



**Gardiner
Museum**

2018
Annual
Report



117



123



Contents

4	Director's Message
6	Chief Curator's Report
12	Development
14	Education
16	Programming
19	Marketing and Media Relations
21	Shop
24	Financial Summary
26	Volunteers
26	Governance
27	Donor List

Obsession: Sir William Van Horne's Japanese Ceramics, 2018.
Photo: Toni Hafkenscheid.



Director's Message

It has been a year of change and growth at the Gardiner Museum—one that will accrue lasting benefits.

One highly-visible example is the renovated **Gardiner Plaza**, made possible by a generous donation from Linda Frum and Howard Sokolowski. The new ramp provides enhanced accessibility and, because it now connects directly to the street, becomes a prominent symbol of welcome for everyone. It is a beautiful way to begin a visit to the Museum.

The installation of the whimsical public sculpture **Cracked Wheat** by Toronto-based artist Shary Boyle was a wonderful way to celebrate the reopening of the plaza, and we are grateful to La Fondation Emmanuelle Gattuso for funding this artwork.

Thanks to the generous support of Isadore and Rosalie Sharp, **The Rosalie Wise Sharp Gallery** on the second floor was substantially completed at the end of December. Work on the new Joan Courtois Gallery in the Museum's stairwell will begin in mid-2019.

We also finished the extensive and long overdue repairs to the terraces. The debris of the decking materials began

to feel like a permanent feature. It is a relief to have the work completed, as it had become a large project with an attenuated schedule.

The changes to the Gardiner restaurant, renamed **CLAY**, have been met with an enthusiastic response. CLAY is doing a brisk business and, most importantly, it is attracting new people to the Museum, as well as enhancing our members' visits. With the improvements to the Terrace Room and our investment in new furniture for the space, hospitality revenues increased; however, we have likely reached our capacity, as the Gardiner must always be a museum first.

The Gardiner hosted a number of extraordinary events at the Museum in 2018. We have become accustomed to successful fundraisers and often forget the hard work and good luck that realizes them. **SMASH**, the sold-out Young Patron Circle event, attracted over 300 people, including philanthropists and artists. While we hope that SMASH is a profitable fundraiser in 2019, our goal will continue to be to attract new Young Patron Circle members and cultivate the next generation of Gardiner supporters.

The Obsession Gala was a glamorous opening to the exhibition *Obsession: Sir William Van Horne's Japanese Ceramics*, and a highpoint in the history of the Gardiner. It



was attended by the directors of three of our country's most important cultural institutions, all of which contributed to the exhibition—the Royal Ontario Museum, the Art Gallery of Ontario, and the Montreal Museum of Fine Arts.

Glenn Lowry, the Director of the Museum of Modern Art in New York, introduced the guest of honour, Phyllis Lambert, the founder of the Centre for Canadian Architecture. The attendees were among Canada's most prominent figures in the worlds of art, design, and business. At the centre of this celebration was the Gardiner, which organized a landmark show that now travels to the Montreal Museum of Fine Arts, and produced an outstanding catalogue published by McGill-Queen's University Press.

Another memorable event was the dinner held in honour of long-time Museum donor Diana Reitberger, commemorating the opening of an exhibition of highlights from the collection that she generously donated to the Gardiner.

Our fall fundraising event, **New + Now**, was also a success. It featured the concept of a ceramic art fair, which was well received and will continue next year.

We began the year with the major conceptual exhibition

YOKO ONO: THE RIVERBED, which provided valuable insight into how the Museum should move forward in the future. This participatory exhibition attracted significant attendance, drawing a younger and more diverse audience from across the GTA and internationally. How exciting it was to start the year with the Museum full of the next generation of our supporters.

We look forward to introducing more visitors to the Museum in 2019, and encouraging them to fall in love with the Gardiner.

Kelvin Browne
Executive Director and CEO



YOKO ONO: *THE RIVERBED*, 2018

Chief Curator's Report

I arrived at the Gardiner in April 2018 and eagerly began to get to know the staff, collections, and projects underway at the Museum. It has been an exciting first year, bringing to fruition a broad scope of activities within the newly joined Curatorial, Education, and Programs departments. 2018 was our **Year of Japan**, with wide-ranging exhibitions of extraordinary Japanese ceramics, from medieval teabowls to conceptual art. I look forward to building on the work of this past year, and refining our vision of the Gardiner's curatorial program for the future.



Kitamura Junko, *Vessel 91-A*, 1991, On loan from a Private Collection, USA



Obsession: Sir William Van Horne's Japanese Ceramics, 2018. Photo: Toni Hafkenscheid

Major Exhibitions

We began 2018 with a major exhibition unlike any other at the Gardiner — **YOKO ONO: THE RIVERBED**. Bringing together three conceptual pieces by the pioneering artist, the exhibition was the first in our galleries to be fabricated by visitors. Guests were invited to mend broken ceramics, connect people and ideas through string, contemplate smooth river rocks, and enjoy freshly made espresso. From February to June, the exhibition drew exceptionally high visitor numbers and functioned as a social environment, bringing people together through the metaphor of repair and shared experience.

Our fall exhibition, ***Obsession: Sir William Van Horne's Japanese Ceramics***, featured a distinguished collection of rarely-seen domestic pottery from the seventeenth through the nineteenth centuries. Assembled by railway baron William Van Horne, the pots were displayed alongside his exacting watercolors, as well as his obsessive notebooks and correspondence, illuminating the Western compulsion of the era to catalogue, classify, and possess.

Guest curated by Ron Graham and Akiko Takesue, the exhibition opened viewers' eyes not only to the mind of the collector, but to a staggering array of pottery from the everyday to the revered. Noted architect Siamak Hariri designed the remarkable installation, marking one of the most complex and challenging exhibitions undertaken by the Gardiner. Artworks in the exhibition were sourced principally from the Royal Ontario Museum, the Art Gallery of Ontario, and the Montreal Museum of Fine Arts, representing the first time these major institutions had worked together on an exhibition. The show was also accompanied by an extensive bilingual publication. We look forward to the exhibition's presentation at the Montreal Museum of Fine Arts in 2019–2020.

Vibrant Lobby Displays

We expanded upon our Year of Japan theme in the lobby with a three-part exhibition of contemporary ceramics titled **Japan Now**. Featuring many of the most celebrated Japanese ceramic artists working today, guest curator Joan Mirviss assembled a series of three stunning displays: *Form + Function*, *Surface*, and *Female Masters*. The works highlighted how artists are taking inspiration from the rich and varied traditions of Japanese ceramics to make startlingly original, complex, and refined works. We were honored by visits from two of the artists, Koiko Shoko and Futamura Yoshimi, who both gave fascinating in-gallery talks, as well a more extended residency by artist Takahiro Kondo. A publication accompanying the series delved deeper into the exhibition's themes. In addition to *Japan Now*, our lobby housed an exciting program of smaller-scale installations, contributing to an active and dynamic entry point for visitors.

Takiguchi Kazuo, 2016, unglazed stoneware,
On loan from Joan B Mirviss LTD



David R. Harper, *Leo*, 2018. Photo: George Pimentel Photography

David R. Harper: Zodiac

For six weeks this winter, **David R. Harper: Zodiac** infused the Gardiner's permanent collection galleries, both as an exhibition and a special commission for our winter fundraiser, *New + Now*. The Gardiner invited Harper to produce a full suite of twelve sculptures based on the Western zodiac, while also responding to specific objects in the Museum's permanent collections. Harper ultimately created a mesmerizing array of works in his unique visual language that combines ceramics, rubber, latex, hair, epoxy, bone, and other materials. Installed throughout the Museum, the exhibition captured visitors' imaginations and marked a new scale of accomplishment for one of Canada's leading artistic talents.

Beyond the Museum Walls

The Gardiner is pleased to collaborate with other institutions through loans from its permanent collection. *Still Dance V* (1991) by Susan Low-Beer was loaned to the Clay and Glass Gallery in Waterloo for presentation in the exhibition *Embodiment: 30 Years of Ceramic Sculpture* by Susan Low-Beer.

The exhibition *True Nordic: How Scandinavia Influenced Design in Canada*, which originated at the Gardiner in 2016, concluded its tour in February 2018. It was presented at the New Brunswick Museum and the Vancouver Art Gallery.



David R. Harper, *Aries*, 2018. Photo: Rich Maciejewski

Growing the Collection

In 2018, **forty new acquisitions** made through donations and purchases enhanced our permanent collections. Each acquisition was carefully considered and approved by the Curatorial Committee. The Museum is deeply grateful to all of its donors, whose generosity enables us to enrich both our collections and the visitor experience.

Our Chinese holdings were augmented by twelve pieces of porcelain from the Anne Gross Collection donated by Janice Stein, including pieces decorated in blue and white, and Dehua blanc de chine figures. The European collection was deepened with the gift of ten examples of early Worcester porcelain gifted by Dr. M. Jane Phillips.

Sixteen new works by Canadian, American, and British artists enhanced our holdings in the field of modern and contemporary ceramics. Highlights include a superb spade vessel (1969) by Hans Coper, donated by Jane Corkin; *Mao Tse Toad* (1976) by David Gilhooly, donated by David Silcox and Linda Instaschi; *When the Cat in the Copycat Was a Dog* (2016) by Jim Melchert, donated by the American Academy of Arts and Letters; *Asparagus Jar* (1988) by



Hans Coper, *Vessel*, c. 1969, Gift of Jane Corkin, G18.5.2



Victor Cicansky, *Asparagus Jar*, 1988, Gift to honour the memory of Jacques Israelievitch with love from Gabrielle, G18.6.2

Victor Cicansky, gifted by Gabrielle Israelievitch; and a teapot (1981) by Jeannot Blackburn from the Barbara and Philip Silverberg Collection.

In addition to donations, the Gardiner made two significant purchases in the field of contemporary ceramics. *Aries* (2018) by Canadian artist David R. Harper expanded our representation of artists whose work transgresses boundaries between media. The piece was part of the exhibition *David R. Harper: Zodiac*.

Perhaps the year's most visible acquisition was the monumental sculpture *Cracked Wheat* (2018) by artist Shary Boyle, now installed in front of the Museum. Following a national sculpture competition in 2016, Boyle was selected to mark the Gardiner's celebration of Canada's sesquicentennial with the addition of a major public artwork to Toronto's cultural landscape. The project resulted from a commission by La Fondation Emmanuelle Gattuso and received support from the City of Toronto.

The vase form stands on two bronze legs and appears to gesture playfully to the more impassive sculpture by artist Jun Kaneko nearby. Evoking the everyday domestic pottery enjoyed by millions of Canadians, it is printed with a large image of a widely popular wheat pattern. The form looks as if it has been shattered (or cracked) and lovingly restored using the principles of kintsugi, a Japanese mending technique wherein seams are highlighted in gold rather than concealed. Boyle and her collaborators painstakingly fabricated each individual element, assembling them into a complex and unified whole. Celebrating our own cracks and repairs as individuals and as a nation, *Cracked Wheat* — which already enjoys a place in the hearts of many Torontonians — emphasizes the Gardiner's role in the community.



Shary Boyle, *Cracked Wheat*, 2018, G18.3.1

Sharing Knowledge

Outreach to publics and academic communities outside of the Museum is an important aspect of the work undertaken by the Gardiner's curators. In 2018, Adjunct Curator Siobhan Boyd participated in the annual meeting of the Society for American Archeology in Washington D.C., where she presented the results of an excavation in Ecuador for the Proyecto Arqueológico Pambamarca; Curator Karine Tsoumis shared new research on the Gardiner's collection of Renaissance maiolica at the Renaissance Society of America's annual conference held in New Orleans; and Chief Curator Sequoia Miller delivered a talk at the Wadsworth Atheneum in Hartford, in which he discussed new directions in contemporary ceramics.

A Passion for Porcelain

In September, the Gardiner held the highly successful symposium, *A Passion for Porcelain*, celebrating the career and scholarship of Meredith Chilton CM, former Chief Curator at the Gardiner Museum. Curators and scholars from Europe and North America delivered talks on a range of topics on European and Asian porcelain from the seventeenth to the nineteenth centuries. Speakers included Ivan Day, Dame Rosalind Savill, and Sebastian Kuhn from England; Dr. Katharina Hantschmann from Munich; Dr. Claudia Lehner-Jobst from Vienna; Thomas Michie, Jeffrey Munger, Linda Roth, and Dr. Vanessa Sigalas from the United States; and Dr. Peter Kaellgren, Daniel Chen, and Dr. Karine Tsoumis from Toronto. This event attracted an international audience, connecting the Museum to a vibrant, global ceramics community.



Re-creation of an 18th-century dessert table by Ivan Day in the European Porcelain Galleries. Photo: Brittany Carmichael

Our Learning Continued

Members of our team continued to hone their skills and deepen their expertise in their respective areas of activity. This year, Siobhan Boyd, Senior Manager, Education & Programs and Adjunct Curator, attended *Leading by Design*, a weeklong leadership seminar at the Banff Centre for Arts and Creativity; Curator Karine Tsoumis represented the Gardiner in an intensive course on French Eighteenth-Century Studies at the Wallace Collection in London, organized by The Attingham Trust; and Rea McNamara, Programs Manager, attended the MASS Action convening at the Minneapolis Art Museum, a three-day intensive focused on creating more equitable and inclusive arts practices.

I look forward to another exciting year at the Gardiner in 2019, when we are presenting an exhibition by the internationally-renowned artist and activist Ai Weiwei, among other innovative programs and events.

Dr. Sequoia Miller
Chief Curator



New + Now Gala, Photo: George Pimentel Photography

Development

Capital Renewal Gifts

In 2018, the Gardiner was able to complete a number of capital renewal projects with the help of some incredibly generous donors. Linda Frum and Howard Sokolowski supported a renovation of the front plaza, including the addition of a fully accessible ramp and beautiful outdoor lighting. The project was made even more special by the installation of **Cracked Wheat** (2018) by Shary Boyle, a new public sculpture commissioned with support from La Fondation Emmanuelle Gattuso. Inside the Museum, a transformational gift from Isadore and Rosalie Sharp supported the construction of the **Rosalie Wise Sharp Gallery** on the second floor. We are thankful to all of our capital renewal donors for helping to transform the Museum and enhance the visitor experience.

2018 Gardiner Benefactor Award

The recipients of this year's Gardiner Benefactor Award were **Jean and Kenneth Laundry**, who have had a long relationship with the Gardiner, beginning in 1998 when Mrs. Laundry trained as a docent. The Gardiner's collection inspired them to begin one of their own, and in 2008 they donated their creamware collection to the Museum. The award was presented at the annual Patron Garden Party, graciously hosted by Noreen Taylor.

Year of Japan

The Gardiner mounted two exciting major exhibitions as part of the Year of Japan in 2018. **YOKO ONO: THE RIVERBED** was presented by Partners in Art, La Fondation Emmanuelle Gattuso, The Jack Weinbaum Family Foundation, and the Hal Jackman Foundation, with additional support from the Ontario Cultural Attractions Fund. **Obsession: Sir William Van Horne's Japanese Ceramics**, was supported by CP Rail, and the Government of Canada, Department of Canadian Heritage. The Obsession Gala, held on the opening night of the exhibition, was a truly memorable event for the Museum, and one of our most important fundraisers. Both major exhibitions were complimented by diverse programming, which attracted new audiences to the Museum.

Noteworthy Events

The Museum continued to welcome Friends and Patrons for behind-the-scenes tours, exhibition openings, preview days, special lectures, and marquee events including the Gardiner's annual fall fundraising event, which was re-branded as **New + Now**. The sold-out **New + Now** Gala offered guests the opportunity to enjoy a first look at the beautiful ceramics for sale as part of the International Ceramic Art Exposition, as well as a sneak peek of the museum-wide installation **David R. Harper: Zodiac**. Funds raised from the Gala 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; and 1,200 at risk children and youth in art making through our Community Access Program.

For the third year, the Gardiner Museum Young Patron Circle hosted its summer art party, **SMASH: We Are More**. Presented by RBC Wealth Management and led by co-chairs Melanie Foster, Hank Latner, and Jennen Phelan, SMASH: We Are More was an unforgettable evening of food, drink, and fabulous art by leading contemporary artists from Toronto and Montreal.

We thank all of the Gardiner Museum's supporters for their generosity, commitment, and loyalty as we strive to be one of the world's leading destinations for compelling ceramic art and clay education.



New + Now Gala guests. Photo: George Pimentel Photography



SMASH: We Are More, Photo: George Pimentel Photography



Family Day participants. Photo: Lisa Sakulensky

Education

Studio & Education

The **Laura Dinner and Richard Rooney Community Clay Studio** has been open for a year now and we continue to program the space with a wide range activities. Due to popular demand, we almost doubled the number of two-hour wellness workshops led by registered art therapist Suzanne Thomson, from eight to fifteen. We also added two additional six-week wellness courses, which continue to evolve based on feedback from attendees. Other activities taking place in the Laura Dinner and Richard Rooney Community Clay Studio included our six-week semi-private clay classes on Thursday nights and Saturday mornings, weekly Family Day activities, and full-day summer camp programming. It was also used as a central location for visiting artist-in-residence **Takahiro Kondo**

from Japan for two weeks in March. He demonstrated his ceramic method and talked to members of the public during open studio sessions, two master classes, took part in several public conversations, including a presentation at the Japan Foundation and a conversation with guest curator Joan Mirviss on ceramics in Japan.

Our lower-level studios were also consistently busy in 2018. We offered **sixty-five clay classes for adults** and **twenty-seven classes for children**, including our summer camp offerings and themed workshops for Mother's Day, Halloween, and the winter holiday season.

The Education Department welcomed schools, day camps, day cares, birthday parties, and corporate groups for

individual clay sessions, offering eleven thematic programs. The total number of participants in 2018 was approximately **10,000**, which included 323 school groups. We also hosted **fifty-four corporate group visits**, a significant increase from 2017, made possible by the addition of the Laura Dinner and Richard Rooney Community Clay Studio.

The refurbishment of the Modern and Contemporary Gallery allowed the Education Department to acquire one of the excess display cases. It was installed in the Lecture Hall with highlights from the Museum's collection of Inuit sculpture, as well as other works by Indigenous artists. This gave us the opportunity to renew our popular First Peoples school program, which was reformatted and renamed **unipkaaᑦ: Storytelling through clay**. Launched in the fall at a special teacher's workshop and demonstration, this program subsequently accounted for 20% of school program sales.



Artist-in-residence Takahiro Kondo in the Laura Dinner & Richard Rooney Community Clay Studio

Community

We continued our partnerships with three community-based groups, offering workshops, studio space, and ceramic expertise to the participants. Our collaborations with **Radius Child and Youth Services** and the **Barbra Schlifer Commemorative Clinic** each culminated in an exhibition in the Museum's lobby.

The sculptures on display as part of our partnership with Radius Child and Youth Services included new work created by this year's group, led by art therapist Shelley Kavanagh and ceramic artist Lynn Fisher, as well as examples of past work. This symbolized the need to keep these conversations going in order to end sexual abuse.

This year marked the fifteenth anniversary of our partnership with the Barbra Schlifer Commemorative Clinic's Expressive Arts Group. The lobby exhibition, titled **Feet on the Ground: Freedom in my bones**, was the product of an eleven-week workshop that provided clay education to women survivors of violence, promoting healing and public awareness through art. The program was run by artist Jess Riva Cooper and art therapist Suzanne Thomson.

We also fine tuned our partnership with **Turtle House Art/Play Centre**, a not-for-profit organization serving individuals and families from regions of conflict. This group of newcomer and refugee artists worked in the Laura Dinner and Richard Rooney Community Clay Studio on Tuesday evenings, creating pieces that were later sold as a means of supplementing the participants' incomes. We look forward to expanding this program in 2019.

In the fall, we held another successful **Empty Bowls** event in support of Anishnawbe Health Toronto. This year, we were delighted to include an Indigenous chef, Joseph Shawana of Kukum Kitchen. We also received valuable in-kind support from Fred's Bread and The Food Dudes.

It was a productive and meaningful year in the Education Department and we look forward to refining existing programs and launching new ones in 2019.



Live Choreography: jes sachse and Alice Sheppard, July 5, 2018. Part of *Community Arts Space: Recent Histories*, Photo: Yuula Benivolski

Programming

Exhibition Programs

In 2018, we held innovative special exhibition programming in conjunction with *YOKO ONO: THE RIVERBED* and *Obsession: Sir William Van Horne's Japanese Ceramics*.

YOKO ONO: THE RIVERBED

To bring the exhibition's universal themes and activist spirit to life, we partnered with a wide range of organizations and community groups, including Pleasure Dome, FADO Performance Art Centre, Xpace Cultural Centre, Rude Collective, Younger Than Beyoncé Gallery, The Music Gallery, the Munk School of Global Affairs, and the Shambhala Meditation Centre of Toronto.

Our first exhibition program was titled *Voice Pieces*, a sold-out concert inspired by Yoko Ono's "instructions,"

featuring The Element Choir, internationally-renowned dub poet Lillian Allen, and jazz artist AMALIA.

Eyeblink, a late night monthly screening and performance series, drew inspiration from Ono's 1960s and 70s filmmaking. Three events — *Fires*, *Hashtag Solidarity*, and *Smash the Patriarchy* — showcased Ono's iconic films alongside an ambitious presentations of local female artists working in time-based art and performance, including Myung-Sun Kim, Julieta Maria, Kim Ninkuru, Kiera Boulton, Eryka Gudiño-Barthold, Erica Whyte, Amike and Myst Milano, Ronnie Clarkem Frances Leeming, Annie Wong, and Kelsey White.



Invisible Footprints 0.2: Deep Cuts public opening, July 5, 2018. Part of *Community Arts Space: Recent Histories*, Photo: Yuula Benivolski

The IMAGINEPEACE Forum was a two-part panel series moderated by political scientist and renowned international relations expert Janice Stein. Artists were paired with academics to discuss how governments and citizens are shaping their future in the digital space.

Visitors also participated in three sold-out meditation sessions in the exhibition hall before the Museum opened to the public.

OBSESSION: SIR WILLIAM VAN HORNE'S JAPANESE CERAMICS

The programming for the exhibition *Obsession: Sir William Van Horne's Japanese Ceramics* delved into both the show's historical and contemporary contexts. A mini-symposium, titled *Insights: Obsession*, was held on the public opening of the exhibition, and featured co-curators Ron Graham and Akiko Takesue, alongside catalogue contributor Laura Vigo, Curator of Asian Arts at the Montreal Museum of Fine Arts.

A lecture by Ian Wardropper, Director of the Frick Collection, titled *From Sèvres to Fifth Avenue: Ceramics at the Frick*, drew connections between Sir William Van Horne and Henry Clay Frick, another late-nineteenth century industrialist who amassed an exceptional collection that included decorative objects.

As a gifted amateur artist, Van Horne catalogued his collection with detailed notebooks and water colour illustrations. Artist and illustrator Louise Reimer led two sold-out in-gallery watercolour workshops for beginner and intermediate water colourists, who were given the opportunity to paint the objects in the show.

Van Horne amassed his fortune by overseeing the construction of the Canadian Pacific Railway. Drawing a line from that history to the present, a sold-out panel discussion titled *Power and Possession: The Ethics of Collecting*, hosted by CBC's Sean O'Neill and featuring artist Adrian Stimson, and curators Candice Hopkins and Mark Engstrom, confronted how appropriation and repatriation are shifting the ways in which we frame and exhibit significant historical materials.

Artists Amy Wong and Amy Lam also addressed Van Horne's legacy, as well as the demand for Queer, Black, Indigenous, People of Colour (QBPOC) arts labour to drive institutional critique in an open forum for artists, writers, organizers and academics. Their *Institutional Critique Teach-In* resulted in a limited-edition book jacket.

Permanent Collections

This year, we launched a new program called **Maker Break** inspired by the permanent collection. The series invited local artists, artisans, makers, and brewers to lead an intimate, open-dialogue forum on ceramics and its ties to social cultures. Focusing on ceramics' historical connection to sustenance, this unique experience offered new perspectives on the Museum's permanent collection alongside curated drink and light fare. For the first event in the series, we partnered with Henderson Brewing Company, which created a special brew inspired by chicha, an ancient corn beer from South America. The chicha was fermented in a special vessel made by local ceramist Keenan O'Toole. An exclusive tasting was followed by a discussion between Henderson co-founder, Steve Himel, and Gardiner Museum Adjunct Curator of Ancient Americas, Siobhan Boyd. The second event featured Sorlie Madox and Helen Kong of Secret Teatime, who led a tea service using their handmade ceramic creations.



Institutional Critique Teach-In, November 11, 2018.
Photo: Sarah Bodri

We also continued to offer our **Gardiner Signature Lecture Series**. These expert talks allow our audience to deepen their understanding of particular areas of study within the Museum's permanent collection. This year's speakers included Julia Weber, Director of The Porzellansammlung der Staatliche Kunstsammlungen Dresden; Mathew Robb, Chief Curator of the Fowler Museum at UCLA; Sequoia Miller, Chief Curator of the Gardiner Museum; Ian Wardropper, Director of The Frick Collection; Karina Corrigan, H.A. Crosby Forbes Curator of Asian Export Art at the Peabody Essex Museum; and Rachel Gotlieb, Adjunct Curator of Modern and Contemporary Art at the Gardiner Museum.



Panic in the Labyrinth public performance, August 2, 2018. Part of Community Arts Space: Recent Histories, Photo: Yuula Benivolski

Community Arts Space: Recent Histories

During the summer of 2018, independent artists, community groups, arts organizations, and collectives were invited to animate the Gardiner's 307-square-metre exhibition hall and outdoor plaza as part of the **Community Arts Space**. Five projects responded to the theme "Recent Histories," an examination of how cultural knowledge is passed on or performed, and the role of a museum in cultivating the so-called lived and living memory. With the support of TD Bank Group, we were able to offer all of the programming for free, drawing over 4,000 visitors and engaging 880 people in arts activities.

Throughout July and August, the Gardiner welcomed 5,318 visitors including 2,292 people during our Free Admission Week (August 23 to September 1). The projects were:

I wanna dance with somebody by jes sachse

Invisible Footprints 0.2: Deep Cuts by Riceroll Productions, co-presented with The 519

Reclaiming Artifacts by Calla Lee and Prateeksha Singh, co-presented with Art Starts

Panic in the Labyrinth by Annie Wong, co-presented with Angry Asian Feminist Gang and Margin of Eras Gallery

Maldewin Weskijinu / Blood Soaked Soil by Louis Esme, Co-presented with Akin Collective, and Titiesg Wîcinímintôwak // Bluejays Dancing Together Collective

The Gardiner continues to diversify our programming, appealing to our long-time members as well as to new audiences and community partners. In 2019, we will continue to strive to engage a wide variety of visitors through programs and events inspired by our permanent collections and special exhibitions.



Marketing & Media Relations

In 2018, the Marketing Department designed and implemented a series of successful print, digital, and media relations campaigns to promote the Gardiner's exhibitions, education programs, and special events. Through our print, on-site, and online materials, we continued to establish the Gardiner's bold, innovative, and contemporary aesthetic. One highlight was the marketing creative for the special exhibition *Obsession: Sir William Van Horne's Japanese ceramics*, which featured an eye-catching collage of Van Horne's sketches. The design reflected our commitment to presenting historical material in fresh and exciting new ways.

A marketing grant from the Ontario Cultural Attractions Fund for the special exhibition *YOKO ONO: THE RIVERBED* allowed us to extend our promotional reach with the goal of attracting younger visitors and tourists from outside

the GTA and internationally. Increased paid advertising, particularly on a national level, combined with extensive earned media coverage in local and international outlets led to significant exposure for the exhibition and the Gardiner in general. This included an exclusive interview with Yoko Ono in the *Toronto Star*, and articles in *The Globe and Mail*, *NOW*, *Toronto Guardian*, *NUVO*, *Designlines*, *Exclaim*, *CTV News*, and more.

The exhibition's overall marketing strategy resulted in the Museum exceeding projected attendance for *YOKO ONO: THE RIVERBED* by 46%. Ontario tourists from beyond the GTA and tourists from outside of Ontario represented 12% and 32% of visitors respectively. This confirmed the success of our efforts to reach a wider geographic audience and raise the Gardiner's profile beyond our local community.



Sketches by Sir William Van Horne. Courtesy of the Art Gallery of Ontario LA.VHF.S5F1.1-68; LA.VHF.S3.12; LA.VHF.S3.2 © Art Gallery of Ontario and Sally Hannon

Previous Page: Building exterior with signage for YOKO ONO:
THE RIVERBED

The Marketing Department continued to refine the Museum's website and animate our new blog by featuring twenty-eight original posts, including interviews with artist David R. Harper and Director at the Frick Collection, Dr. Ian Wardropper; a behind-the-scenes look at the Gardiner's collections storage; and a profile of five ground-breaking female ceramic artists. Website users increased 12.7% from 198,544 to 223,732, and page views increased 16.72% from 799,043 to 932,645.

We also built up our digital and social media audience and engagement by focusing on original content. Most significantly, we increased the number of Gardiner's Instagram followers to 10,000, an increase of 89% from 2017. We also experienced steady growth on Twitter, reaching approximately 28,000 followers, which represented an increase of 4.98%, and increased our Facebook "likes" by 8.64%.

In 2018, the Marketing Department supported Programming and Education by advertising artist talks, workshops, lectures, clay classes, and more through targeted outreach, partnerships with media outlets and community groups, and promotion through social media and e-newsletters. As a result of these efforts, the majority of the Gardiner's programs in 2018 were sold out.

Overall, the Marketing Department implemented a wide range of promotional strategies that significantly increased attendance and bolstered the public's awareness of the Gardiner's programs and exhibitions. We look forward to 2019 when we anticipate welcoming even more visitors with an exhibition by Ai Weiwei, one of the world's most influential artists and activists.



Courtesy of Annika Hoefs

Shop

In 2018, the Gardiner Shop continued to make improvements, particularly to how we promote the work of Canadian and international artists of note. We refined how we feature our Shop artists, including an amplified presence on social media and through original blog posts, and extended exhibition times to provide the artists with increased exposure. We also increased the number of artist meet and greets, talks, and presentations, holding them on different days of the week and at different times to appeal to more visitors. We continued to host group shows that brought ceramic artists together, including the **Toronto Potters Biennial Exhibition**. This annual event was complimented by programming including a tea ceremony and a Japanese flower arranging demonstration. The Shop also featured items throughout the year connected to the Museum's major exhibitions and lobby shows.



Courtesy of Eden Bender

This year we featured work from these exceptional Canadian and international artists:

Agathe Bodineau - Montreal, Quebec
Alex + Svet - Paris, France
Alexandra McCurdy - Halifax, Nova Scotia
Annika Hoefs - Toronto, Ontario
Ardmore Ceramics - South Africa
Corey Moranis - Toronto, Ontario
Deanna Sakai - Toronto, Ontario
Eiko Maeda - Toronto, Ontario
Gabrielle Desmarais - Chambly, Quebec
Gargi Ghugare - Toronto, Ontario
Gretel Boose - Port Perry, Ontario
Harvinder Keila - Los Angeles, California
Heritage ReFashioned - Hong Kong
illy Espresso Canada - Fredericton, New Brunswick
Indaba Trading - Parksville, British Columbia
Jean Beaulieu - Trois-Rivières, Quebec
Jerre Davidson - Alma, Ontario
Joan Matsusaki - Bragg Creek, Alberta
Julie Jarvis - Toronto, Ontario
Julie Moon - Toronto, Ontario
Kate Civiero - Eugenia, Ontario
Marlene Zagdanski - Toronto, Ontario
Mervi Haapakoski - Englishtown, Nova Scotia
Neda Mirbagheri - West Gwillimbury, Ontario
Noriko Masuda - Medicine Hat, Alberta
Oz & Ella - Toronto, Ontario
Queenie Xu - Oakville, Ontario
Scarlett Stationary - Toronto, Ontario
Stephanie Raudsepp - Toronto, Ontario
Stephen Hawes - Waterloo, Ontario
Tokyo Smoke - Toronto, Ontario

The Shop hosted the following exhibitions in 2018:

Ardmore Ceramics January to March

Since 1985, Ardmore Ceramics, located in KwaZulu-Natal, South Africa, has grown into a vibrant art studio producing unique pieces of ceramic art. Artist Fee Halsted, along with modelers and painters from the local community, have become renowned for their exuberant use of color and their distinctive modeling of African flora and fauna. The studio's artists continue to win prizes locally and internationally, with the sale of their work supporting the Ardmore community and their families.



Courtesy of Shu-Chen Cheng

Alexandra McCurdy January

Alexandra McCurdy RCA is a graduate of NSCAD University and the Cardiff Institute of Higher Learning in Wales. Her work is included in numerous private and public collections, including the International Museum of Ceramics in Florence; Burlington Art Centre; Canadian Clay and Glass Gallery; Royal Ontario Museum; and Art Gallery of Nova Scotia.

Shu-Chen Cheng February and March

Shu-Chen Cheng is a full time ceramic artist, originally from Taiwan. She lives and works from her home and studio in Hamilton, Ontario. Her award-winning Raku vessels have been exhibited in galleries and juried shows both in Canada and abroad, including at the Toronto Outdoor Art Exhibition.

Lisa Creskey April to June

Lisa Creskey's primary drive as a ceramist is storytelling from a personal connection to her subject. Her work has been exhibited in Canada and internationally with exhibitions at Craft Ontario, Karsh-Masson Gallery, and

Art-Image. She is the recipient of numerous awards including the Prix du CALQ 2017 – Work of the Year in the Outaouais (Conseil des Arts et des Lettres du Québec) and Best in Clay at The Fusion Clay and Glass Show 2017. She lives and works in Chelsea, Quebec.

James Wardhaugh April and May

James Wardhaugh grew up in the Ottawa area and attended the Haliburton School of the Arts, followed by the Craft and Design Program at Sheridan College, majoring in glass. Wardhaugh has worked for several glass studios including Tsunami glassworks, the Jeff Goodman Studio, and the Living Arts Centre.

Gretel Boose June and July

Gretel Boose was born in Flensburg, Germany. She immigrated to British Columbia in 1995 and relocated to the Durham area of Ontario in 2000. In 2004, she shifted her focus from predominantly in painting to three-dimensional work in ceramics and multi-media.

Eden Bender July to September

Eden Bender studied at George Brown and York University, where she graduated with a Bachelor of Fine Arts (hons). She has received numerous awards including the L.L.

Courtesy of Brenda Nieves



Courtesy of Bill Reddick

Odette Sculpture Award and the Ontario Arts Council Award. Her sculptures are both conceptual and figurative, often relying on scale to draw the observer into a surreal world of transformation and metamorphosis.

Toronto Potters Collaborative Show

August to November

In celebration of the Year of Japan, our annual group retail show featured inspiring sculptures by some of the top ceramic artists in Canada, each with their own aesthetic, technique, and unique point of view.

**New + Now and International Ceramic Art Exposition
November to December**

In conjunction with the Gardiner's fall fundraiser, the Shop exhibited the latest work by renowned international and Canadian artists, as well emerging local talent.

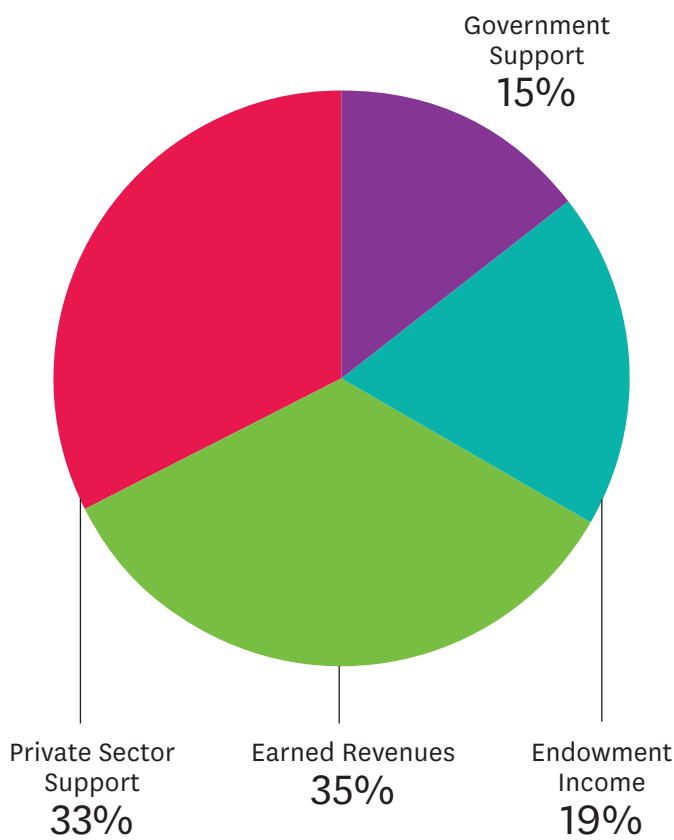
Bill Reddick November to December

Bill Reddick, a self-taught artist, received meaningful ceramics experience as a student at Lakefield College School in the mid-1970s. After attending Queen's University, he established a studio in Prince Edward County. Influenced by the Song Dynasty Porcelain of China, his work demonstrates a fluency of form and technique, as well as a sense of contemporary design. In 2009, he travelled to Korea as a participating artist in the Cheongju World Craft Biennale.

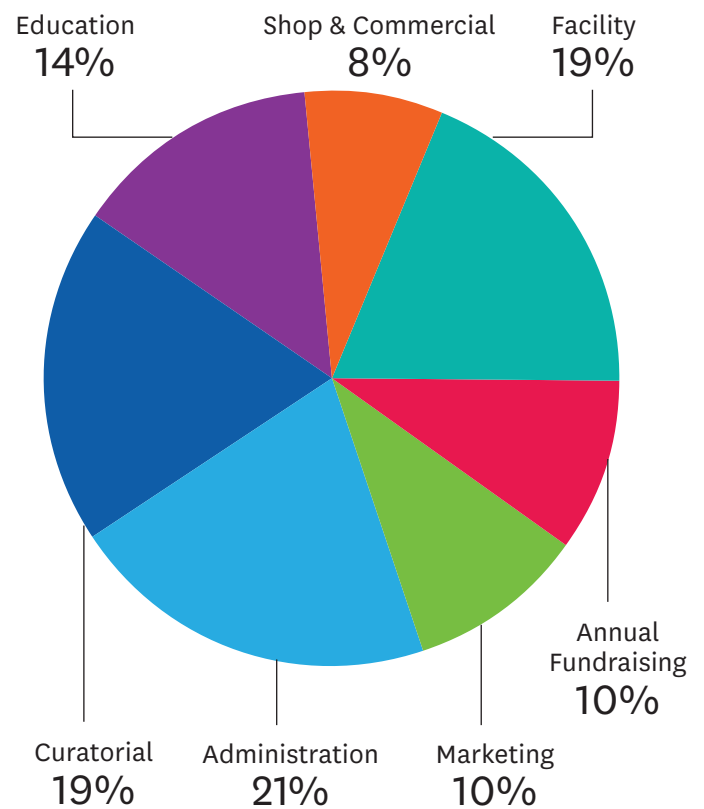
Financial Summary

This is a summary of the management report of general operations for the Gardiner Museum in 2018. There was an investment loss in 2018. As a result, no investment income was recognized, however, the Museum made a draw from internal endowment funds to cover the operating deficit that was a result of no investment income.

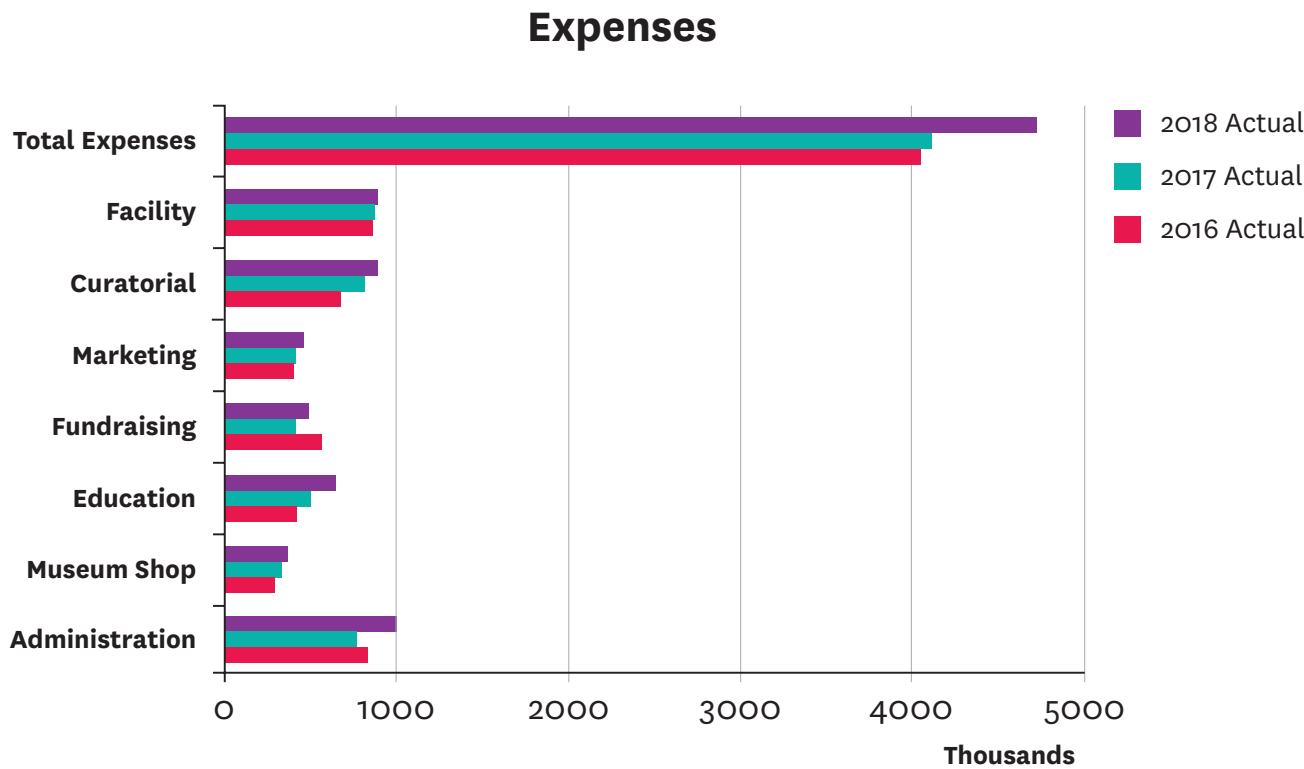
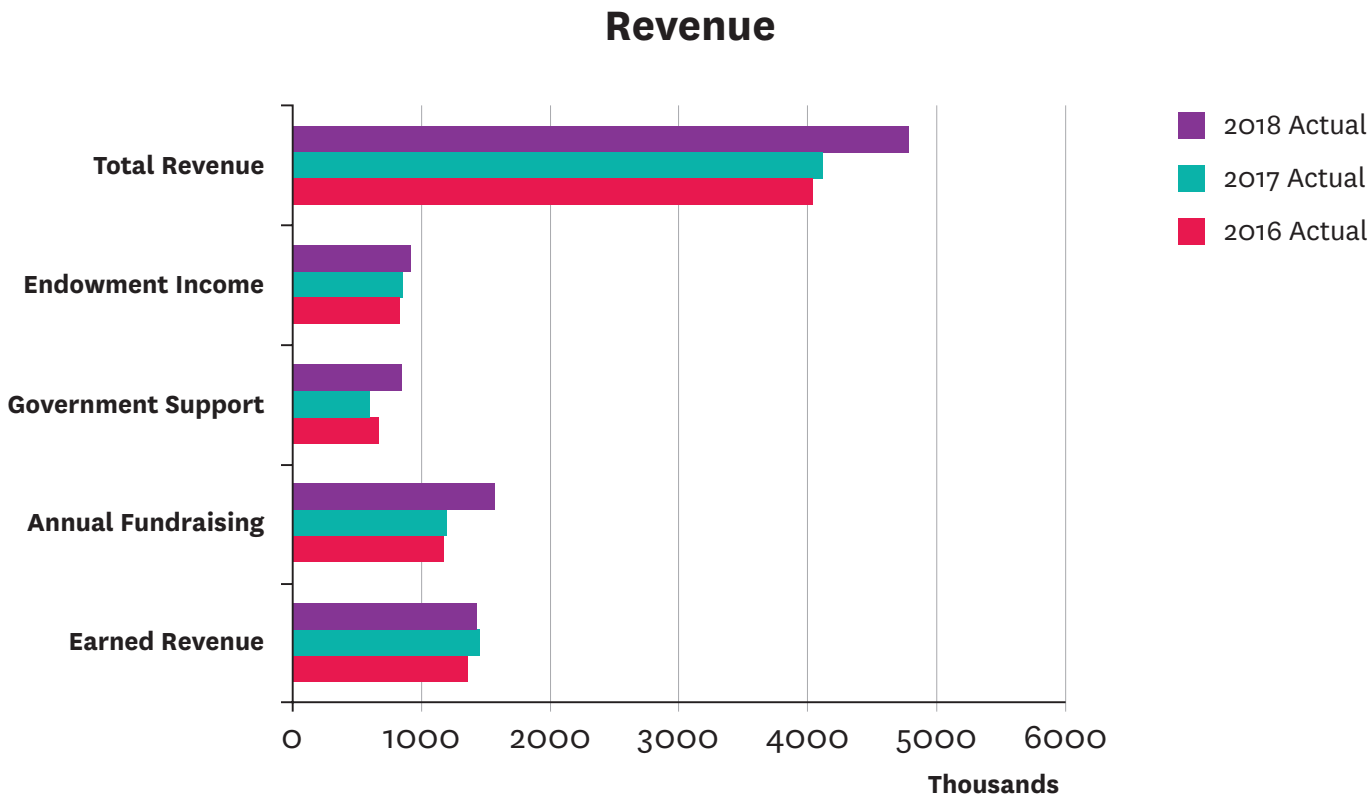
2018 Revenue



2018 Expenses



The following chart shows a comparison of the last three years of general operations from 2016-2018.



Volunteers

By the end of December 2018, the **Gardiner Volunteer Committee (GVC)** consisted of 161 volunteers: 100 active, 30 sustaining, 16 in training, and 15 on leaves of absence with the intent to return. Over the course of the year, these volunteers contributed more than 10,000 hours of their time to the Gardiner. Beyond our six core volunteer committees, we also received volunteer assistance in the clay studios, at special events, and with a wide variety of administrative duties. In mid-2018, we began to modify our existing volunteer training programs, placing a greater emphasis on group sessions and online independent study in order to facilitate more efficient training with greater flexibility. This has helped us attract and retain a wider demographic of volunteers, namely those who are enrolled in full- or part-time studies and require less rigidity in order to remain active within the GVC. In 2018, the GVC hosted the annual **Joy of Ceramics** fundraising luncheon, and the contributions of our volunteers were recognized and celebrated at a volunteer appreciation event in the spring.



Governance

The Gardiner Museum benefits from an engaged board whose members come from diverse backgrounds and represent the business, professional, academic, and arts sectors. In 2018, the Gardiner Board bid farewell to long-time member and Chair, Dr. Lorna Marsden. James Appleyard was appointed the new Chair at the Annual Meeting in June. With Mr. Appleyard at the helm, the board continued to help the Museum execute the goals from our 2018 - 2020 strategic plan, as well as achieve artistic and financial success. 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.

Gardiner Board (as of December 31, 2018)

James Appleyard, Chair	Corrie Jackson
Laura Dinner, Vice Chair	Matt Kavalier
Isabella Smejda	Michael Liebrock
Jim Andersen	Kent Monkman
Brian Bachand	Rosemary Phelan
Michael Chazan	Esther Sarick
Councillor Gary Crawford	Brett Sherlock
Susan Crocker	Victoria Stuart
Nicole Eaton	Jason Wong
Clare Gaudet	Cathy Wraggett
Peter Grant	Raphael Yu

Donor List

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.

NAMED ENDOWMENT FUNDS

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.

Lindy Barrow Fund
R Murray & Ann Walker Bell Fund*
Meredith Chilton Curatorial Endowment Fund
N. Robert & Marian Cumming Fund
Donner Canadian Foundation Fund
Kent & Douglas Farndale Fund
Helen E. Gardiner Fund*
The Sheriff Family Fund
Waltraud Hentschel Ellis*
Brian Wilks Fund
Diane Wolfe Fund
Raphael Yu Centre of Canadian Ceramics

PORCELAIN SOCIETY

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.

Alison & David Appleyard
Patricia Bartlett-Richards
Julia Bass Hamilton
Judy & Phelps Bell
Ann Walker Bell*
Margaret Blackwood
Kelvin Browne & Michael Allen
Ellen & Brian Carr
Meredith Chilton
Robert & Marian Cumming
Theresa & Philip Day
Diane Dyer
Amoryn Engel
Kent & Douglas* Farndale

Douglas G. Gardner*
Lorna Marsden & Edward Harvey
Alexandra Montgomery
Bette Ounjian
Diana Reitberger & Harry Beck
Isabella Smejda & Ambrose Roche
Russell David Smith & Carl Lee Shain
Maurice & Sheila Snelgrove
Joy Tyndall & Michael Pearson*
Dennis Weiss
Shirley Wigmore*
Brian Wilks
Mark Winter
Raphael Yu
Anonymous (2)

GOVERNMENT PARTNERS

Canada Council for the Arts
City of Toronto
Government of Canada, Department of Canadian Heritage
Ontario Arts Council
Ontario Arts Foundation
Ontario Cultural Attractions Fund
Province of Ontario

GARDINER FRIENDS

The Museum is grateful to Friends of the Gardiner who make truly meaningful contributions in support of our vision each year.

Founder's Circle (\$10,000+)

Rebanks-Appleyard Family
Richard Rooney & Laura Dinner
Lorna Marsden, C.M.
Rosemary Phelan
Esther Sarick
Robin and David Young

Curator's Circle (\$5,000 - \$9,999)

Tony & Anne Arrell
Brian G. Bachand
Catherine Bratty
Susan Crocker & John Hunkin
Nicole C. Eaton

Clare Gaudet & Mitch Wigdor
Ira Gluskin & Maxine Granovsky Gluskin
The William and Nona Heaslip Foundation
Rosamond Ivey
Tom Kierans & Mary Janigan
The Hon. Margaret McCain
Sandra L. Pierce
Brian Wilks
Jason Wong and Angela Jerath

Director's Circle (\$2,500 - \$4,999)

David W. Binet
Gerry Conway & K.V. Srinivasan
Norma Croxon
George & Kathy Dembroski
Naomi Kirshenbaum
Kenneth Rotenberg
Isabella Smejda & Ambrose Roche
Victoria Stuart
Anonymous (1)

Patron Circle (\$1,500 - \$2,499)

Jim Andersen & Michelle Marion
Gail & Mark Appel
Walter M. & Lisa Balfour Bowen
Judy & Phelps Bell
Ellen & Murray Blankstein
Gail & Ian Brooker
Brian Brown
Kelvin Browne & Michael Allen
Ellen & Brian Carr
Theresa & Philip Day
Jan Frolic
Peter Grant & Grace Westcott
Lynda Hamilton
Joan Hewitt
William E. Hewitt
Nancy Jain
Thomas P. Kelley
Noreen & Keith Kincaid
Larry & Colleen Kurtz
Zahava Lambert
Scott Lauder
Roslyn Levine
Michael C. Liebrock
Philip Lind & Ellen Roland
Anthony Lisanti
Jerry & Joan Lozinski
McClure Family Fund
Al Pace & Kristin Morch
The Peter and Melanie Munk Charitable Foundation
Toshi Oikawa
Nancy & Walter Pridham
Norman & Adele Shamie
Godyne Sibay
Michele & Ryerson Symons

Neil & Carolyn Turnbull
Botho & Susan von Bose
Cathy Wraggett
David & Ilze Wright
Ecclesiastical Insurance
Anonymous (6)

Sustaining (\$750 - \$1,499)

Alison & David Appleyard
Florence Sharpe Barwell
Sally Hannon & Howard Barton
Elizabeth Hartley
Dr. William Johnston
Margaret Light
Marcia Lipson and John Rosenthal
I. McDorman
Garth Norbraten
Bette Ounjian
William J. Wyatt
Nathan and Lily Silver Family Foundation
Anonymous (3)

Young Patron Circle (\$500+)

Genevieve Blouin
Leila Fiouzi
Jennifer Franks & Tracy McGaha
Lauren Gould & André Kassermelli
Corrie Jackson
Kulin Matchhar
Ray McAuliffe
Emily Ng
Anjali Patel & Parambir Keila
Julie Riches
Penny Soo
Jeffrey Spahn
Sophie Vayro & Denis Hancock

EXHIBITION SPONSORS

\$50,000+

Power Corporation of Canada

\$25,000-\$49,999

CP Rail
Partners in Art
La Foundation Emmanuelle Gattuso
Hal Jackman Foundation
The Jack Weinbaum Family Foundation

\$10,000-\$24,999

David W. Binet
Alan Mandell
Mitsubishi UFJ Financial Group

\$5,000-\$9,999

The Japan Foundation

\$2,500-\$4,999

Linda Frum and Howard Sokolowski
Sandra & Jim Pitblado

\$1,000-\$2,499

Gail & Mark Appel
John and Claudine Bailey
Inger Bartlett and Marshal Stearns
Susanne Boyce
Judi Conacher
Jeanie Davis
Nicole C. Eaton
Gabe Gonda & Victoria Webster
Tom Kierans & Mary Janigan
Donald K. Johnson, O.C., LL.D.
Jerry & Joan Lozinski
Julie Medland
Friends at the National Ballet of Canada
Nancy Pencer
Lynda Prince
Edmund, Renate, and Eddy Reitberger
Gretchen Ross
Michele & Ryerson Symons
Noreen Taylor C.M. & David Staines C.M., O.Ont

EDUCATION & PROGRAM SPONSORS

\$100,000+

TD Bank Group

\$50,000-\$99,999

The Catherine and Maxwell Meighen Foundation

\$25,000-\$49,999

Great-West Life, London Life, Canada Life
RBC Foundation

\$10,000-\$19,999

Scotiabank Group
Rosalie and Isadore Sharp
Toshiba International Foundation

\$5,000-\$9,999

Burgundy Asset Management Ltd.
Robert & Marian Cumming
Susan Crocker & John Hunkin
Gardiner Volunteer Committee
Manulife Financial
Bill and Molly Anne Macdonald
Brian Wilks

EVENT SPONSORS

\$25,000+

RBC Wealth Management

\$15,000+

La Fondation Emmanuelle Gattuso

\$10,000+

BMO Financial Group
Boszko & Verity
Burgundy Asset Management Ltd
Susan Crocker & John Hunkin
The Thor E and Nicole Eaton Family Charitable Foundation
Andrew & Andrea Federer
Ira Gluskin & Maxine Granovsky Gluskin
Anthony & Helen Graham
Gillian & Ron Graham
Sally Hannon & Howard Barton
Gerald Sheff & Shanitha Kachan
Sixty Three Foundation
Rosemary Phelan/The Langar Foundation
Power Corporation of Canada

\$5,000+

McCarthy Tétrault LLP

\$2,500+

AXA Insurance Company
Ecclesiastical Insurance
HUB International HKMB Limited

\$1,500+

Canadian Centre for Architecture
Ian Graham
Sandra L. Pierce
Rebanks-Appleyard Family

COLLECTIONS & ARCHIVES DONORS

The Museum is grateful to the following people for recently gifting to our collections and archives.

Shary Boyle
Heather Brooks-Hill
Jeremy Carver
Meredith Chilton
Jane Corkin
Susan Crocker & John Hunkin
Gabrielle Israelievitch
Dr. William Johnston
Anna Marie Kalcevic
Pierre Karch and Mariel O'Neill-Karch
Kathy Kranias
An Te Liu
Janet Macpherson
Alexandra McCurdy
Michael Namer
Pamela Osler Delworth
Dr. M. Jane Phillips
Diana Reitberger & Harry Beck
Esther & Sam Sarick
Edel K. Sijpesteijn
David Silcox and Linda Intaschi
Barbara and Philip Silverberg

Warren Sorensen
Janice Stein
Anonymous (2)

CAPITAL RENEWAL DONORS

\$500,000+

Linda Frum and Howard Sokolowski
Isadore and Rosalie Sharp

\$250,000+

The Thor E and Nicole Eaton Family Charitable Foundation

\$100,000+

La Fondation Emmanuelle Gattuso
Neil Turnbull OALA, CSLA

\$50,000+

In memory of Milou Kelley

THE GARDINER BENEFACTOR AWARD

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.

2014 Bill & Molly Anne Macdonald
2015 In Memory of R. Murray Bell & Ann Walker Bell
2016 Robert & Marian Cumming
2017 Dr. Pierre Karch & Dr. Mariel O'Neill-Karch
2018 Jean and Kenneth Laundry

MEDIA SPONSORS

The Globe and Mail
NOW Magazine

IN-KIND SUPPORT

Official Paint & Wallpaper Sponsor Farrow & Ball, Manufacturers of Traditional Papers & Paint

Aesop
Apparition Wines & Spirits
Ezra Brooks Bourbon & Whiskey
Food Dudes
Inkbox
Delta Air Lines
Illy
Sony Music Entertainment Canada Inc
Magen Boys Entertainment Ltd
Hariri Pontarini Architects
ALDO
George Brown College Foundation
Leaves of Trees
Magen Boys Entertainment Ltd
MASSIVart
Molson Coors

Peller Estates Winery & Restaurant
Pluck
Province Apothecary
Southern Glazer's Wine & Spirits
Spirit of York Distillery Co.
Steam Whistle
Toronto Flowers Market

2018 ANNUAL FRIENDS CAMPAIGN DONORS NURIELLE STERN COMMISSION

Esther-Rose Angel
James Applyard and Tamara Rebanks
Alison and David Appleyard
George and Katherine Dembroski
Diane Dyer
Andrew and Andrea Federer
Lauren Gould and André Kassermelli
Steven Heinemann
Frances and Peter Hogg
Ann Morrison
Christine Nakamura
Debbie Pollit and Michael Davis
Frances A. Shepherd
Ivor and Renee Simmons
Mike Warren-Darley
Felicity Wells
Brian Wilks
Morden Yolles
HUB International HKMB Limited
The William and Nona Heaslip Foundation
Anonymous (7)

This list reflects donations received in 2018. The Museum makes every effort to accurately publish our donor listings. If there is an error please call us at 416.408.5076.

* Fondly Remembered

