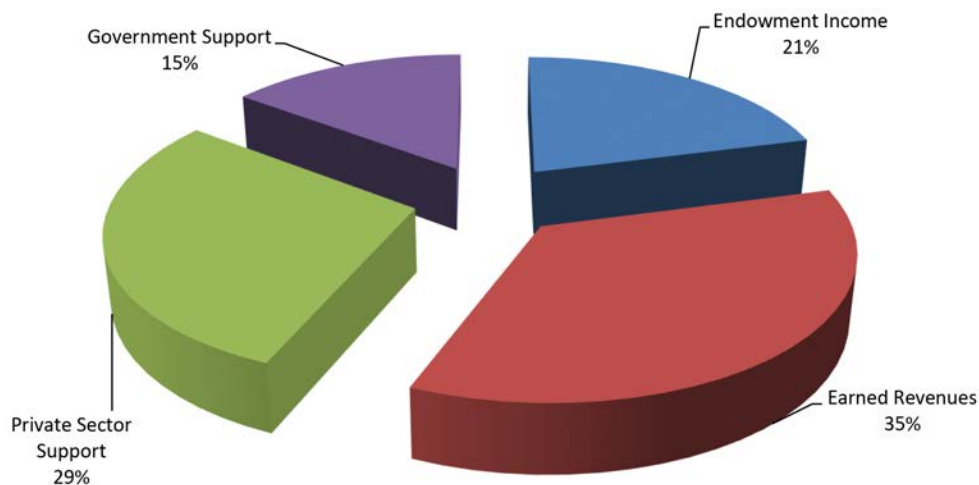
Lesley McNally has since developed a unique style of stretched slab hand-built paper-clay sculptures and vessels that contain a rich depth of surface texture.



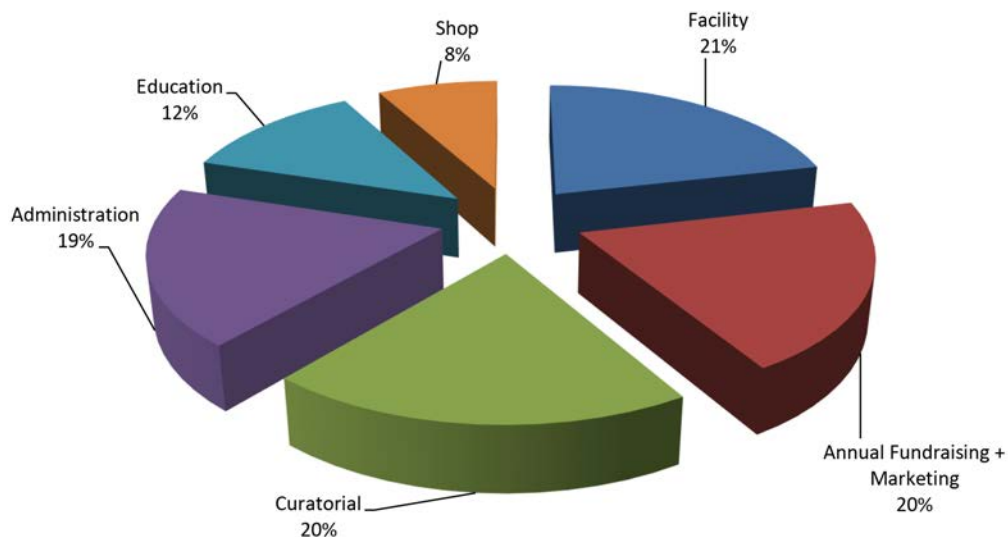
Financial Summary

This is a summary of the management report of general operations for the Gardiner Museum in 2017. The Museum posted a small operating surplus of \$2,475 in 2017. The Audited Statements, prepared by Ernst & Young, are available upon request.

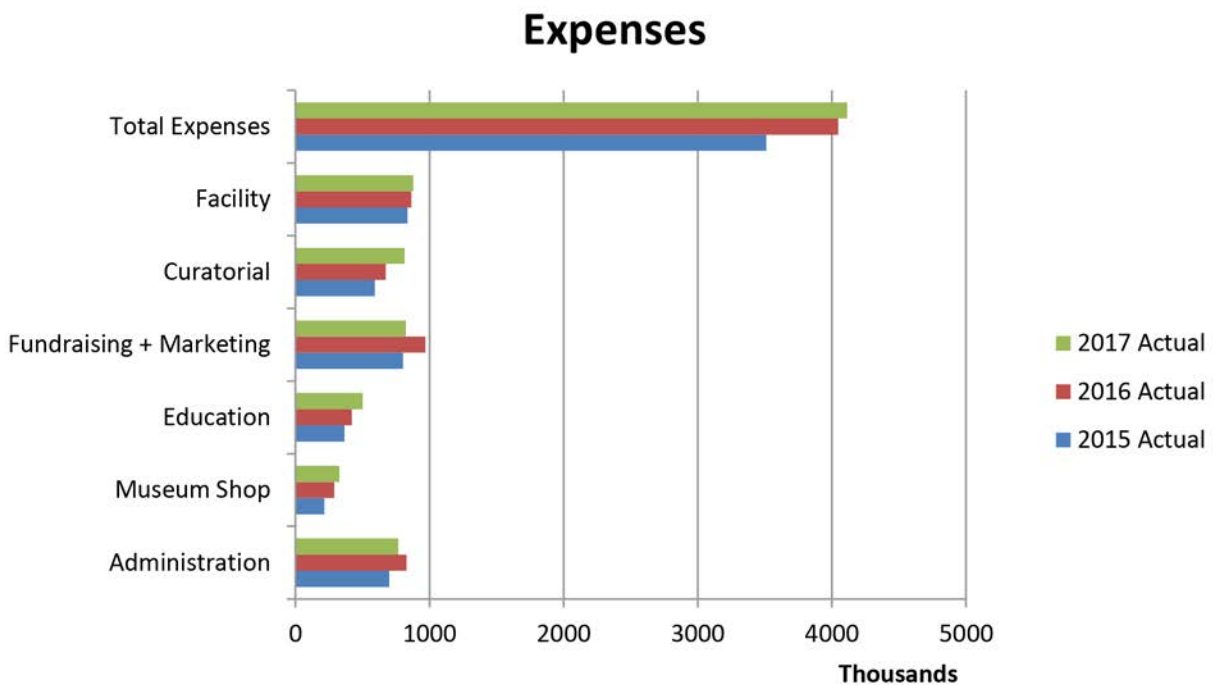
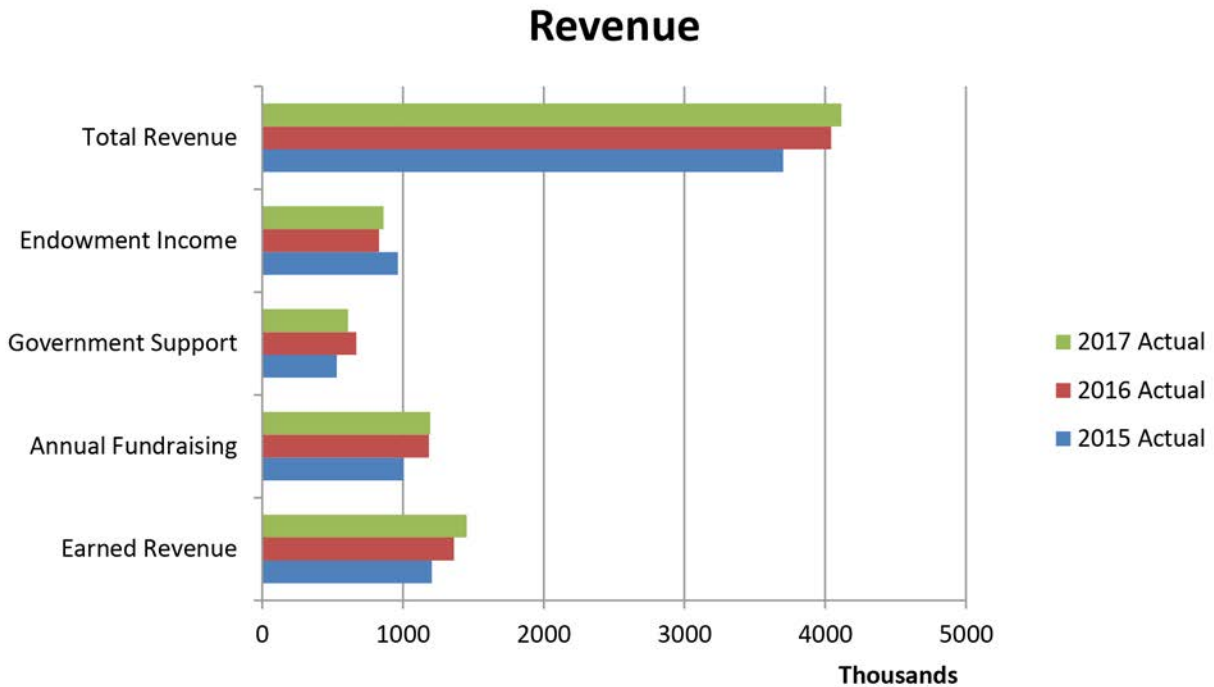
2017 Revenue



2017 Expenses



The following chart shows a comparison of the last three years of general operations from 2015-2017.



Volunteers



Front desk volunteer Blaine

In 2017, the Gardiner Volunteer Committee (GVC) grew to 180 members. In an effort to better reflect our diverse audiences and communities, we expanded our recruitment parameters and our call for volunteers to community and cultural centers, and post-secondary institutions across the city. This resulted in a wider demographic of interest.

The Museum's staff and board is incredibly grateful for the tremendous amount of service provided by our volunteers, particularly the members of the Gardiner Volunteer Committee Executive and the annual Joy of Ceramics Luncheon committee.

This year, we held two well-attended volunteer appreciation events as a way to celebrate our dedicated GVC members.

Governance

The Gardiner Museum benefits from an engaged board whose members are drawn from the business, professional, academic, and arts sectors. They are diverse in age, background, and interests.

In 2017, the Gardiner Board continued to achieve artistic and financial success, and made huge strides in improving its governance policies and procedures.

The board welcomed new members Cathy Wraggett and Tom Kierans, and worked toward greater engagement with the many communities who make up our diverse audiences.

Each year, the board stewards 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. The board is supported by five committees: Audit & Finance, Curatorial, Governance, Investment, and Risk, and meets a minimum of four times per year.

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The Gardiner Museum gratefully acknowledges the generosity of those patrons, corporations, and foundations 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 Gardiner Benefactor Award is given to a donor or donors who have sustained the Museum over an extended period through their significant generosity through donations of objects, financial support, or both.

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