



**Gardiner
Museum**

2021 Annual Report

A year of resilience and innovation

It was a year like no other at the Gardiner Museum, in part because of the pandemic, but also because we were able to demonstrate the resilience and innovation of the institution. Despite the ongoing disruptions caused by COVID-19, we produced two extraordinary exhibitions, *Shary Boyle: Outside the Palace of Me* and *Renaissance Venice: Life and Luxury at the Crossroads*. While we were able to install the Shary Boyle exhibition on schedule, the Museum closed temporarily before it was revealed to the public. While unprecedented, this gave us the opportunity to refine the installation and document the show for an exceptional publication produced by Art Canada Institute.

The exhibition travelled to The Rooms in St. John's, Newfoundland, and will return to the Gardiner in 2022, before going on to the Montreal Museum of Fine Arts, Vancouver Art Gallery, and Kitchener-Waterloo Gallery. *Outside the Palace of Me* reflects the Museum's commitment to commissioning new work, particularly by Canadian artists, and being an active participant in the global arts community.

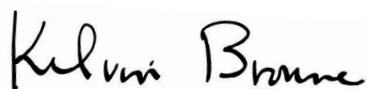
Renaissance Venice: Life and Luxury at the Crossroads was able to open as planned in the fall. It was a joyous occasion and drew visitors back to the Museum in even greater numbers than expected. We exceeded our attendance forecast, confirming the appeal of exhibitions that present historical objects in exciting new ways for contemporary audiences.

The combination of ceramics, glass, silver, textiles, books, paintings, and more, displayed among a theatrical set, captured the Venetian ambiance and created a beguiling experience for visitors.

The exhibition exemplified our approach to stewardship—making the Gardiner's collection relevant to new communities and generations. The pandemic also spurred our team's creativity. During our periods of closure, we relied heavily on virtual programs and have continued to capitalize on the accessibility of this model. In the summer, we launched Gardiner Goes Outside, an innovative program that featured pop-up window exhibitions, public art projects, hands-on making, and outdoor dining. We broke down barriers and moved beyond traditional museum spaces to meet our communities where they felt safe in light of the pandemic. When the doors of the Museum reopened in July, we offered free admission until Labour Day as a way to help our neighbours reconnect and find joy after months of isolation.

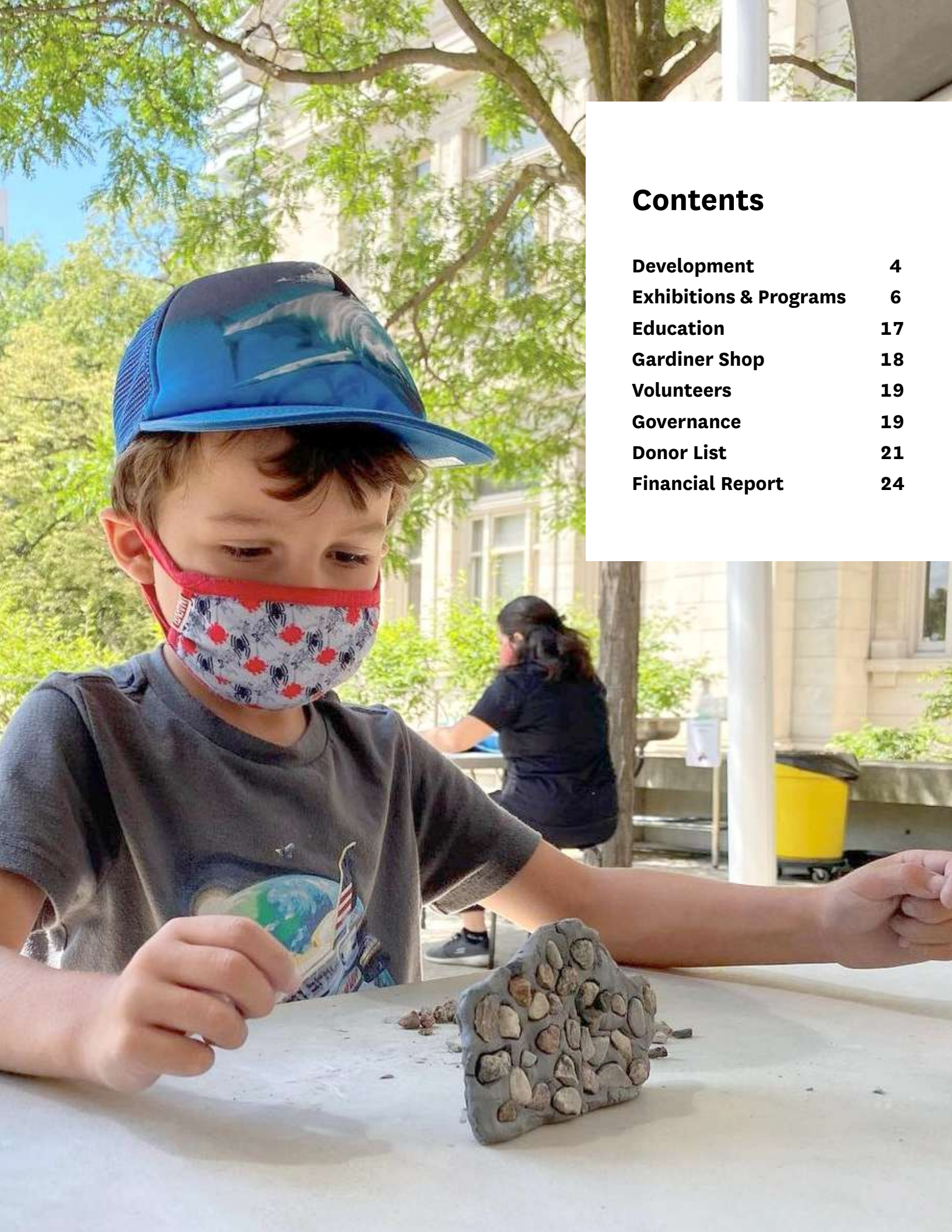
Our exhibition and programs went forward thanks to the hard work of Gardiner staff, who never lost sight of our goals. The Museum never faltered, even under challenging conditions. This is resilience.

We move into 2022 in a strong financial position and with a sense of optimism. The experience of the pandemic has shown us how important an institution's supporters are during difficult times. We are incredibly grateful to our Board, donors, Gardiner Friends, volunteers, and the many other stakeholders who gave us their unequivocal support in 2021.



Kelvin Browne

Executive Director and CEO, Gardiner Museum



Contents

| | |
|------------------------|----|
| Development | 4 |
| Exhibitions & Programs | 6 |
| Education | 17 |
| Gardiner Shop | 18 |
| Volunteers | 19 |
| Governance | 19 |
| Donor List | 21 |
| Financial Report | 24 |

Development

Gardiner Friends and Patrons

The opening of *Renaissance Venice: Life and Luxury at the Crossroads* was met with a tremendous show of support from our Gardiner Friends, as well as interest from new audiences. Our Patrons were treated to a preview of the exhibition, featuring a special performance by students from the Royal Conservatory's Glenn Gould School. They were also invited to join us for an exclusive Patron Insider Event, presented in partnership with Save Venice, a charitable organization dedicated to the preservation of Venetian heritage. Senior Curator Dr. Karine Tsoumis sat down with Christopher Apostle, Project Director at Save Venice, for a fascinating discussion on the work being done to restore and protect maiolica in Venice today.

Over the course of the exhibition, we welcomed over 90 new Gardiner Friends and over 350 Get Acquainted pass holders. The introduction of a more accessible price point for members under 40 led to a 50% increase in our Young Patron Circle membership.

Community Engagement

This year, our Gardiner supporters rallied behind bold new approaches to community engagement. Thanks to the generosity of our donors, we were able to pilot Gardiner Goes Outside, a free 12-week exhibition and event series presented entirely outdoors. The creativity and accessibility of this initiative introduced new audiences to the Gardiner and provided opportunities for existing partnerships to grow.

Through the success of our fundraising efforts among individual, foundation, and government supporters, we were able to redouble our commitment to barrier-free arts engagement, offering free admission to all visitors from July until September. This unprecedented support for community access was complimented by the activities taking place on our plaza, and resulted in a 141% increase in attendance compared to the same period in 2019.

Supporting Young People

In recognition of the adverse effects of the pandemic on young people, the Gardiner's annual fundraising efforts focused on creating opportunities to safely bring children and youth into our studios to engage in hands-on arts activities. Spearheaded by a dedicated committee of Gardiner volunteers, the Share the Joy campaign raised funds to hold six free drop-in clay workshops for young people, welcoming 150 participants.

Donations to the Annual Friends Campaign supported free access for kids from under-served communities to the Gardiner's popular March Break and Summer Camps.

Awards

We were thrilled to honour long-time Gardiner Patron, volunteer, and former Board Chair, Dr. Lorna Marsden, as our 2021 Benefactor of the Year. Lorna was presented with her award at a small gathering held at the Museum in September.

Outside
the Palace
of Me



Shary Boyle

Exhibitions & Programs

Major Exhibitions

Shary Boyle: Outside the Palace of Me

Due to a rise in COVID-19 numbers, the Museum once again closed temporarily and the exhibition *Shary Boyle: Outside the Palace of Me* was postponed for a full calendar year. With a national tour already scheduled, the exhibition premiered at The Rooms in St. John's, Newfoundland with Chief Curator Sequoia Miller and Board Trustee Susan Crocker in attendance for the opening celebration. The richly illustrated exhibition catalogue was published in November by Art Canada Institute (ACI). It offers a survey of the exhibition as well as an overview of the career of one of Canada's most celebrated contemporary artists. Our partnership with ACI allowed us to build important connections with the broader Canadian arts community while producing a remarkable publication that will be available to all the exhibition's touring venues.

Renaissance Venice: Life and Luxury at the Crossroads

October 14, 2021 – January 9, 2022

Renaissance Venice: Life and Luxury at the Crossroads, curated by Dr. Karine Tsoumis, featured over 120 objects, ranging from Chinese porcelain and Islamic metalware to Venetian ceramics and glass. It offered an unprecedented history of Venetian maiolica anchored in the city's unique artistic landscape, splendid domestic spaces, and diverse social fabric.

Visitors were invited to step into the lives of Venetians across the social spectrum, from the craftsmen who made luxury objects to the wealthy elites who bought them. Weaving through the exhibition, a counter-narrative sought to unveil the lives, accomplishments, and experiences of Renaissance women.

Feminist works by contemporary artists Lindsay Montgomery, Dorie Millerson, and Nadia Myre expanded upon the connections between the present and the legacies of the past, with a focus on story-telling traditions, domestic labour and exploitation, and Venice's symbolic connection to the Americas and Indigenous Peoples.

The exhibition was accompanied by a publication authored by Dr. Tsoumis and published by Hirmer Art Publishers.

Programming highlights included:

Chinese Porcelain in Venice: From Marco Polo to Maestro Jacomo

Thursday October 28

Dr. Karine Tsoumis explored the journey of porcelain from China to Venice.

Virtual Artist Demo with Lindsay Montgomery December 2

Known for her contemporary interpretations of Medieval and Renaissance imagery, artist Lindsay Montgomery gave us a peek into her fascinating process.

[Click here to watch](#)

Highlight Tour with Karine Tsoumis: From Lacemakers to Courtesans

December 6

Visitors were invited to step into the lives of Renaissance women in this special exhibition tour that highlighted objects made by female artisans, owned by women, and conveying ideals of femininity.

Questioning Quarantine in the Jewish Ghetto of Venice

December 9

Dana E. Katz, Joshua C. Taylor Professor of Art History and Humanities at Reed College, explored the concept of quarantine in the context of the Venetian Jewish ghetto.

Arrivée à Venise de potiers de la région d'Urbino dans les années 1440 entraîne l'adoption d'un nouveau style de décoration axé sur la représentation de récits et l'utilisation de toute la palette de la majolique. Au cours des décennies suivantes, la majolique les thématiques et les styles de la peinture vaticane, reproduisant des coups de pinceau, la vivacité des couleurs et le style pictural des artistes de l'époque, tels que Titien et Veronèse.

couleur, Venise était un grand centre de commerce de pigments. L'arsenal visuel était caractérisé par une richesse chromatique engendrée par le contraste du relief de la lumière sur l'eau et les façades des bâtiments, ce qui faisait contraste avec les intérieurs des habitations, d'objets aux couleurs vives et saturées, qu'il s'agisse de tissus ou de céramiques. Si de nombreux objets ont pâli avec le temps, la majolique a su préserver la fraîcheur et la vivacité de ses couleurs d'il y a 500 ans, ainsi le goût de l'époque.



MATERIAL EXCHANGES



During the 15th century, Venetian artists adopted a new style of decoration, characterized by the use of the entire range of colors available in the Venetian workshop. This style was influenced by the work of the Urbino potters, who had brought their skills to Venice in the 1440s. The Venetian artists, in turn, influenced the work of the Urbino potters, creating a unique style of decoration that combined the best of both worlds. This style was characterized by the use of a wide range of colors, including the vibrant blues and reds of the Venetian workshop, and the intricate patterns and designs of the Urbino potters. The result was a new style of decoration that was both beautiful and functional, and that became the hallmark of Venetian art.



Exhibitions & Programs

Lobby Shows

HEAVY SHINE

July 21 – September 12

Part of the Scotiabank CONTACT Photography Festival, this exhibition emerged from an ongoing collaboration between Toronto-based ceramic artist Dianne Lee and New Orleans-based visual artist Robyn LeRoy-Evans. The work was presented as a collaborative, multimedia installation of collage, drawing, ceramic vessels, portraiture, still lifes, and arranged tableaux that reflected the process-based relationships between the artists as well as their shared interest in the domestic object and contemporary conversations around women working together.

Sheridan Graduate Show: Audax 8

July 21 – August 29

The Gardiner Museum is proud of our longstanding partnership with the Ceramics Program at Sheridan College. Each spring, we present an exhibition featuring the work of the graduating cohort. During the Museum's temporary closure, our team worked with the students to create a virtual exhibition through the Google Arts & Culture platform. A physical manifestation of the show was on view in the lobby of the Museum over the summer. Pippa Samworth was the recipient of the Gardiner Award, presented annually to one of the graduates.

Shannon Weston: African Identities

September 19 – November 14

Jamaican-Canadian artist Shannon Weston, winner of the 2020 Gardiner Prize, presented an exhibition of new figurative work inspired by African scarification patterns. Each piece in the series was inspired by body art from a specific African tribe.

Sami Tsang: Mooncake Party

November 20 – January 23

This exhibition by Sami Tsang, winner of the 2019 Gardiner Prize, featured the artist's graphic, narrative sculptures, which negotiate her identity as a Canadian-born Chinese woman artist.



Previous Page: *Renaissance Venice: Life and Luxury at the Crossroads*. Installation view.
Photo: Toni Hafkenscheid

Current Page: *Shannon Weston: African Identities*. Photo: Gardiner Museum

Exhibitions & Programs

New in the Galleries

Garniture Remix

The Joan Courtois Gallery, spanning three levels of the Gardiner's soaring staircase, was transformed with the installation of *Garniture Remix*. Senior Curator Dr. Karine Tsoumis created a modern take on the historical garniture, an ensemble of matching vases or vessels, bringing together objects from all areas of the permanent collection united by form, colour, shape, ornament, and texture.

Modern and Contemporary Gallery

The Modern and Contemporary Gallery was completely reinstalled with an arrangement centering on geographies and regional practices, including sections dedicated to Québec, Nunavut, and Japan. The installation also features objects from the Harmsen Collection of domestic pots from East Africa, which arrived at the Museum in 2020.

Tea, Coffee, and Chocolate

Our curators continue to reassess the Gardiner's permanent collections in order to revise and expand upon the stories told in the galleries. New objects and interpretation were added to the display of tea, coffee, and chocolate wares in our second-floor European Porcelain Galleries, highlighting the connections between the consumption of these beverages and colonialism. Native to China, Ethiopia, and Mesoamerica respectively, tea, coffee, and chocolate were at the forefront of the new colonial commodities introduced to Europe in the 17th- and 18th-centuries. This new display confronts how the demand for sugar and for other products cultivated in the Americas contributed to the expansion of colonial plantations, systems of slavery, indentured labour, and oppression.



Coffee, Tea, and Chocolate. European Porcelain Galleries. Photo: Gardiner Museum

Exhibitions & Programs

Activating the Permanent Collection

Over 1,000 people attended our virtual lectures in 2021, with another 1,000 accessing the recordings on our YouTube channel. These events, offered free to the public, brought the permanent collection to life.

The Blue Path of the Silk Road

March 25

The Bell Lecture

Speaker: Dr. Moujan Matin

Dr. Moujan Matin, who holds a doctorate and master's degree in Archaeological Science from the University of Oxford, discussed the development of cobalt-decorated ceramics in the context of dynamic interactions across the Silk Road.

[Click here to watch](#)

Making their Marks: Women During Sèvres' First Century

April 29

The Robert and Marian Cumming Lecture

Speaker: Dr. Alison McQueen

Dr. Alison McQueen, Professor of Art History at McMaster University, offered insight into the significant contributions of women working at Sèvres in the first century of its history, from the mid-eighteenth through mid-nineteenth centuries.

[Click here to watch](#)

The Beauty of Nabeshima Porcelain

June 10

The Macdonald Lecture

Speaker: Dr. Monika Bincsik

Dr. Monika Bincsik, the Diane and Arthur Abbey Associate Curator for Japanese Decorative Arts at The Metropolitan Museum of Art, New York, explored the history of Japanese Nabeshima porcelain, produced in Hizen Province, including the development of various techniques and patterns.

Transcultural Earth: Mimetic Earthenware and Artisanal Knowledge

November 25

The Helen E. Gardiner Lecture

Speaker: Dr. Marta Ajmar

Dr. Marta Ajmar, Head of Postgraduate Programmes at the V&A, shed light on the little-known history of pottery glazes and artisanal expertise in the Italian Renaissance.

Online Artist Talks

Building on the success of our online artist talks in 2020, we continued to feature local and international artists in free virtual talks and Instagram Live interviews. In 2021, we showcased 12 contemporary artists and reached approximately 4,000 people.

3 Works: Eddy Firmin on Decolonization

February 25

Born and raised in Guadeloupe, Eddy Firmin is an artist, researcher, and speaker who currently lives and works in Montréal.

[Click here to watch](#)

Instagram Live with Julie Moon

March 11

Julie Moon is a Toronto-based ceramic artist known for her sculptures, jewellery, pipes, and other functional pottery.

[Click here to watch](#)

3 Works: Courtney M. Leonard on Water

March 17

Courtney M. Leonard is a Shinnecock artist and filmmaker whose practice investigates narratives of cultural viability as a reflection of environmental record.

[Click here to watch](#)



Exhibitions & Programs

Instagram Live with Roberto Lugo

April 9

Roberto Lugo is an American artist, ceramicist, social activist, spoken word poet, and educator.

[Click here to watch](#)

3 Works: PJ Anderson on Contain

May 6

PJ Anderson's work explores craft, identity and culture, informed by the uneasy relationship between her indirect knowledge of her ancestors and a desire for connection to her African and Indigenous roots.

[Click here to watch](#)

3 Works: Gailan Ngan on Materiality

May 27

Gailan Ngan is a Vancouver-based artist whose ceramic sculptures accumulate layers of fused surfaces into compositions of texture and colour.

[Click here to watch](#)

3 Works: Tony Marsh on Argument

June 3

Tony March is a California-based ceramic artist and educator whose vessels can be found in the collection of the Gardiner Museum, The Metropolitan Museum of Art, and the Los Angeles County Museum of Art.

[Click here to watch](#)

3 Works: Khalil Robert Irving on Collage

June 24

Kahlil Robert Irving has received critical acclaim for his gritty ceramics and internet collages that examine contemporary life.

[Click here to watch](#)

3 Works: Raheleh Filsoofi on Place

July 8

Raheleh Filsoofi is an artist, feminist curator, and community service advocate. Her work incorporates ancient and contemporary media such as ceramics, poetry, ambient sound, and video.

[Click here to watch](#)

3 Works: Anina Major on Kinship

August 19

Born in the Bahamas and currently living in the United States, Anina Major uses the vernacular of craft to reclaim experiences and relocate displaced objects.

[Click here to watch](#)

3 Works: Dianne Lee and Robyn LeRoy-Evans on Touch

October 7

Toronto-based ceramic artist Dianne Lee and New Orleans-based visual artist Robyn LeRoy-Evans discussed their collaboration HEAVY SHINE.

[Click here to watch](#)

3 Works: Nadia Myre on Transformation

November 9

Nadia Myre is a visual artist from Québec and an Algonquin member of the Kitigan Zibi Anishinaabeg First Nation. Her work explores themes of identity, resilience, and the politics of belonging.

[Click here to watch](#)

Previous Page: Nadia Myre, *Damask (Volume 0) and Volume 1*, 2019. Ceramic, glass beads, thread, wallpaper. Courtesy of the artist

Exhibitions & Programs

Acquisitions

The permanent collection grew with the addition of 32 historical and contemporary objects, acquired through donations and purchases. A highlight was a 1969 vase by potter Hans Coper, one of the leading figures of 20th-century British ceramics, donated by Doreen Gryfe. Also notable was the acquisition of three sculptural masks by Montreal-based artist Eddy Firmin, whose work explores his Francophone, post-colonial Caribbean identity by combining imagery and approaches from West African and Caribbean traditions with visual tropes from Western luxury brands. Two of the works were purchased by the Museum and one was a gift from the artist.

Longtime supporter Raphael Yu continued to gift or promise significant works to the Museum, including *Pipe Bone Cord* by Algonquin artist Nadia Myre. Consisting of found ceramic pipe stems strung like wampum beads, the work reflects on the connections between settler and Indigenous uses of tobacco.

In 2021 the Gardiner commissioned a new public artwork by renowned Mohawk artist and choreographer Santee Smith. Supported by ArtworxTO: Toronto's Year of Public Art 2021–2022, *Talking Earth* will take the form of a large ceramic sculpture inspired by a Rotinohnsyonni four-cornered earthen pottery vessel, honouring and celebrating the ongoing presence of Indigenous communities across Turtle Island. The work is scheduled for installation in June 2022 on the Linda Frum & Howard Sokolowski Plaza.



Modern & Contemporary Gallery. Photo: Toni Hafkenscheid

Exhibitions & Programs

Community Arts Space: Knowing Histories, Building Futures

The Community Arts Space (CAS) is the Gardiner's incubator for arts-based projects that build community through clay and hands-on making. This year, we partnered with three new organizations:

No.9 Contemporary Art & The Environment

No.9 is an arts organization that uses art and design to bring awareness to environmental concerns. They deliver programs in schools and in the public domain designed to encourage the use of creative thinking to resolve environmental issues and to promote a sustainable lifestyle.

Workman Arts

Workman Arts is a multidisciplinary arts organization that promotes a greater understanding of mental health and addiction issues through creation and presentation. They support artists living with mental health and addiction issues through peer-to-peer arts education, public presentations, and partnerships with the broader arts community.

Nia Centre for the Arts

Nia Centre for the Arts is a Toronto-based charitable organization that supports, showcases, and promotes an appreciation of arts from across the Afro-Diaspora.

No.9: Pillars of Change

June 14 – September 4

We partnered with No.9 on their Pillars of Change project, an initiative that encourages action on important social and environmental issues, and amplifies the work of established and emerging BIPOC and 2SLGBTQ+ identifying artists. The Gardiner commissioned a series of three posters to be displayed prominently in the Museum's street-level

light box signs. A free virtual panel with the artists—Kellen Hatanaka, Brian Jiang, and Vivian Rosas—was hosted by award-winning interdisciplinary artist and designer, Sean Martindale.

Forever (Bird-Botanicals)

August 21 – 31

Our featured CAS project in 2021 was led by Toronto-based sculptor David Constantino Salazar, and organized by Curator of Programs and Education Nahed Mansour and Programs Assistant Sama Kokabi. During a month-long residency at the Gardiner, Salazar created 500 individually hand-sculpted pieces in red clay and led a series of online workshops with 22 participants from Workman Arts. The works made by Salazar and Workman Arts were installed in the Exhibition Hall, where visitors were confronted by what appeared to be a flock of birds that had flown directly in to the wall. Inspired by folk tales and allegories passed on from his grandparents in Ecuador, Salazar asked the viewer to contemplate the cultural symbolism associated with birds—such as freedom, love, divinity, and peace—juxtaposed with the bird's abrupt metaphorical loss of flight and its transformation from bird to plant.

On August 25, more than 100 people, including the participants from Workman Arts, gathered at the Gardiner to celebrate the project. The event featured a special performance by Adrian Gordon Cook.

Nia Centre In-Reach

September 8 – October 20

Instructor Adam Williams led a series of five hands-on clay workshops for 10 members of NIA Centre looking to experiment with clay. The participants also attended inspiring talks by Black ceramic artists Christine Nnawuchi and Sharon Norwood, where they had the opportunity to engage in a conversation with the artist and ask questions about their practice.

Exhibitions & Programs

Gardiner Goes Outside

In response to the pandemic and temporary closure of the Museum, we created Gardiner Goes Outside, a summer-long programming initiative that took place on our plaza. Moving beyond traditional museum spaces and encouraging community access, we reimagined the Linda Frum & Howard Sokolowski Plaza as an outdoor hub for creativity and connection.

Gardiner Goes Outside included an audio tour, public art projects, hands-on clay activities, and pop-up window gallery exhibitions, featuring objects from the permanent collection, as well as new work by local artists Marissa Y Alexander and Habiba El-Sayed, who were featured in a series of free online demonstrations:

Marissa Y Alexander: Virtual Artist Demo July 15

Emerging Hamilton-based artist Marissa Y Alexander led a clay demonstration while in conversation with fellow artist Habiba El-Sayed. The event also featured an audience Q&A.

[Click here to watch](#)

Habiba El-Sayed: Virtual Artist Demo August 12

Toronto-based artist Habiba El-Sayed, whose work is inspired by Islamic architecture and human vulnerability, led a clay demonstration while in conversation with fellow artist Marissa Y Alexander. The event also featured an audience Q&A.

[Click here to watch](#)

Play Dates

As part of Gardiner Goes Outside, we hosted a series of physically distanced family art activities on the plaza, inspired by our collaboration with No.9, an arts organization that uses art and design to bring awareness to environmental concerns. Throughout the summer, we welcomed more than 200 youth and their families.

Bird Making

In conjunction with the Community Arts Space project *Forever (Bird-Botanicals)*, we hosted 800 visitors on our plaza for free clay bird making activities. Participants were invited to watch a brief video demonstration by artist David Constantino Salazar before sculpting their own clay creations.



Education

Classes

As COVID-19 restrictions eased in the fall, we took a carefully-considered approach to bringing participants back into our studios. Starting in October, we offered 11 sessional classes at a reduced capacity of 10 students per class. We were delighted to welcome 104 participants back to our studios for classes in stoneware, throwing, hand building, and maiolica, a special class offered in conjunction with the exhibition *Renaissance Venice: Life and Luxury at the Crossroads*.

We reinstated drop-in clay classes in the summer, offering two sessions per week. In total we offered 42 drop-in classes and hosted 402 participants.

Family Days

While the Museum was closed, we offered virtual Family Days that gave participants the opportunity to learn simple ceramic techniques from the comfort of their homes. We returned to in-person activities in the summer, hosting art making on our outdoor plaza to allow for safe and open engagement with clay. By fall, we were able to resume weekly Family Days in our Laura Dinner & Richard Rooney Community Clay Studio. In 2021, over 756 participants joined us to experiment with clay as a family.

Group Bookings

Although school visits were on hold for the majority of 2021, we were able to welcome school groups back in the fall. Between October and December, we also hosted 372 visitors for private tours, classes, and team-building workshops.



Previous Page: Clay Bird Making, Summer 2021. Photo: Gardiner Museum

Above: Teen Wheel Camp, March 2021. Photo: Liam Dousti

Gardiner Shop

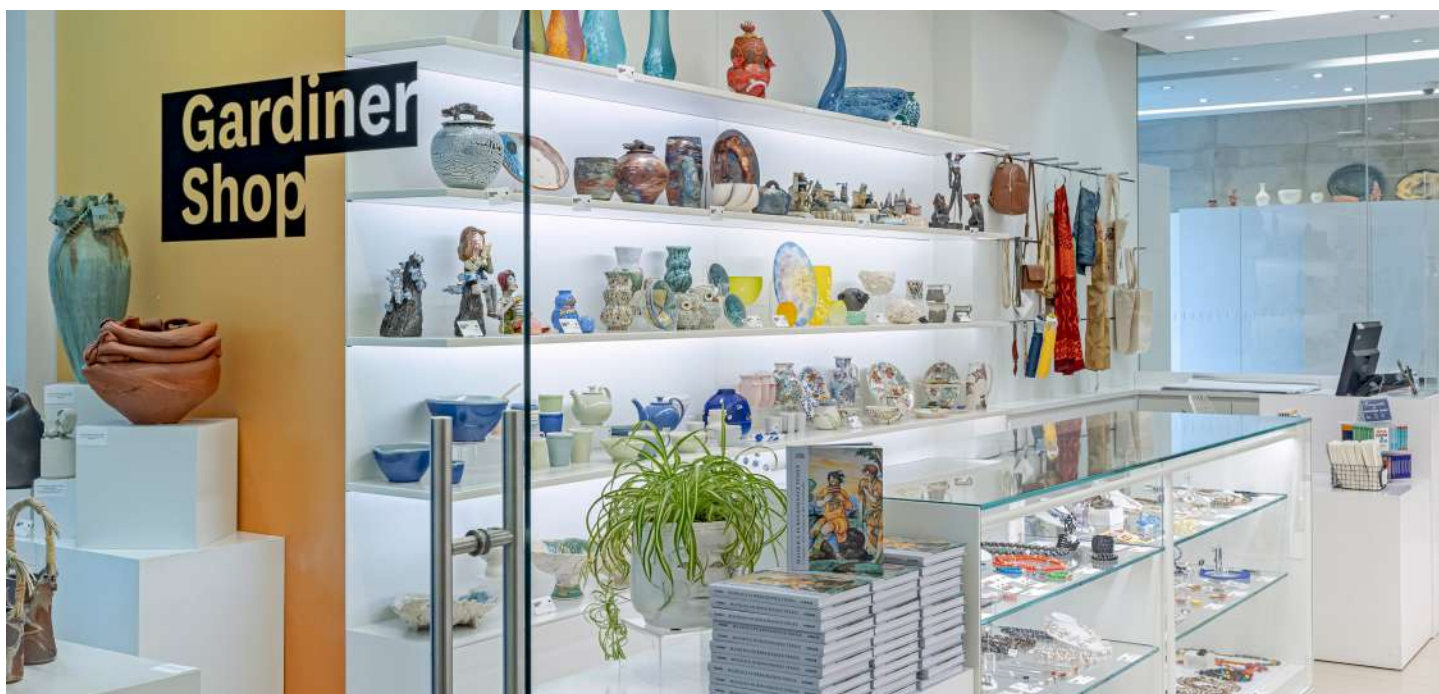
The Gardiner Shop adapted to the Museum's intermittent closures by pivoting between online and in-person exhibitions and events. An increased focus on social media, virtual events, and our blog allowed us to platform and celebrate local artists while our doors were closed. We continued to offer curbside pick-up and private shopping appointments, giving our clients the opportunity to shop safely. Despite the uncertainty, our team adapted and found innovative ways to give Canadian artists an outlet for sharing their work with a wider public.

Featured Shop Artists

departo
Katja van den Enden
Zara Gardner
Hana Balaban-Pommier
Fusion Creative Directions
Karin Pavey
Toronto Potters
Scott Barnim
Aitken & Hyde
Lindsay Montgomery

New Shop Artists

Alicia Niles (Hamilton, Ontario)
Amy Rogers for Here and Here (Toronto, Ontario)
Aneela Dias D'Sousa (Pickering, Ontario)
Claire Nicole Waddick (Waterloo, Ontario)
Danielle Skentzos for Shiralee Pottery (Oro-Medonte, Ontario)
David Migwans (Manitoulin Island, Ontario)
Eekta Trienekens (Waterloo, Ontario)
Gwen Friedman (Toronto, Ontario)
Jason Schiedel for Region of Plenty (Port Elgin, Ontario)
Juana Berinstein (Toronto, Ontario)
Karla Rivera (Hamilton, Ontario)
Kristina Albright (Peterborough, Ontario)
Kristina Chetcuti (Ann Arbor, Ontario)
Miguel Deras Zapata (Toronto, Ontario)
Monika Minnis (Hamilton, Ontario)
Silvana Michetti (Toronto, Ontario)
Tamara Bavdek for this Ilk (Montreal, Quebec)
Tanya Atkinson (Scarborough, Ontario)



Gardiner Shop. Photo: Toni Hafkenscheid

Volunteers

We are grateful for the continued expertise and enthusiasm of our Gardiner volunteers. Throughout the summer, our Education volunteers were invaluable in their support of our Gardiner Goes Outside activities on the plaza. In the fall, our wonderful Shop and Front Desk volunteers returned to their posts, and the docents began offering engaging tours of *Renaissance Venice: Life and Luxury at the Crossroads*. The Gail Brooker Ceramic Research Library also reopened to the public, facilitating continued community learning. Notably, the Joy of Ceramics Committee led a highly successful virtual fundraising campaign in support of art-making opportunities for youth. We look forward to welcoming back more of our volunteers in 2022.

Governance

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

In 2021, the Board bid farewell to the Hon. Nicole Eaton, Matt Kavalier, and Linda Maxwell, and welcomed Kulin Matchhar and Nick Sweetman. Under the leadership of Chair James Appleyard, the Board contributed to the Museum's progress toward the goals set out in our 2021 - 2023 Strategic Plan.



Bachelor of Craft and Design Program, Sheridan College

Mimi He
Asli Inan
Karla Rivera
Pippa Samsworth

Lead Supporter



2021 Donor List

The Gardiner Museum gratefully acknowledges the generosity of those patrons, foundations, government agencies, and corporations whose contributions make it possible for the Gardiner to build community with clay.

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 have contributed funds in support of our Endowment.

Ann Walker Bell Fund
Brian Wilks Fund
Courtois Fund
Diane Wolfe Fund
Donner Canadian Foundation Fund
Helen E. Gardiner Fund
Karen & Stephen Sheriff Fund
Kent & Douglas Farndale Fund
Meredith Chilton Curatorial Endowment Fund
Philip Smith Foundation
Raphael Yu Centre of Canadian Ceramics
Robert & Marian Cumming Fund
Waltraud Hentschel Ellis Fund

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.

Alexandra Montgomery
Alison* & David Appleyard
Amoryn Engel
Ann Walker Bell*
Bette Ounjian
Brian Wilks
Dennis Weiss
Diana Reitberger & Harry Beck
Diane Dyer
Douglas G. Gardner*
Ellen & Brian Carr
Isabella Smejda & Ambrose Roche
Jean* & Kenneth Laundry
Joy Tyndall & Michael Pearson*
Judy & Phelps Bell
Julia Bass Hamilton
Kelvin Browne & Michael Allen

Kent & Douglas* Farndale
Lorna Marsden & Edward Harvey
Margaret Blackwood
Mark Winter
Maurice & Sheila Snelgrove
Meredith Chilton
Patricia Bartlett-Richards*
Peggy Lau
Raphael Yu
Robert* & Marian Cumming
Russell David Smith & Carl Lee Shain
Shirley Wigmore*
Theresa & Philip Day

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 strategic goals each year. This list represents individuals with an active membership in 2021.

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

Rebanks-Appleyard Family
Lorna Marsden, C.M.
The Hon. Margaret McCain
Rosemary Phelan
Richard Rooney & Laura Dinner
Esther Sarick
Brian Wilks
The Koolum Foundation
The Michael Young Family Foundation

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

Tony & Anne Arrell
Brian G. Bachand
Cecily & Robert Bradshaw
Catherine Bratty
Nicole C. Eaton
Clare Gaudet & Mitch Wigdor
Ira Gluskin & Maxine Granovsky Gluskin
Rosamond Ivey
Tom Kierans & Mary Janigan
Maria Martin-Stanley
Jason Wong & Angela Jerath

The William & Nona Heaslip Foundation
Anonymous (1)

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

Jim Andersen & Michelle Marion
Daniel Bain
David W. Binet
Gerry Conway & K. V. Srinivasan
Norma Croxon
George & Kathy Dembroski
Pamela Goodwin
Naomi Kirshenbaum
Scott Lauder
Minhas Mohamed
Victoria Stuart
The McClure Family Fund
The Murray Frum Foundation

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

Margaret Bangia
Judy & Phelps Bell
Margaret Blackwood
Ellen & Murray Blankstein
Susanne Boyce
Gail & Ian Brooker
Kelvin Browne & Michael Allen
Debra Campbell
Ellen & Brian Carr
Guy & Margaret Carr-Harris
Marshall & Judith Cohen
Susan Crocker & John Hunkin
Kiki & Ian Delaney
Yvonne & David Fleck
Susan Gerhard
Peter Goring & Suzann Greenaway
Anthony & Helen Graham
Peter Grant & Grace Westcott
Brian Greenspan & Marla Berger
Neil Guthrie
Lynda Hamilton
Sally Hannon & Howard Barton
Elizabeth Hartley
Ronald Haynes
Joan Hewitt
William E. Hewitt
Marlene Ing
Shanitha Kachan
Thomas P. Kelley
Michelle Koerner
Larry & Colleen Kurtz
Bruce Kuwabara
Michael C. Liebrock
Philip Lind & Ellen Roland
Liza Mauer
Nancy McCain
Robert Patillo

2021 Donor List

Walter Pridham
 Laura Rapp & Jay Smith
 Wendy Rebanks
 Norman & Adele Shamie
 Eleanor & Francis Shen
 Frances A. Shepherd
 Godyne Sibay
 Michele & Ryerson Symons
 Noreen Taylor C.M. & David Staines C.M.,
 O. Ont.
 Neil & Carolyn Turnball
 Botho & Susan von Bose
 Cathy Wragget
 David & Ilze Wright
 William J. Wyatt
 Raphael Yu
 Bonnie Zelman & Philip Plotnick
 Ecclesiastical Insurance
 Hal Jackman Foundation
 The Peter & Melanie Munk Charitable
 Foundation
 Anonymous (3)

Young Patron Circle (\$300+)

Sadhisha Ambagahawita
 Julia Campbell
 Bingbin Cheng
 Lisa Cheng
 Brianne Cullen Sherk
 Isha Damanian
 Esther Del Duca
 Netila Demneri
 Flora Do
 Leila Fiouzi
 Laura Fung
 Lauren Gould
 Anjali Hospattankar
 Azadeh Houshmand
 Marina Krtinic
 Chris Lewarne
 Michael Lockhart
 Marina MacDonald
 Kulin Matchhar
 Rahul Patel
 Anjali Patel
 Liam Randhawa
 Jigen Shah
 Connie Xi

Supporting (\$250 - \$1,499)

Anna Abromeit
 Angella Alexander
 David Appleyard
 Elizabeth & George Baird
 The late Walter M. & Lisa Balfour Bowen
 P. J. & J. E. Bartl

Kenneth & Gillian Bartlett
 Florence & Sharpe Barwell
 Paula Bass
 Robert & Jennifer Bell
 William Boyle
 Marcus Butler
 Barbara Caffery & Art Caspary
 Susan Cohon
 Earlane Collins
 Brian & Linda Corman
 Marc Côté
 Robert Couzin
 Jane Darville
 Theresa & Philip Day
 Julia & Robert Foster
 Antonio & Mariolina Franceschetti
 Joan & Martin Goldfarb
 Colin Gruchy
 Doreen Gryfe
 Celia Haig-Brown
 Anne Harker
 Steven Heinemann & Chung-Im Kim
 Lawrence Herman
 Christopher Hope
 Richard & Donna Ivey
 William Johnston
 Noreen & Keith Kincaid
 Paul King & Santiago Cardona
 Rona Kosansky & Jordan Glick
 Andrea LaFayette
 Jill Le Clair
 Roslyn Levine
 Harriet Lewis
 Alan Lewis
 Margaret Light
 Marcia Lipson & John Rosenthal;
 Carol & Ray Little
 Elsie Lo
 Katharine Lochman
 Donald Loeb
 Mary Ann Lundy
 Heather MacIvor
 Marion E. Magee
 Juleen Marchant
 Marcia McClung & Franklyn Griffiths
 Marci McDonald
 Isabell McDorman
 Sheryl Mercer
 Kent Monkman
 Diane Nelles
 Magda Newman
 Garth Norbraten
 Daniel O'Brien
 Maureen O'Neil
 Kathryn O'Neill
 Bette Ounjian

Christopher Palin
 David & Bernadette Palmer
 Nina Pan
 Burke Paterson & Jacqui Allard
 Carlow Philips
 Marilyn Pilkington
 Katie Porter
 Alison N. Reeve
 Tim Reid
 Deborah Rotta-Loria
 Bonnie Saibil
 Cornelia Schuj
 David P. Silcox & Linda Intaschi
 Malcolm Silver
 Ivor & Renee Simmons
 Maureen Simpson
 Isabella Smejda & Ambrose Roche
 William Snow
 John Stanley & Helmut Reichenbacher
 Nalini Stewart
 Sheila Stowell
 Lillian Tanizaki
 Anne Tawadros
 I. Van Cauwenberghe
 Gail Vanstone & Kevin Karst
 Sophie Vayro
 Annette Verschuren & Stan Shibinsky
 Kathleen Ward
 Katharine Watson
 Richard & Janice Williams
 Marlene Wilson
 Steven Wilson & Michael Simmonds
 Elizabeth Wilson
 Frances Wright & William Dovey
 Yung Wu & Katrina Wu
 Linda Young
 Mary & Russell Yurkow
 The Ann Garnett (Kadrnka) Charitable
 Fund
 The Nathan and Lily Silver Family
 Foundation
 Anonymous (2)

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, in the form of donations of objects, financial support, or both.

Bill & Molly Anne Macdonald, 2014
 In Memory of R. Murray Bell &
 Ann Walker Bell, 2015

2021 Donor List

Robert & Marian Cumming, 2016
Dr. Pierre Karch & Dr. Mariel O'Neill-Karch, 2017
Jean & Kenneth Laundry, 2018
Diana Reitberger, 2019
Raphael Yu, 2020
Lorna Marsden, 2021

Collections & Library Donors

Len Dutton
Doreen Gryfe
David Houlton
William Johnston
Aleck Zhang

2021 Annual Friends Campaign Donors: Play with Clay

Anna Abromeit
Esther-Rose Angel
Bingbin Cheng
Karen Fernandes
Peter Goring
Lorna Greenbaum
Ann Hutchison
James Jeffery
Katharine Lochnan
Lorna Marsden
Peter Miller
Andre Morriveau
Patricia Patrick
Ilse Pawlick
Brenda Rolfe
Marlene Sachs
Virginia Schuler
Joan Solomon
James Stuart
Sophie Vayro
Morden Yolles
Anonymous (2)

Exhibition Sponsors: Renaissance Venice, Life & Luxury at the Crossroads

Co-Presenting Sponsors
Mary Janigan & Tom Kierans
David Staines & Noreen Taylor

Supporting Sponsor
The Gladys Kriebel Delmas Foundation

Presenting Programs Sponsor
The Samuel H. Kress Foundation

Publication Sponsor
Gesellschaft der Keramikfreunde

Paint Sponsor
Farrow & Ball

Cartouche by An Te Liu

Michael Allen & Kelvin Browne
David Binet
Barry & Debra Campbell
David & Yvonne Fleck
The Ira Gluskin & Maxine Granovsky
Gluskin Charitable Foundation
The Hal Jackman Foundation
Shanitha Kachan & Gerald Sheff
Bruce Kuwabara
Lorna Marsden
Liz Mauer & Andrew Sheiner
Nancy McCain & Bill Morneau
Eleanor & Francis Shen
Jay Smith & Laura Rapp

Event Sponsors: Gardiner Goes Outside

Presenting Sponsors
Mary Janigan & Tom Kierans
Kim Spencer McPhee Barristers PC
David Staines & Noreen Taylor

Supporting Sponsors
Laura Dinner & Richard Rooney
The Hon. Linda Frum &
Howard Sokolowski
Government of Ontario
Weston Family Foundation

Thanks to
The Citrine Foundation
Margaret McCain
Rosemary Phelan
Diana Reitberger

Education & Program Sponsors

\$50,000 - \$99,999
The Catherine and Maxwell Meighen
Foundation
TD Bank Group

\$20,000 - \$49,999
Susan Crocker & John Hunkin
RBC Emerging Artists Project
Weston Family Foundation

\$5,000 - \$19,999
Robert* & Marian Cumming
Pierre Karch
The Langar Foundation
Bill & Molly Anne* Macdonald

Acquisition Fund Donors

Esther Sarick

Meredith Chilton Endowment Fund (2020)

Jean Laundry*
Alan Shimmerman

Helen Gardiner Endowment Fund (2020)

Philip Smith Foundation

Media Partners

The Globe & Mail

In-Kind Support

Food Dudes

The Museum makes every effort to accurately publish our donor listings. If there is an error, please call us at 416.408.5076

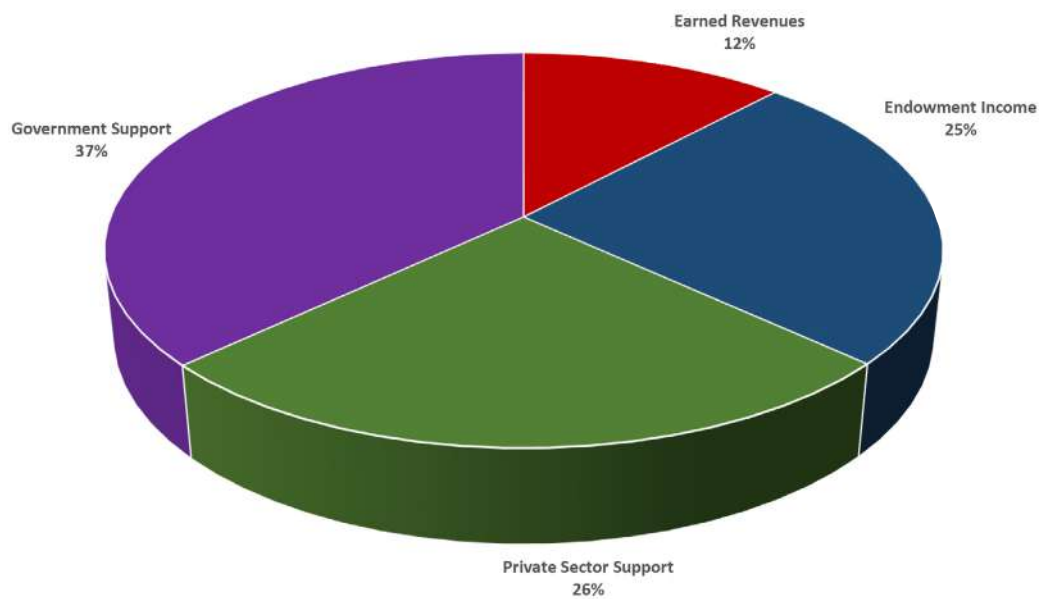
*Fondly remembered

Financial Summary

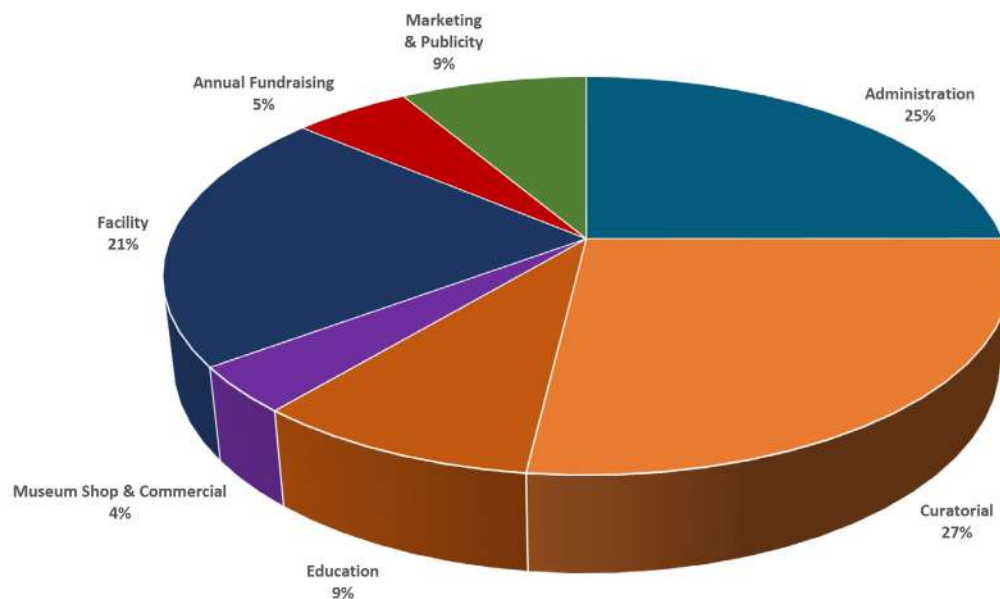
This is a summary of the management report of general operations for the Gardiner Museum in 2021.

Our audited financial statements can be downloaded on our website.

2021 Revenue



2021 expenses



Financial Summary

Statement of financial position

As at December 31

| | 2021 | 2020 |
|--|-------------------|-------------------|
| | \$ | \$ |
| Assets | | |
| Current | | |
| Cash and cash equivalents | 298,789 | 551,623 |
| Accounts receivable | 96,042 | 229,506 |
| Inventory | 157,417 | 154,190 |
| Prepaid expenses | 35,552 | 78,917 |
| Total current assets | 587,800 | 1,014,236 |
| Investments, fair value <i>[note 3[a]]</i> | 31,434,505 | 27,795,226 |
| Capital assets, net <i>[note 4]</i> | 12,924,750 | 13,646,033 |
| Collections <i>[note 10]</i> | 1 | 1 |
| | 44,947,056 | 42,455,496 |
| Liabilities and net assets | | |
| Current | | |
| Accounts payable and accrued liabilities | 339,092 | 261,930 |
| Deferred revenue | 240,926 | 138,800 |
| Deferred contributions <i>[note 5]</i> | 490,959 | 697,262 |
| Total current liabilities | 1,070,977 | 1,097,992 |
| Deferred capital contributions <i>[note 6]</i> | 10,524,047 | 11,126,576 |
| Total liabilities | 11,595,024 | 12,224,568 |
| Net assets | | |
| Endowment <i>[note 9]</i> | 33,352,032 | 30,230,928 |
| Total net assets | 33,352,032 | 30,230,928 |
| | 44,947,056 | 42,455,496 |

Financial Summary

Statement of operations

Year ended December 31

| | 2021 | | 2020 | |
|--|--------------------|------------------|------------------|------------------|
| | General operations | Other | Total | Total |
| | \$ | \$ | \$ | \$ |
| Revenue | | | | |
| Government grants <i>[note 5 and 7]</i> | 1,540,818 | — | 1,540,818 | 1,272,171 |
| Fundraising <i>[note 5 and 11]</i> | 1,088,400 | — | 1,088,400 | 974,754 |
| Facility rental | 145,886 | — | 145,886 | 88,383 |
| Museum shop | 116,077 | — | 116,077 | 83,359 |
| Education | 96,083 | — | 96,083 | 111,093 |
| Admissions | 43,288 | — | 43,288 | 27,786 |
| Other income | 97,342 | — | 97,342 | 52,517 |
| Investment income, net <i>[notes 3[b] and 9[b]]</i> | 1,036,205 | 2,608,795 | 3,645,000 | 933,157 |
| Amortization of deferred capital contributions <i>[note 6]</i> | — | 652,529 | 652,529 | 647,529 |
| | 4,164,099 | 3,261,324 | 7,425,423 | 4,190,749 |
| Expenses | | | | |
| Curatorial <i>[note 10]</i> | 1,021,537 | — | 1,021,537 | 828,241 |
| Administration | 948,442 | — | 948,442 | 789,285 |
| Facilities | 809,282 | — | 809,282 | 848,465 |
| Education | 349,244 | — | 349,244 | 344,757 |
| Marketing and publicity | 323,170 | — | 323,170 | 256,257 |
| Annual fundraising | 202,139 | — | 202,139 | 178,352 |
| Museum shop and commercial <i>[note 8]</i> | 143,198 | — | 143,198 | 153,698 |
| Amortization of capital assets | — | 821,885 | 821,885 | 842,940 |
| | 3,797,012 | 821,885 | 4,618,897 | 4,241,995 |
| Excess (deficiency) of revenue over expenses for the year | 367,087 | 2,439,439 | 2,806,526 | (51,246) |