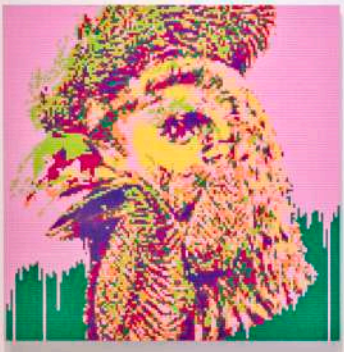


**Gardiner  
Museum**

# **2019**

# **Annual Report**



# A Landmark Year

2019 was a landmark year for the Gardiner Museum—record attendance, a leap forward in membership growth, and the completion of transformational capital projects. The Museum continued to grow and is now almost 40 percent larger in operating scope than it was six years ago. Most importantly, the Museum made great strides towards our goal of building community with clay through innovative and inclusive programming that engaged new visitors from across the GTA.







# Exhibitions & Programs

## Ai Weiwei: Unbroken

*Ai Weiwei: Unbroken* brought one of the world's most celebrated artists to Toronto and generated unprecedented attention and attendance for the Museum. The exhibition focused on Ai Weiwei's ceramics, including recent works in blue-and-white porcelain that depict the global refugee crisis, and iconic pieces like *Coca Cola Vase* (2007) and *Sunflower Seeds* (2010). It also marked the international debut of a new LEGO zodiac.

A folio edited by Chief Curator Sequoia Miller and featuring contributions by members of the local community accompanied the exhibition. This unique publication, which included personal reflections and artistic responses, documented the exhibition while also connecting its themes to Canadian voices and experiences.

The exhibition's programming was inspired by Ai Weiwei's fearless advocacy for human rights.



## **AWW Free School**

*Co-presented with Ken Moffatt, The Jack Layton Chair, and Melanie Panitch, The Director of The Office of Social Innovation, Ryerson University*

The innovative *AWW Free School* was a series of five interdisciplinary workshops on documentary media, spoken word, performance, and online journalism. All of the programming was offered free to the public.

### **Embodied Narratives**

Writer and researcher Tara Farahani led an in-gallery spoken word exercise followed by a contemplative clay session facilitated by ceramic artist and community educator Zahra Komeylian.

### **Documenting Dissent**

Renowned labour rights activist and Ryerson University distinguished visiting scholar Winnie Ng held an in-gallery workshop on dissent, democracy, and student activism. Following the workshop, writer, film programmer, and media artist Nataleah Hunter-Young delved into the invisibility of Canadian state violence with a documentary programme.



## Fake News

Writer and video artist RM Vaughan and *NOW Magazine's* Life and Social Media Editor Michelle da Silva co-presented an in-gallery workshop on post-truth culture writing in the social media and fake news era.

## Extreme Music Therapy

Writer, on-camera personality, and musician Sarah Kitteringham facilitated an in-gallery heavy metal listening exercise, followed by a metal show featuring angry queer gloom cult Vile Creature, and political and emotional hardcore band Tashme.

## AWW Free School Final: 6/4/89

Coinciding with the 30th anniversary of the student protests at Tiananmen Square, the *AWW Free School* culminated in an onstage conversation with Olivia Chow, Distinguished Visiting Professor at Ryerson University and core member of the Toronto Association of Democracy in China, labour activist Winnie Ng, and journalists Doug Saunders and Jan Wong.







## **New Ho Queen: Undivided**

*Co-presented with New Ho Queen*

The Gardiner co-presented an art party with New Ho Queen, a Toronto-based collective that brings visibility and expressive spaces to the queer Asian and QTBIPOC community. The event was curated by artist Ness Lee, with installations by Florence Yee and Shellie Zhang, performances by Sze-Yang Ade-Lam, photography by May Truong and John Thai, and DJ sets by Sammy Rawal and Diego Armand.

## **Hidden from View: China's Repression of Uyghurs**

*Co-presented with Human Rights Watch*

The Gardiner partnered with Human Rights Watch for a panel moderated by David Mulroney, Distinguished Senior Fellow at the University of Toronto's Munk School of Global Affairs, and featuring Sophie Richardson, China Director at Human Rights Watch, and Mehmet Tohti, a prominent Uyghur rights activist and campaigner. The panelists discussed the increasingly pervasive controls on daily life that now face Turkic Muslims.







## **Cannupa Hanska Luger: Every One & Kali Spitzer: Sister**

The Gardiner presented the Canadian premiere of artist Cannupa Hanska Luger's *Every One*, a monumental social sculpture commemorating murdered and missing Indigenous women, girls, queer, and trans community members. Its installation in the lobby was a powerful and profound moment in the Museum's history.

*Every One* visualizes the data behind the MMIWQT crisis, transforming large and abstract numbers into a representation of individual lived experiences. Responding to data collected by the Native Women's Association of Canada, Luger created a call to action video shared through social media that invited communities across the United States and Canada to make two-inch clay beads, each one representing a unique person who has been lost. Hundreds of participants held workshops, both with Luger and on their own, making the beads in studios, community centres, universities, and private homes. These experiences generated over 4,000 beads, as well as numerous conversations, stories, and occasions for healing through clay.

The beads were then fired, stained with ink, and strung together to form a monumental ceramic curtain with a pixelated image that references and stands in solidarity with Kali Spitzer's photograph *Sister* (2016). Together, *Every One* and *Sister* encouraged visitors to recognize and honour the stories embedded in the MMIWQT crisis, and to contemplate their own responsibilities and relationships to it.

## **Visual Art and the MMIWQT Crisis**

Award-winning journalist Connie Walker moderated a panel featuring Cora McGuire Cyrette, Executive Director of Ontario Native Women's Health Association, and artists Cannupa Hanska Luger and Kali Spitzer, who discussed the role of the visual arts in addressing the MMIWQT crisis.

# Community Art Space: What we long for

The Gardiner's *Community Arts Space* entered its fourth year in 2019. Responding to the theme "What we long for", four projects engaged with community healing, survival tools, transformative justice, the gaps between community and institutional memory, and how craft creates opportunities for acknowledgment and action. Programming took place at the Gardiner as well as three Neighbourhood Hubs: The 519, Akin, and Art Starts.

## Art Movements

*Co-presented with Hyperallergic*

This limited-run podcast featured a series of four conversations, including an interview with Kent Monkman about his mission to decentre the colonial museum, and a conversation with Shary Boyle about the social history of ceramics.

## Hair We Are

*Co-presented with Art Starts and VIBE Arts*

Led by artist Igbo Diana, youth from the Lawrence Heights neighbourhood created an exhibition in the form of a contemporary beauty salon, inspired by the Gardiner's European earthenware and porcelain collections. The project focused on how racialized girls and young women can use their lived experiences to re-contextualize and challenge historical objects.





## Intimate Encounters ~ Animate Histories

*Co-presented with The 519, Salon Noir, and YYY Artists Outlet*

Inspired by the 'cruising' histories of nearby Queen's Park, this project by artist Abdi Osman and curator Ellyn Walker consisted of community workshops and a cumulative exhibition exploring the ways in which culturally-specific experiences of desire, physical expression, and social connection take up space across Toronto.

## The Sin Fronteras Monarch Butterfly Project – A Flight Path Without Borders

*Co-presented with Akin, Canada Nos Une Multicultural Organization, and the ROM*

Coinciding with the arrival of monarch butterflies in Canada and their departure to Mexico, the Davenport Perth Community Ministry, alongside Canada Nos Une Multicultural Organization, held a series of workshops that led to the creation of a thousand ceramic butterflies highlighting Turtle Island's connection with ancient Indigenous cultures. Focusing in particular on immigrant children, youth, and elders, these workshops created opportunities for residents of the Davenport Perth community to heal, transform, and bloom.



## **Savour: Food Culture in the Age of Enlightenment**

Guest-curated by Curator Emerita Meredith Chilton, *Savour: Food Culture in the Age of Enlightenment* explored the transformation of food and dining in Europe in the 18th century, highlighting profound changes that still resonate today.

The exhibition brought together ceramics, glass, silver, rare books, and paintings, many on loan from private collections and major North American museums, including The Metropolitan Museum of Art, the Museum of Fine Arts, Boston, and the Royal Ontario Museum. It also featured contemporary works, including whimsical knitted art by Madame Tricot. Gerard Gauci, Opera Atelier's Resident Set Designer, brought the story to life with his theatrical exhibition design.

*Savour* was accompanied by a special cookbook titled *The King's Peas: Delectable Recipes and their Stories from the Age of Enlightenment*, written by Meredith Chilton with contributions by Markus Bestig, Executive Chef at The York Club. Following its presentation at the Gardiner, the exhibition toured to the Wadsworth Atheneum Museum of Art in Hartford, Connecticut.

*Savour: Food Culture in the Age of Enlightenment* prompted a series of unique programs focused on food and culinary innovation.





## DINNER EN ROUTE FROM PARIS TO BRUSSELS

Travellers in the 1700s had few dining options. Before the first restaurants appeared in Paris toward the end of the century, most travellers had to eat at inns along the way, at the *table d'hôte* (the host's table). Those seated at this communal table had no choice of the hour of dining, the company, or the dishes served. The *table d'hôte*, sometimes now

Madame Tricot / Dominique Kaehler  
Schweitzer (Switzerland, b. 1948)

*A pyramid of chicken wings and thighs, 2019*

Hand-knitted wool.  
Collection of the artist

You can see a *table d'hôte* in the painting below by Jean-Baptiste Pater of a scene from Paul Scarron's mid-1600s tale of a travelling theatre troupe. In an attempt to

Charger  
Netherlands, Delft, 1723–1743

Illustrated with a  
Gardens Museum, Toronto. Gift of Gerrit and Edel  
Kraus-Nijmegen

Scottish author and traveller Tobias Smollett found no merit whatsoever in inns, whether in England, France, or Italy. In 1763, he reported that "the chambers are in general cold and comfortless, the beds





## **The Enlightened Feast**

*Co-presented by The Food Dudes and C.L.A.M.*

Reflecting on the new enlightenment in the worlds of cuisine and food culture, former-line-cook-turned-journalist Ivy Knight guest-curated this unique culinary experience. Working with Executive Chef Bianca Azupardo of CLAY Restaurant, a group of Indigenous and settler chefs created an adventurous menu of fresh seal meat, pickled cattails, jellyfish, and more. The evening began with a ceremony of thanksgiving by Catherine Tammaro, artist and Wyandot Small Turtle Clan Tradition Keeper. This was followed by an onstage conversation moderated by Knight and featuring best-selling author Sheila Heti and long-time Anthony Bourdain collaborator Laurie Woolever.

## **European Union Film Festival Food Market**

*Co-presented by the European Union Film Festival*

This special evening at the Gardiner launched the European Union Film Festival's 15th anniversary season with a celebration of European food and cinema.





## **Sunday at the Gardiner: Curator Tour and Light Fare**

This exhibition tour with Curator Emerita Meredith Chilton was followed by light morning fare inspired by Chilton's new cookbook, *The King's Peas: Delectable Recipes and their Stories from the Age of Enlightenment*.

## **Curator Talk and Book Launch**

This lively lecture by Curator Emerita Meredith Chilton delved deeper into the stories, objects, and recipes from the exhibition and the publication *The King's Peas: Delectable Recipes and their Stories from the Age of Enlightenment*.





## **Lobby Shows**

The Gardiner's lobby has become an important venue for presenting smaller exhibitions throughout the year.

### **Best in Show**

This fascinating and playful exhibition explored the relationship between humans and dogs using objects drawn from the Gardiner's permanent collection and private collections.

### **Sheridan Graduate Show**

Graduates of the Sheridan College Ceramics Program were featured in this annual group exhibition. It was accompanied by a display in our lobby case of work by Catharina Goldnau, one of the 2018 graduates and the recipient of the Gardiner Museum Award.

### **Glenn Lewis: The Poetic Process**

Part of the Scotiabank CONTACT Photography Festival and guest-curated by Marshall Webb, this multimedia installation featured photographs, printed ceramic tiles, and five ceramic pots by renowned Canadian artist Glenn Lewis.

## **The Rosalie Wise Sharp Gallery**

Officially inaugurated in October 2019, The Rosalie Wise Sharp Gallery on the Museum's second floor will one day house the Rosalie Wise Sharp Collection of Blue and White porcelain. The gallery currently features historical and contemporary objects from the permanent collection.

## **The Joan Courtois Gallery**

Our newest exhibition space spans three floors of the Museum's main staircase. It was launched in 2019 with *Fable*, a brilliant commission from artist Nurielle Stern. Stern created a fantastical world inspired by medieval European manuscripts and relief sculptures. The works marry clay with stained glass and polymerized gypsum.

# **Permanent Collection Programming**

The Gardiner's permanent collection was brought to life through lectures and workshops by academics and artists.

## **Inspiring, Intimidating, Inciting: Jingdezhen's Blue-and-White Porcelain**

*The Ann Walker Bell Lecture*

**Speaker:** Dr. Maris Boyd Gillette, University of Gothenburg

## **Majolica Mania: From the Victorians to the Present**

*The Robert and Marian Cumming Lecture with additional support from Brian Wilks*

**Speaker:** Jo Briggs, Walters Art Museum





## **Japan Imagined: Lacquerware and Kakiemon Porcelain from the Rijksmuseum**

The Macdonald Collection Lecture

Speaker: Menno Fitski, Rijksmuseum

## **Watercolour Workshops**

Local artist Louise Reimer held a series of three watercolour workshops in the galleries, focusing on objects in the Gardiner's Ancient Americas, European Earthenware, Japanese, and Chinese collections.

# Collection

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## Acquisitions

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The Gardiner acquired 95 objects in 2019, many of which were part of ten major gifts of multiple objects from donors in Canada and the United States. The majority of these acquisitions were of modern and contemporary ceramics, with a focus on Canadian artists.

Notable acquisitions included several pieces of eighteenth-century French porcelain donated by Dr. Stephen Brown, the third installment of the Raphael Yu Collection of Contemporary Canadian Ceramics, a group of Mohawk pieces gifted by Larysa Fenyn, and a work by Shary Boyle donated by Sarah Milroy.

The total value of the Gardiner's 2019 acquisitions was approximately \$300,000.





## Outgoing Loans

The Gardiner continues to be a source of loans to museums locally and internationally. Seven pieces of Italian Renaissance maiolica travelled to the Georgia Museum of Art in Athens, Georgia; Léopold L. Foulem's *English Teapot #3* was loaned to the Montreal Museum of Fine Arts for a two-year period to be featured in the Arts of One World wing; and two works by Victor Cicansky from the collection were included in the touring retrospective *Victor Cicansky: The Gardener's Universe*, organized by the MacKenzie Art Gallery in Regina.



# Education

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In 2019 the Gardiner's Education Department served over 18,500 people. With sold-out classes and workshops running throughout the year, the studios continued to operate at capacity. Summer Camp enrollment and revenue increased by more than 30 percent, and corporate bookings nearly doubled. We also strengthened our existing community in-reach partnerships and developed new relationships.

## Adult Classes

Approximately 700 students participated in 65 adult classes, varying in length from two to eight weeks.

## Kids Classes

Approximately 350 children and youth participated in a total of 40 classes, including 2- and 6-week sessions, as well as weeklong March Break and Summer Camps.

## Summer Camp

In 2019, our Summer Camp offerings increased from 16 to 23 sessions. We welcomed 223 participants, an increase of 33 percent from the previous year. The Gardiner also offered 23 scholarships to children whose families demonstrated financial need. A grant from Young Canada Works (YCW) supported enhancements to our camp program, including earlier drop off times, field trips, and t-shirts that added to the fun of the camp experience.



## **Wellness Workshops**

Our popular clay mindfulness workshops, introduced in 2017 and led by art therapist Suzanne Thomson, engaged 181 participants in wellness exercises using basic clay techniques.

## **Schools Programs**

The Gardiner continued to be a popular school destination in 2019, with 8,700 school children participating in self-guided, half-day, and full-day programs. This year, we also introduced a new Inuit ceramics program that focuses on the Gardiner's collection from Rankin Inlet, Nunavut.

## **Birthday Parties and Corporate Bookings**

We experienced a 58 percent increase in corporate and birthday party bookings from 2018, with 900 and 191 participants respectively.



# **Community In-Reach Programs**

The Gardiner's in-reach programs are a vital part of our mission to build community with clay.

## **Barbra Schlifer Commemorative Clinic**

The Gardiner has partnered with the Barbra Schlifer Commemorative Clinic for the past 16 years to run an art therapeutic program for survivors of intimate violence. This year's program was led by art therapist Suzanne Thomson and ceramic artist Zahra Komeylian.

## **Radius Youth and Child Services**

Art therapist Shelley Kavanagh and ceramic artist Lynn Fisher helped youth survivors of sexual abuse express their personal experiences through clay.

## **Turtle House Art/Play Centre**

These 12- and 8-week sessions were led by artist Aitak Sorahitalab. New this year, one of the sessions culminated in a lobby display celebrating Refugee Rights Day.

## **Empty Bowls**

We celebrated the 27th year of our popular Empty Bowls event, which raised \$14,000 for Anishnawbe Health Toronto. The event engaged 10 chefs and over 280 volunteers and ticket buyers.



## **NEW! ArtHeart**

The Gardiner offered two offsite and seven onsite workshops for children and youth from ArtHeart's Little Embers Program. The workshops included museum tours and studio programs, where they created ceramics for their annual fall art show in Cabbage Town.

## **NEW! Anishnawbe Health Toronto**

Our Education Department partnered with Anishnawbe Health Toronto (AHT) on a Mental Health and Addictions Program that included wellness courses with the Gardiner's ceramic artists and art therapists and counsellors from AHT.

## **NEW! Indigenous Arts Healing Workshop**

The Gardiner collaborated with Catherine Tammaro, Indigenous Elder and Tradition Keeper, to produce a four-week program for Indigenous community members that focused on promoting healing from MMIWQT crisis. This project was held in conjunction with the exhibition *Cannupa Hanska Luger: Every One* & *Kali Spitzer: Sister*.

# Development

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In 2019, the Gardiner introduced a new, accessibly-priced membership level. The Get Acquainted Pass launched in April and was purchased nearly 900 times by the end of the year, almost doubling the Gardiner's membership. This marked an important step forward in our mission to improve accessibility to the Museum and reach new audiences.

## Awards

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Diana Reitberger was the recipient of the 2019 Benefactor of the Year Award. Her collection is currently on display in the Museum's Modern and Contemporary Gallery. The award was presented at our annual Patron Garden Party, hosted by Isadore and Rosalie Sharp.

## Exhibitions

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*Ai Weiwei: Unbroken* was presented by La Fondation Emmanuelle Gattuso with additional support from Phil Lind & Ellen Roland, The Rooney Family Foundation, Hal Jackman Foundation, Kim Spencer McPhee Barristers PC, with Programs Sponsor Eleanor & Francis Shen.

*Savour: Food Culture in the Age of Enlightenment* was co-presented by Noreen Taylor & David Staines, and Tom Kierans & Mary Janigan, with Programs Sponsor The W. Garfield Weston Foundation.

## Capital Projects

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In October, we inaugurated the The Rosalie Wise Sharp Gallery, generously supported by Rosalie and Isadore Sharp, and the future home of the Rosalie Wise Sharp Collection of Blue and White.





The spectacular Joan Courtois Gallery opened in November. Its installation was made possible by a generous donation from The Thor E and Nicole Eaton Family Charitable Foundation. Joan Courtois' two sons, Mark and Jacques Courtois, established an endowment to fund the commission of new work for the Gallery.

## Special Events

The Gardiner hosted many lively and successful events in 2019, including two patron openings corresponding with the exhibitions *Ai Weiwei: Unbroken* and *Savour: Food Culture in the Age of Enlightenment*. The Development Department also held Member Preview Days, Patron Insider Events, the annual Patron Garden Party, and a clay mixer for the Young Patron Circle (YPC).

Two major fundraising events were critical to sustaining the Museum in 2019. SMASH: Nourish, presented by RBC Wealth Management and led by Chair Kulin Matchhar, was the sold-out fourth edition of the YPC's annual art party. This dynamic evening was a mix of contemporary art, music, and original activations. The International Ceramic Art Fair Preview Gala was chaired by Hilary Weston and Nicole Eaton. This glamorous evening was attended by some of Canada's most passionate collectors, philanthropists, and artists, and raised over \$100,000 for the Gardiner's education and outreach programs.

# Marketing and Media Relations

In 2019, the Gardiner's marketing approach helped draw in record numbers of visitors and expanded our online audience. A highlight was the marketing for *Ai Weiwei: Unbroken*, which featured the artist's portrait alongside powerful messaging about political repression and the power of art.

A robust schedule of print and digital advertising was amplified by significant earned media coverage, including articles in *The Globe and Mail*, *Toronto Star*, *Toronto Life*, *NOW*, *Canadian Art*, *The Art Newspaper*, *blogTO*, and *Toronto Guardian*. Part of this coverage focused on an exclusive statement from Ai Weiwei, facilitated by the Marketing Department, in which the artist addressed tensions between the Chinese and Canadian governments.

The prominence of the artist coupled with a consistent schedule of engaging social media posts and blog content led to a significant increase in online followers, particularly on Instagram, our fastest growing social media platform.

The combination of paid advertising, media coverage, and social media buzz translated to a 118 percent increase in admissions revenue over the same period in 2018, and a 226 percent increase over the same period in 2017. Throughout the summer, the Marketing Department focused on promoting the fourth installment of the *Community Arts Space*,



developing a creative concept that foregrounded the voices of the participants. Working alongside our community partners to promote 13 free public events, we reached out to new audiences and forged community ties.

In October, the Gardiner was prominently featured in *The New York Times* as part of an article on *Cannupa Hanska Luger: Every One* & *Kali Spitzer: Sister*. The piece led to greater awareness about the exhibition, and more importantly, drew international attention to the crisis of murdered and missing Indigenous women, girls, queer, and trans community members.

In addition to these highlights, the Marketing Department promoted lectures, special events, clay classes, and more, helping the Gardiner achieve record attendance and programs enrollment. We look forward to building on this success in 2020 and expanding our audience, both onsite and online.



# Gardiner Shop

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The Gardiner Shop grew its roster of Canadian and international artists, and worked closely with local makers to develop one-of-a-kind items inspired by the Museum's special exhibitions. New this year, the Shop hosted artist demonstrations and workshops in the Laura Dinner & Richard Rooney Community Clay Studio, and expanded our holiday offerings to include handmade ornaments commissioned specifically for the Shop.

## New Shop Artists in 2019

Austin Howe – Sheridan Student  
Candice Boese – Sheridan Student  
Christy Chor – Toronto, Ontario  
Hania Kuzbari – Toronto, Ontario  
Harding – Catalone, Nova Scotia  
Britt Bidlake – Oliver, British Columbia  
Carolynn Bloomer – Toronto, Ontario  
Cassandra Ciarallo – Toronto, Ontario  
Catharina Goldnau – Toronto, Ontario  
Cath Coloumbe – Saint-Narcisse, Quebec  
Cindy Labrecque – Québec City, Quebec  
Daumante Stirbyte – London, Ontario  
Dogwood Letterpress –  
Vancouver, British Columbia  
Elizabeth Gillett – New York, New York  
Jacquie Blondin – Toronto, Ontario  
Judith Morsink – Toronto Ontario  
Karine Halpenny – Ottawa, Ontario  
Keenan O'Toole – Sheridan Student  
Kim Ross – Sheridan Student  
Krista Roberts – Sheridan Student  
Les Creations du Verseau –  
Saint-Andre-Avellin, Québec  
Lisa Martini-Dunk – Peterborough, Ontario

Makiko Hicher – Montreal, Québec  
Maria Gabrieleva – Toronto, Ontario  
Maria Moldovan – Arnprior, Ontario  
Min Jae Lee – Sheridan Student  
Petit Mots – Montreal, Québec  
Pursuits – Toronto, Ontario  
Samantha Tsang – Sheridan Student  
Sean Robinson – Toronto, Ontario  
Tetyana Lypka – Toronto, Ontario  
Wayne Cardinalli – Mississauga, Ontario

## Featured Shop Artists in 2019

Jeff Pratt – January to March  
Middle Kingdom – January to February  
Mary Philpott – April to June  
Filipa Pimentel – May to June  
Heidi McKenzie – July to August  
Michelle Mendlowitz and Robin Tieu –  
July to September  
Daumante Stirbyte – September  
Maria Moldovan – October to November  
Thomas Aitken and Kate Hyde –  
October to November

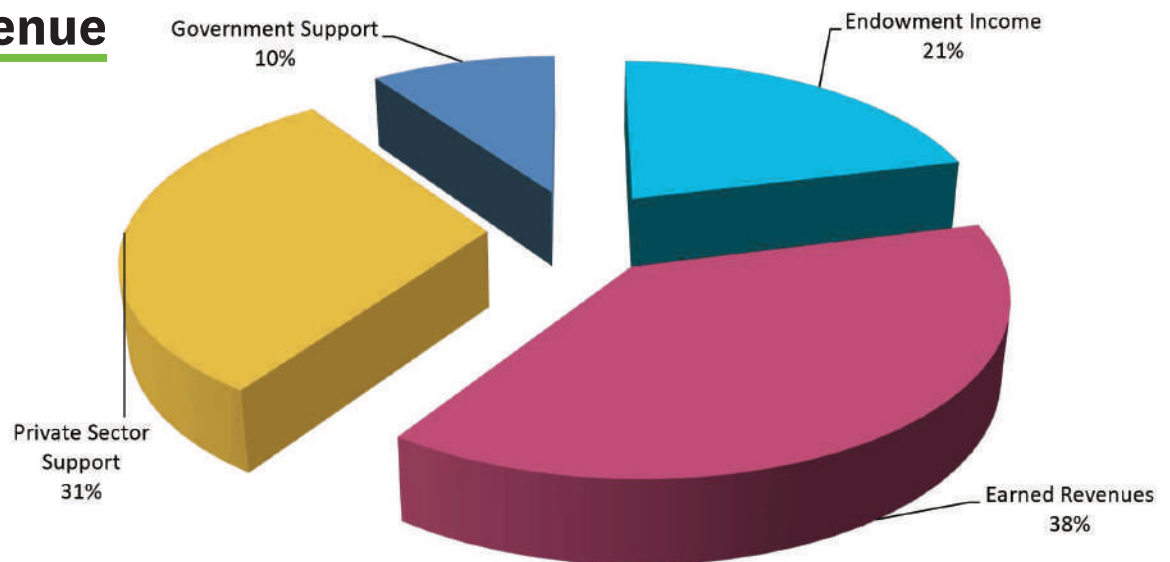
Heidi  
McKenzie  
Family Matters



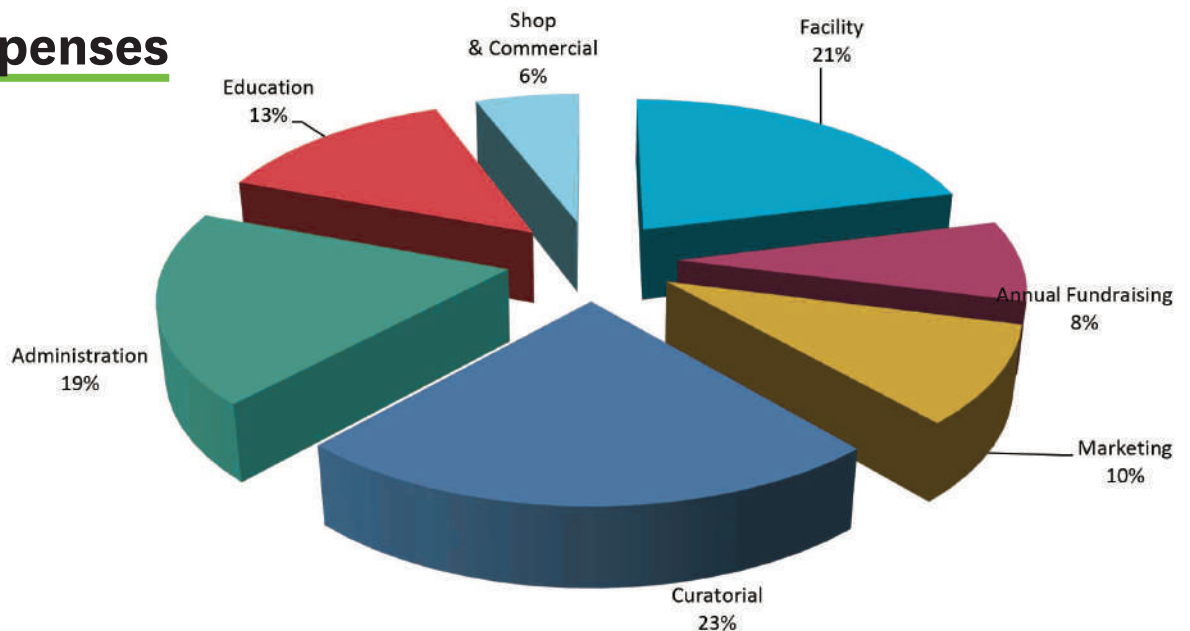
# Financial Summary

This is a summary of the management report of general operations for the Gardiner Museum in 2019.

## 2019 Revenue



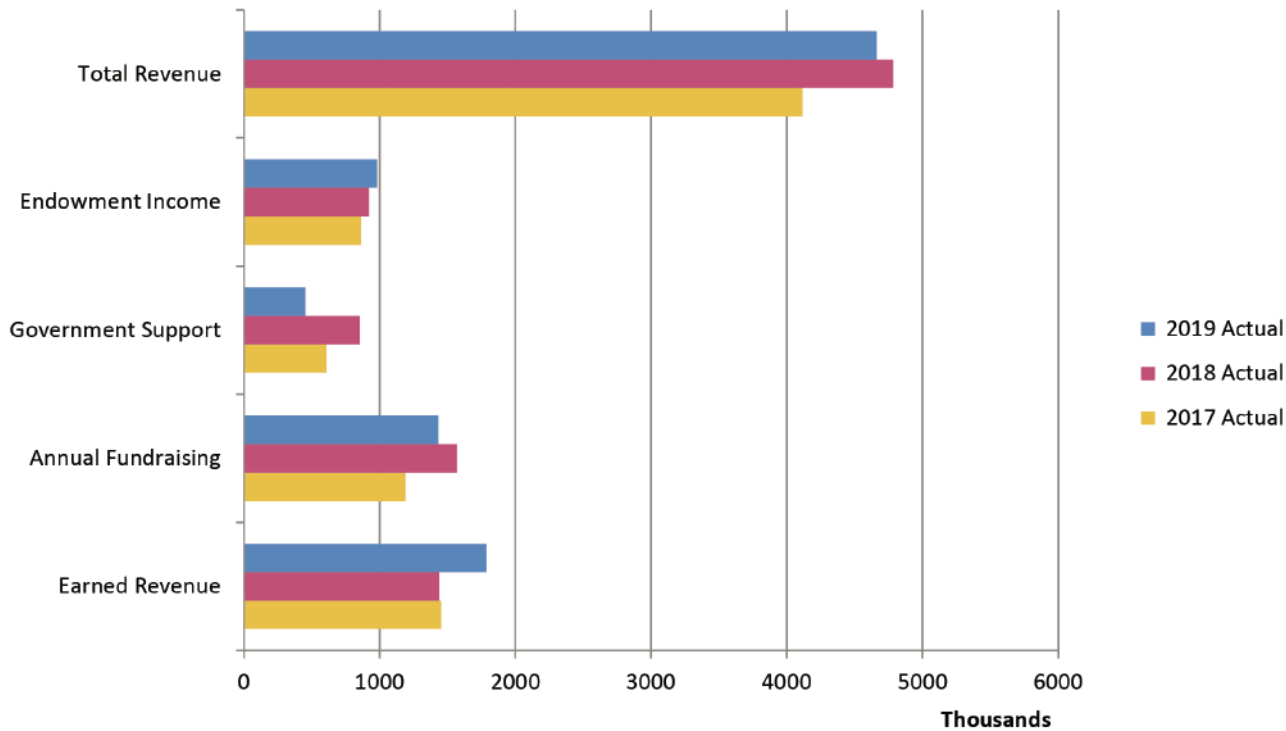
## 2019 Expenses



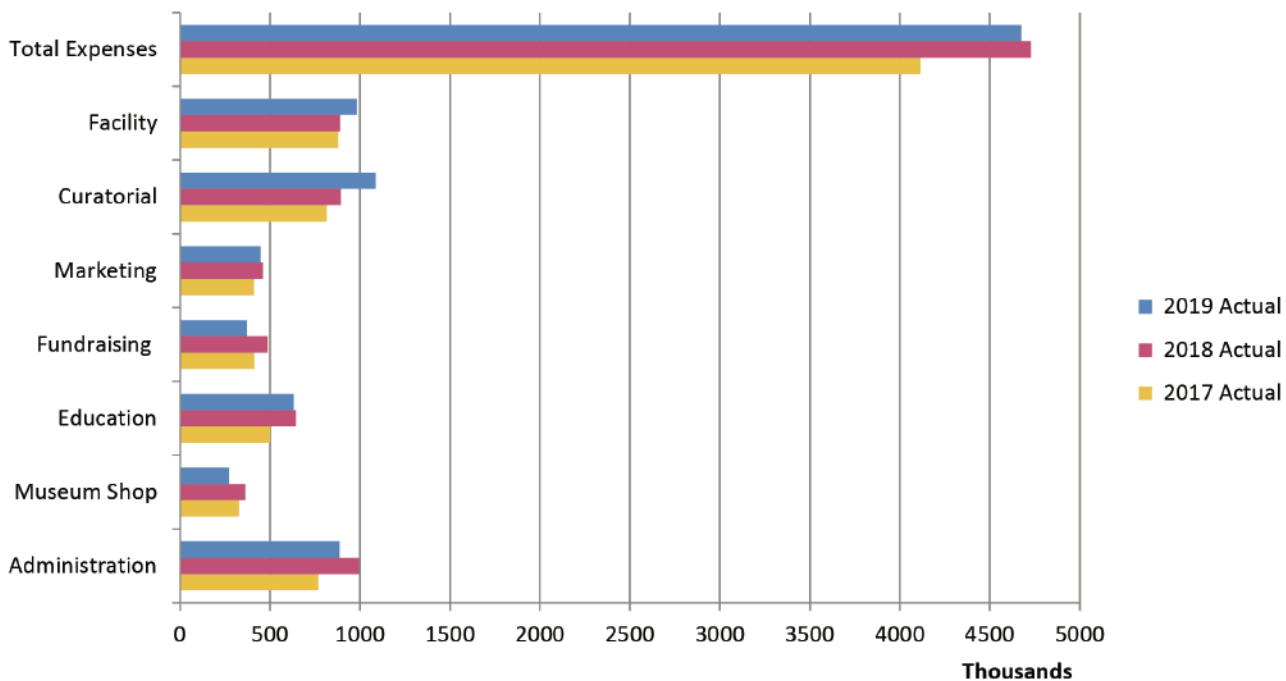


The following chart shows a comparison of the last three years of general operations from 2017-2019.

## Revenue



## Expenses



# Volunteers

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By the end of December 2019, the Gardiner Volunteer Committee (GVC) consisted of 164 volunteers: 113 active, 33 sustaining, 47 in training, and 18 on leaves of absence with the intent to return. Over the course of the year, these volunteers contributed more than 11,000 hours of their time to the Museum. In the fall, the GVC website was transferred to a new online platform. This change helped us better track information and statistics, and automated several procedures, making volunteering easier and more accessible. Towards the end of the year, we began to hold more intake sessions and online training modules.



# Governance

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The Gardiner Museum continued to diversify its Board of Trustees with members from the business, professional, academic, and arts sectors. In 2019, we bid farewell to long-time Board members Jim Andersen and Isabella Smejda, and welcomed Daniel Bain, Diana Reitberger, Noreen Taylor, and Linda Maxwell. Under the leadership of Chair James Appleyard, the Board continued to help the Museum execute the goals from its 2018 - 2020 Strategic Plan and achieve artistic and financial success.

Each year, the Board promotes the success of the Gardiner by establishing policy, ensuring that the Museum's mandate is reflected in its operational plans, and monitoring financial performance. The Board, which meets a minimum of four times per year, is supported by five committees: Audit & Finance, Curatorial, Development, Governance & Risk, and Investment.



# Board of Trustees

(as of December 31, 2019)

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Julie Moon

Toronto, Ontario



Julie Moon

Toronto, Ontario

Janet Macpherson

Hamilton, Ontario

# Donor List

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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.

## NAMED ENDOWMENT FUNDS

*Named Funds are established to provide a lasting legacy at the Gardiner Museum. We are proud to celebrate the following donors in perpetuity and to thank all those who contributed funds in support of our Endowment.*

Lindy Barrow Fund  
Ann Walker Bell Fund  
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Meredith Chilton Curatorial Endowment Fund  
Robert & Marian Cumming Fund  
Donner Canadian Foundation Fund  
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Helen E. Gardiner Fund  
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Philip Smith Foundation  
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\*  
Peggy Lau  
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  
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  
Catherine Bratty  
Richard Rooney & Laura Dinner  
Lorna Marsden, C.M.  
The Hon. Margaret McCain  
Rosemary Phelan  
Esther Sarick  
Robin and David Young

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

Tony & Anne Arrell  
Brian G. Bachand  
Daniel Bain  
Susan Crocker & John Hunkin  
Nicole C. Eaton  
Clare Gaudet & Mitch Wigdor  
Ira Gluskin & Maxine Granovsky Gluskin  
Rosamond Ivey  
Tom Kierans & Mary Janigan  
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## IMAGES

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The logo for the Gardiner Museum, featuring the words "Gardiner" and "Museum" in a large, white, serif font, stacked vertically, against a solid black rectangular background.