

**Gardiner
Museum**

2022 Annual Report



Message from the Board Chair

In 2022 the Gardiner Museum reopened its doors after almost two years of intermittent closures and interruptions brought on by the COVID-19 pandemic. While we continued to engage our stakeholders through innovative virtual offerings and outdoor events, the return to full-time, in-person exhibitions and programming marked a long-awaited moment of reconnection and regeneration.

The Gardiner's staff, volunteers, and Board worked tirelessly to reactivate the Museum and welcome visitors back safely and with enthusiasm. This was reflected in attendance levels that were among the highest in the Gardiner's history. Perhaps most significantly, free admission in 2022 increased by 16% from 2019, the last full year of operations before the pandemic. This number is indicative of our commitment to making the Gardiner an accessible destination where people from all over our city can have an inspiring and transformative art experience.

This year also marked the retirement of our Executive Director & CEO, Kelvin Browne, after nine years of bold leadership and transformational change at the Museum. The Board is grateful for Kelvin's passionate direction and outstanding contributions during his tenure.

We also look forward to welcoming our new Executive Director & CEO, Gabrielle Peacock, in 2023. Gabrielle comes to the Museum with over 30 years of experience as an arts administrator, fundraiser, community builder, and Canadian art specialist, with a strong record of dynamic organizational growth. She joins us at an exciting time in the Gardiner's evolution from a respected specialty museum to a vibrant centre for culture, learning, and community.



James Appleyard
Board Chair



Message from the Chief Curator & Deputy Director

This year marked our return to uninterrupted programming at the Gardiner Museum with impactful exhibitions, innovative programming, and continued growth.

After a pandemic postponement in 2021, *Shary Boyle: Outside the Palace of Me* opened at the Gardiner in February 2022. A major commission from one of Canada's leading artists, *Outside the Palace of Me* captivated visitors and critics, driving outstanding attendance numbers and garnering international press attention. The project continued its Canadian tour in the fall, opening at the Montreal Museum of Fine Arts in September. In 2023, the exhibition will travel to the Vancouver Art Gallery, followed by the Museum of Art and Design in New York City, an exciting achievement for the artist and the Gardiner.

Our second major exhibition of 2022 opened in October to immediate enthusiasm and will run until May 2023. An installation by Montreal-based artist Karine Giboulo, *Housewarming* features 500 miniature polymer clay figures populating an immersive reimagining of the artist's home. While Giboulo's colourful dioramas appear playful and light-hearted on the surface, the work engages urgent social issues such as food security, disability, and elder care. The responses of our visitors—from delight to profound empathy—were deeply felt both in the gallery and on social media.

Our two major exhibitions of 2022, featuring mid-career Canadian women artists who use clay as part of multi-disciplinary practices, exemplify the forward-leaning impulse of Gardiner programming.

The International Ceramic Art Fair (ICAF) made a triumphant return in 2022 after a pandemic pause. Fully realized for the first time, the main presentation of the fair took place in our Exhibition Hall, with our two marquee events—the Preview Gala and SMASH—both taking place during its run. For the first time, ICAF included a full slate of programming, culminating in a

riveting series of free outdoor performances by choreographer, dancer, and sculptor Tekaronhiákhwa / Santee Smith. The performances activated Smith's newly-installed permanent public artwork, *Talking Earth*. Commissioned as part of ArtworxTO: Toronto's Year of Public Art 2021-2022, *Talking Earth* is a monumental Kanyen'keh'a:ka (Mohawk) vessel, fragmented yet whole, that honours and celebrates ongoing Indigenous presence and vitality on Turtle Island.

Our Ancient Americas collection was animated in two new and important ways this year. As part of our Community Arts Space project, Z'otz* Collective—made up of three artists of Latin American heritage living in Toronto—presented both ceramic sculptures and a wall mural inspired by objects in our collection from present-day Mexico.

Later in the year, Curatorial Resident Maya Wilson-Sanchez's lobby exhibition *Replicas & Reunions: Ancient and Contemporary Ceramics from Ecuador* brought together collection works from ancient Andean cultures with works made by present-day artists in Ecuador. Connecting contemporary practices with ancient Indigenous artifacts, both projects illuminate the ways in which our historical collections can connect to people living in the GTA and signal new directions in how we engage with our Ancient Americas collection.

Our Education, Shop, and Hospitality departments also had a busy year, contributing to a solid financial foundation for the Museum while also advancing our mission. Awakening people's interest in clay and ceramics through innovative, varied, and socially engaged programming is at the heart of our work with a wide range of publics in the GTA and beyond.



Sequoia Miller, PhD
Chief Curator and Deputy Director

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Curatorial & Programs

Major Exhibitions

Shary Boyle: Outside the Palace of Me

February 22 – May 15, 2022

After being postponed for a full year due to the COVID-19 pandemic, the exhibition *Outside the Palace of Me* opened at the Gardiner on February 22, 2022. *Outside the Palace of Me* is a multi-sensory installation by Canadian visual artist and performer Shary Boyle that includes drawings, ceramic sculpture, life-sized automata, two-way mirrors, and a coin-operated sculpture.

Reflecting on contemporary constructions of self through the language of costume, character, set design, and stage effects, Boyle explores how we see each other and ourselves. The exhibition was curated by Dr. Sequoia Miller, Chief Curator & Deputy Director at the Gardiner Museum, and was accompanied by an exhibition catalogue published by Art Canada Institute (ACI).

From the Gardiner, the exhibition continued its national tour. It opened at the Montreal Museum of Fine Arts on September 1, 2022, and will travel to the Vancouver Art Gallery and at the Museum of Arts and Design in New York City in 2023.

Programming highlights included:

Virtual Artist Tour with Shary Boyle

March 28

Artist Shary Boyle led an online tour of the exhibition.

[Click here to watch](#)

Slow Art Day

April 2

Visitors were invited to engage in close looking activities and reflect on some of the social, political, and environmental themes explored in the exhibition.

Virtual Spotlight Tour: The Dressing Room with Devyani Saltzman

April 7

Canadian writer and curator Devyani Saltzman led an online discussion about the themes in the exhibition.

Children of Paradise (Les enfants du paradis) Film Screening

April 12

We partnered with Alliance Française for a screening of *Children of Paradise (Les enfants du paradis)*, one of Boyle's inspirations for the exhibition.

Spotlight Tour: Puppet Show at the Wax Museum with Rajni Perera

April 14

Toronto-based artist Rajni Perera led an in-person discussion about the themes in the exhibition.

White Elephant: Behind the Scenes with Colin Harry and Shary Boyle

April 21

Artist Shary Boyle and mechatronic designer Colin Harry held a virtual conversation about the fabrication of *White Elephant*, one of the exhibition's most compelling works.

Spotlight Tour: The March/Parade with Rania El Mugammar

May 5

Artist and liberation educator Rania El Mugammar led an in-person discussion about the themes in the exhibition.

Virtual Spotlight Tour: Whiteness with Alexis Shotwell

May 12

Canadian philosopher Alexis Shotwell led a virtual tour of the exhibition where she offered her perspective on a group of works exploring the theme of "Whiteness."

[Click here to watch](#)



Karine Giboulo: Housewarming

October 20, 2022 – May 7, 2023

A special project commissioned from Montreal-based artist Karine Giboulo, *Housewarming* opened at the Gardiner on October 20, 2022 and will continue into 2023. Giboulo invites visitors on an intimate journey through a life-size re-imagining of her own living environment. The world she creates is at once familiar and uncanny, with more than 500 miniature polymer clay figures acting out stories that unfold in or on furniture, appliances, and other everyday objects transformed by the artist.

The exhibition is a sculpted documentary of individual and collective experiences grounded in current events. With the pandemic as a constant presence, the colourful dioramas furnishing each room prompt reflection about the challenges we face as a society including connectedness and isolation, aging and care, labour and consumerism, the climate crisis, food insecurity, and housing instability.

The exhibition is accompanied by a catalogue featuring an essay by Senior Curator, Dr. Karine Tsoumis, and designed by Art Director, Tara Fillion.

Programming highlights included:

Virtual Artist Talk with Karine Giboulo (French)

November 3

Artist Karine Giboulo and Senior Curator Dr. Karine Tsoumis engaged in an online conversation in French.

[Click here to watch](#)

Move, Make & Write

November 15 & 24

Award-winning multidisciplinary artist, writer, and educator Esther Maloney led a series of workshops where participants engaged with the exhibition through movement, poetry, and hands-on making.

Figure Making with Karine Giboulo

November 29 & November 30

Artist Karine Giboulo led three sold-out workshops where participants worked with polymer clay to create their own works inspired by the exhibition.



Previous page: Shary Boyle, *Centering*, 2021. Photo: Toni Hafkenscheid

This Page: Karine Giboulo: *Housewarming*, Installation view, Gardiner Museum, 2022. Photo: Toni Hafkenscheid



Lobby Shows

Gifted: Recent Acquisitions to the Permanent Collection

February 18 – April 2, 2022

This lobby display highlighted recent additions to the Gardiner Museum's permanent collection, including historical works from England, Italy, and Japan, and modern and contemporary works by Dame Lucie Rie, Siddig El Nigoumi, Warren Mackenzie, Peter Callas, Marilyn Levine, and Ron Meyers.

Sheridan Graduate Show 2022: continuum

April 8 – 24, 2022

The Gardiner Museum is proud of our longstanding partnership with the Ceramics Program at Sheridan College. Each spring, the Gardiner presents a much-anticipated exhibition featuring the work of the program's graduating cohort. This year's exhibition featured works by Mads Christianson-Walker, Taylor Chan, Hannah Johnson, Emma Kip, Mel Wright, and Xing Brook Yue. Mel Wright was awarded the Gardiner Museum Prize, which includes an opportunity to present a lobby exhibition at the Museum the following year.

Pippa Samsworth: Tannery Park

April 8 – May 8, 2022

Pippa Samsworth was the winner of the 2021 Gardiner Museum Prize, awarded to a graduate from the Ceramics program at Sheridan College. She presented a body of work inspired by memories made while growing up on the water's edge of Lake Ontario, capturing quiet moments spent in and around Tannery Park.

Sharif Bey: Colonial Ruptures

May 14 – August 28, 2022

Colonial Ruptures featured a selection of sculptures by African-American artist Sharif Bey. Bey works figuratively, often repurposing fragments of his own earlier sculptures to create beings with a sense of wonder, ritual, and ambiguity. Central African power figures (*nkisi*) and physiognomies emblematic of Blackness figure prominently in his work. Other influences include ancient Andean ceramics and contemporary popular culture. Bey enlivens his forms with jutting nails, porcelain shards, and other inclusions, giving his figures an energetic presence.

Crafting Narratives

September 10 – October 30, 2022

Crafting Narratives featured artworks by members of YWCA Toronto's Inspirations Studio, a unique low-barrier ceramics program in Toronto for women and gender diverse people who have experienced marginalization. Studio members made the works in a series of workshops led by local ceramic artists Marissa Y Alexander, Shary Boyle, Marc Egan, Lindsay Montgomery, and Julie Moon. The series sought to strengthen technical skills, broaden conceptual strategies, and build professional networks. For many Inspirations Studio members, intersecting modes of marginalization and the lack of accessible art spaces in the GTA have hindered their opportunities for artistic growth. This workshop series aimed to address this imbalance.

Replicas and Reunions: Ancient and Contemporary Ceramics from Ecuador

November 10, 2022 – March 12, 2023

This lobby exhibition, which continues into 2023, features a new body of work by Quito-based artist Pamela Cevallos and five collaborators from the rural coastal town of La Pila: Andrés López, Genaro López, Daniel Mezones, Javier Rivera, and Guillermo Quijije. It includes ancient Ecuadorian objects from the Gardiner Museum's collection paired with replicas commissioned from artisans in La Pila to recognize their knowledge and contribution to contemporary art and archeological understandings of the region. Cevallos also juxtaposes her paintings to ceramics commissioned from respected senior artisan Guillermo Quijije to respond to timely discussions of the international transit of non-Western cultural objects into systems of capitalist exchange through museum collection-building.

The exhibition is curated by Maya-Wilson Sanchez, the inaugural Gardiner Museum Curatorial Resident. Made possible through the generous support of the Rebanks Family, the residency provides the successful applicant with a paid opportunity to conceive, research, and produce a small-scale museum exhibition and gain experience in a professional environment.

International Ceramic Art Fair

The International Ceramics Art Fair (ICAF) made its highly anticipated return to the Gardiner Museum in 2022, featuring works by emerging and established ceramic artists from a wide range of backgrounds and an exciting slate of online and in-person programming. ICAF 2022 celebrated connections between body, identity, and the land with works by Brie Ruais, Christina Cordova, Daniel Rios Rodriguez, Eddy Firmin, Edwina Sandys, Jennie Jeung Lee, Joon Hee Kim, Kate Newby, Kukuli Vellarde, Mara Superior, Maura Doyle, Raven Halfmoon, and Sergei Isupov.

Programming highlights included:

Gallery Talk with Artist Eddy Firmin

June 9

Featured artist Eddy Firmin presented an in-person discussion about his work, which explores identity, heritage, and resistance. This event was offered free to the public.

Moving Beyond Boundaries: Indigenous Women and Clay

June 11

The Contemporary Lecture

Speaker: Dr. Anya Montiel, Curator at the Smithsonian's National Museum of the American Indian in Washington, D.C.

Curator Dr. Anya Montiel discussed the role of Indigenous women artists, including Santee Smith, Rose Simpson, and Raven Halfmoon, in the field of contemporary ceramics and the Indigenous art world. This event was offered free to the public.

Gallery Talk with Sharif Bey

June 15

Artist Sharif Bey presented an in-person discussion about his exhibition *Colonial Ruptures*, which was on display in the Gardiner's lobby. This event was offered free to the public.



Image: Visitors in the International Ceramic Art Fair. Photo: George Pimentel Photography

Talking Earth

The International Ceramic Art Fair (ICAF) marked the debut of a new permanent public artwork by Tekaronhiákhwa / Santee Smith, as part of ArtworxTO: Toronto's Year of Public Art 2021-2022. On June 10, 11, and 12, the work was activated in a series of free live performances on our outdoor Plaza.

The public artwork is an etched ceramic sculpture inspired by a Rotinohnsyonni four-cornered earthen pottery vessel. It is fractured and partially reconstructed, with light shining through the cracks between the broken shards. The vessel symbolizes the disruption and trauma caused by colonization, including the legacy of the residential school system, assimilative policies imposed on womxn, and the crisis of Missing & Murdered Indigenous Womxn and Girls. Moving toward intactness, the vessel evokes the process of re-assembling culture, memory, and ancestral knowledge.

[Click here to watch excerpts from the performance](#)

Permanent Collection Programs

The permanent collections were brought to life through our Signature Lecture Series, presented virtually and featuring a lineup of internationally-renowned experts. The presentations are now available online, making them accessible beyond our local community.

Playthings of Femininity: The Origin and Development of High Qing Trompe l'œil Porcelain

February 1

The Bell Lecture

Speaker: Dr. Chih-En Chen, Lecturer of East Asian Art History at the University of Toronto

Dr. Chih-En Chen presented the little-known history of trompe l'œil porcelain (made to fool the eye) produced in High Qing China. He discussed its production, reception, purpose, and aesthetic, and its connection to physical and symbolic spaces.

[Click here to watch](#)

Toriawase: Creating a One and Only Encounter in Japanese Tea Ceremony

February 17

The Macdonald Lecture

Speaker: Dr. Natsu Oyube, Curator of Asian Art at the University of Michigan Museum of Art

Dr. Natsu Oyube introduced *chanoyu*, the practice of making and drinking tea in a carefully prescribed manner, developed in Japan in the 16th century. A crucial element of *chanoyu* is *toriwase*, a selection and arrangement of tea utensils according to the season, location, guest, and occasion to create a special moment for the participants.

[Click here to watch](#)

"I conceive that it shortens their lives": Working Conditions in the 19th-Century Staffordshire Potteries

May 19

The Cumming Lecture

Speaker: Miranda Goodby, Senior Curator of Ceramics at The Potteries Museum & Art Gallery, Stoke-on-Trent, Staffordshire, UK

Miranda Goodby drew on accounts from the 19th century to look at some of the risks that men, women, and children were exposed to in order to make the beautiful pottery that survives in museums today.

[Click here to watch](#)

Race and Ornament: Seeing the Black Body in European Porcelain

April 5

The Helen E. Gardiner Lecture

Speaker: Dr. Adrienne L Childs, Adjunct Curator at The Phillips Collection, Washington, DC

Dr. Adrienne L. Childs drew from her upcoming publication *Ornamental Blackness: The Black Figure in European Decorative Art* to consider the fascinating and complex world of 18th-century European porcelain and depictions of black bodies, their possible meanings, sources, and afterlives.

[Click here to watch](#)



Community Arts Space

Established in 2016, Community Arts Space (CAS) works within and beyond the Gardiner's walls by partnering with community-based organizations and artists to re-envision equitable, collective, representative, and transformative social engagement. With support from the TD Ready Commitment, CAS expanded its geographic reach in 2022, making significant impact among participating community groups via in-reach programs, public programs, and an artist residency.

Connected North

March 30 - April 27

Community Arts Space 2022 launched in March with a newly established partnership with Connected North (CN), an organization that fosters student engagement and enhances education outcomes in remote Indigenous communities. This partnership grew from a sustained period of relationship-building in 2021, during which the Gardiner worked closely with Indigenous leaders in participating schools in Nunavut and the Yukon to learn about the needs of their students and communities. This year saw that work blossom into a virtual workshop series of five interactive clay sessions, delivered to a total of 36 students in Grades 6 to 9. The Gardiner shipped clay and pottery tools to each school, providing barrier-free access to materials. Catherine Tammaro, an Indigenous artist and FaithKeeper, facilitated the workshops with artist and instructor Adam Williams.

Fragments and Fictions

Residency: July 4 – 8

Live Mural Creation: August 12 – 16

Exhibition Hall Presentation: August 12 – September 5

Since 2004, Z'otz* Collective (Nahúm Flores, Erik Jerezano, and Ilyana Martínez) has been working across various media, including drawing, painting, collage, sculpture, and site-specific installations. The collective's name derives from the Mayan word for bat, an animal associated with vision, dreaming, and intuition in Mayan culture. Their work riffs off this association by creating whimsical figures in dreamscapes that reimagine ancient and Indigenous forms.

As part of their artist residency at the Gardiner Museum, Z'otz* Collective created new ceramic works in response to the Museum's collection of Indigenous Ancient American ceramics. The contemporary and historical works were presented side-by-side in a display titled *Fragments and Fictions*. The presentation served to disrupt the colonial legacies of the Gardiner's permanent collection by bringing the objects into conversation with contemporary works by artists from the same place of origin. *Fragments and Fictions* also included a live mural creation and hands-on activities that encouraged visitors to engage directly with the objects on display.

The project was launched at a free public celebration, the Diane Wolfe Lecture, featuring musician Emma Schmiedecke.

[Click here to watch the live mural creation](#)

Niiwin Wendaanimak (Four Winds)

September 20 – November 15

In partnership with Parkdale Queen West Community Centre (PQWCHC), Niiwin Wendaanimak (Four Winds) provides culturally-specific Indigenous support services, such as healing ceremonies, health education and care, and social recreation. We worked with PQWCHC and Niiwin Wendaanimak to offer an eight-week clay therapy workshop led by Jacinthe Roy, an artist and art educator of Métis ancestry, and Suzanne Thomson, a ceramic artist, registered psychotherapist, and art therapist. This partnership built community through collaborative clay exercises and encouraged participants to explore their own experiences through expressive arts therapy.

Teen Drop-In Clay Program with The 519

November 3 – December 15

The Gardiner hosted our first-ever Teen Drop-In Clay Program with The 519, a Toronto-based organization dedicated to advocacy for the inclusion of 2SLGBTQ+ communities. This program offered a safe place for 2SLGBTQ+ and BIPOC youth and their allies (14 – 18 years) to participate in a series of free clay workshops held at the Museum. The program also provided food and transportation to the participants each week.



Plaza Programs

In 2022, we continued to cultivate creativity and connections with summer programming on the Linda Frum & Howard Sokolowski Plaza. More than 1,000 visitors joined us outdoors for clay activities.

Pottery on the Plaza: Exquisite Bodies

July 9 – Sept 3

Inspired by the work and creative process of Zot'z* Collective, visitors were invited to collaboratively experiment with clay on the Plaza. Each participant shaped part of a human or animal figure to be attached to another participant's creation, forming a hybrid creature.

Clay Dates

July 6 – 27

Participants were invited for an evening of clay hand-building on our outdoor Plaza, guided by a professional artist educator.

Family Days on the Plaza

July 3 – Sept 4

We hosted our popular Family Day sessions on the Plaza, bringing family-oriented activities inspired by our collection outside.

Adult Drop-In Classes on the Plaza

July 3 – Sept 5

Adult Drop-In Classes were offered on Thursday evenings on the Plaza. Participants were invited to hand build pieces under the guidance of an artist educator.

Teen and Kids Handbuilding on the Plaza

July 2 – August 20

Ceramic artist and educator Danica Drago led a series of hand-building workshops for kids and teens on our Plaza. Students learned basic hand-building techniques such as slabs, coils, scoring, and pinch-pots.

Special Programs

Empty Bowls

March 3

For over 25 years, the Gardiner Museum and Anishnawbe Health Toronto have partnered to host Empty Bowls, a North American-wide project to aid people experiencing homelessness. All of the proceeds go to Anishnawbe Health Toronto, a culture-based Indigenous Health Centre committed to changing lives through traditional healing practices. To date, the Gardiner Museum has raised over \$200,000 in support of Anishnawbe Health Toronto.

Due to the ongoing pandemic, Empty Bowls was presented virtually in 2022, with the help of Chef Joseph Shawana and The Food Dudes. Chef Shawana, who is Odawa, part of the Three Fires Confederacy, led an online cooking demonstration with Chef Bianca Azupardo of Clay Restaurant. Tickets were “pay what you can” starting at \$10.

Sound of Clay: Ocarina Workshops with Jatiwangi art Factory

March 14 – 18

We partnered with Toronto Biennial of Art to host a series of workshops with Jatiwangi art Factory (JaF), an Indonesian artistic collective of multimedia artists, musicians, and curators whose artistic practice emphasizes local rural life in relation to land and the terracotta industry in the Jatiwangi District of Indonesia. Participants created flutes and percussion instruments out of clay before coming together to create beautiful music. These workshops were offered free to the public.

Truth and Reconciliation: Fracture / Healing ~ Art making workshop with Taqme'sre? / Catherine Tàmmaro

October 1

This program was open to all Indigenous peoples and those who identify as having Indigenous roots. In acknowledgement of the National Day for Truth and Reconciliation, Indigenous community members were invited to join Catherine Tammara, Wyandot multi-disciplinary artist and seated Spotted Turtle Clan utrihoṭ (FaithKeeper), for a clay workshop focusing on healing spiritual / cultural fractures. This activation was inspired by *Talking Earth*, the Gardiner Museum's new permanent public artwork honouring the ongoing Indigenous presence on Turtle Island.

Interpreting the Macdonald Collection of Japanese and Japanese-Inspired Ceramics

In February 2022, the Gardiner launched a digital tool that offers visitors new ways of engaging with the Macdonald Collection of Japanese and Japanese-Inspired Ceramics. Bringing together over 300 examples of porcelain made in 17th-century Japan and European ceramics inspired by the Japanese Kakiemon style, this unique collection demonstrates how ceramics connected geographically distant parts of the world. It also invites us to reflect on the domestic, social, and political roles ceramics played in Japan and Europe during this period. Accessible through a kiosk in the gallery, our new interactive portal offers visitors the opportunity to enrich their experience through a range of thematic stories, objects highlights, collection areas, and games. This project was made possible thanks to the generous support of the Macdonald Family Foundation.

Acquisitions

In 2022, 27 historical and contemporary objects were added to the Gardiner Museum's holdings. Of these new works, 25 were acquired through donations and two by purchase. The historical acquisitions included a coffee service designed by Jutta Sika, c. 1902, an important female designer of the Vienna Secessionist movement. Numerous gifts of contemporary Canadian ceramics joined the collection, including pieces by Léopold L. Foulem, Marilyn Levine, Paul Mathieu, Greg Payce, Brendan Tang, Walter Ostrom, Jeannie Mah, Eddy Firmin, Marc Egan, and Matthias Osterman, among others. The Gardiner also enhanced our representation of contemporary international artists with the purchase of *Boilermaker: Fidel* (2020) by African-American artist Sharif Bey, a piece that was featured in the exhibition *Colonial Ruptures*.

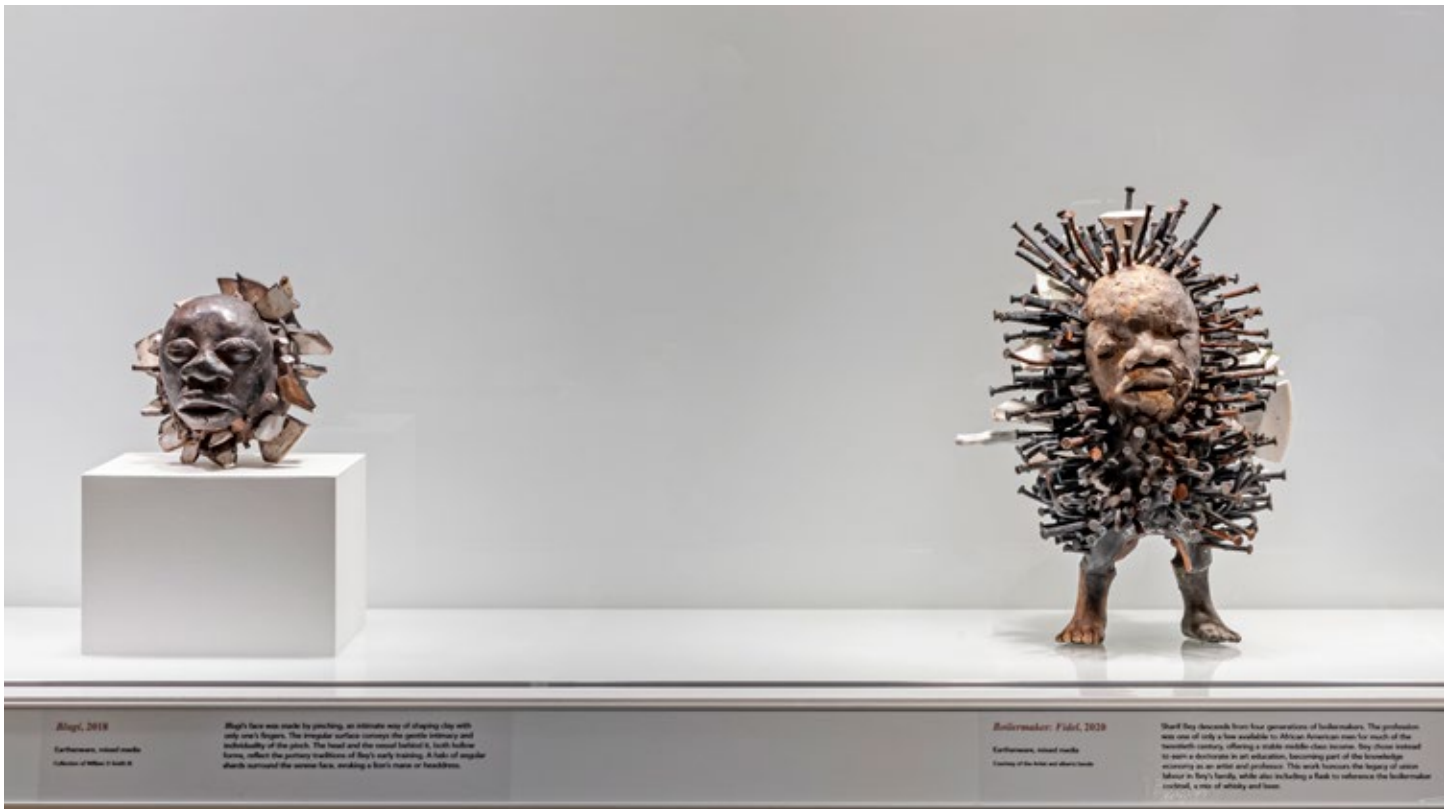


Image: Sharif Bey: *Colonial Ruptures*, Installation view, Gardiner Museum, 2022. Photo: Toni Hafkenscheid



Education

In 2022, the Gardiner Museum's Education Department saw a resurgence of in-person experiences in our galleries and ceramics studios, and on our outdoor Plaza. We welcomed the public to sold-out pottery classes, workshops, and camps, with COVID-19 protocols in place.

Clay Classes

In 2022, we held 70 sessional ceramics classes and welcomed almost 800 participants. We also hosted 18 different weeklong March Break and summer camps, creating opportunities for learning and expression for over 200 children. 650 adult participants took part in our Drop-In Clay Classes, running three times a week.

Family Days

Our popular Family Day activities, offered in the Laura Dinner & Richard Rooney Community Clay Studio, were

reinstated in late March of 2022, with care and consideration for COVID-19 protocols. In 2022, we engaged more than 1,200 participants, with our highest engagement during the summer and over the holiday season.

School Programs

As COVID-19 restrictions were slowly lifted, we welcomed an increasing number of school groups towards the end of spring and into the fall, with approximately 2,000 participants taking part in our guided school programs. We experienced the highest levels of engagement around our major exhibitions *Shary Boyle: Outside the Palace of Me* and *Karine Giboulo: Housewarming*, which raised important questions and encouraged open dialogue among students.



Previous Page: Drop-In Clay Class. Photo: Lisa Sakulensky
This Page: Summer Camp. Photo: Lisa Sakulensky



Development

You Belong Here: Rebuilding our Community of Gardiner Friends

Our return to public programs, clay classes, and special exhibitions in 2022 presented an amazing opportunity to rebuild our community of Gardiner Friends. We launched a membership campaign that leveraged the popularity of our clay classes, the Gardiner Shop, and Clay Restaurant, and focused on exclusive access and discounts for Gardiner Friends. Limited time offers on gifts of membership, as well as special rates on some of our most popular and accessible membership tiers, allowed the Museum to make strides in rebuilding this integral group of supporters.

A testament to the public appetite for cultural re-engagement, we ended the year less than 10% short of our pre-pandemic membership base. Friends and Friends & Family level memberships more than doubled and nearly 800 first-time Get Acquainted pass holders joined the Gardiner community.

The Gardiner also launched a new Board Introductory Program for our Young Patron Circle, a vibrant and highly engaged group that grew in number by 50% in 2022. The Board Introductory Program is an exclusive professional development opportunity that provides insight into the functioning and expertise of several of the Museum's Board Committees.

Celebrating Innovators: Special Events in 2022

The Gardiner's jam-packed calendar of events and acclaimed exhibitions betrayed little of an institution in a continued state of pandemic recovery. The highly-anticipated opening of *Shary Boyle: Outside the Palace of Me* allowed us to pilot a new strategy for public engagement via an open house-style celebration. The Scarborough-born artist's local supporters came out in droves, with 500 members of the public attending the free event to revel in Boyle's theatrical multidisciplinary presentation.

June saw the full-scale realization of one of the Gardiner's long-held goals—the expansion of the International Ceramic Art Fair (ICAF), identified as a key driver of fundraising and public awareness for the Museum in our 2021 - 2023 Strategic Plan. Support for the event by donors and the public was heartening, including Presenting Sponsors the Hilary & Galen Weston Foundation, and Lead Sponsors the Hal Jackman Foundation. The Fair's Honourary Committee, led by James Burn, was instrumental in rallying support for the 10-day celebration.

During the course of ICAF, the Gardiner reintroduced our two major fundraising events: the elegant Preview Gala, which welcomed nearly 200 of the Museum's patrons, artists, collectors, and contemporary art enthusiasts, and SMASH, our annual art party hosted by the Young Patron Circle. A celebratory atmosphere animated SMASH's long-awaited return, with 300 party-goers taking in the evening's hospitality surrounded by art installations, including a creative visual interpretation an original poem by 2021's Poet Laureate of Ontario, Randell Adjei, and a dramatic transformation of the Museum's entry by GUNNAR floral.

Building the Talent Pipeline: Introducing the Curatorial Residency Program

2022 saw the launch of the Gardiner Museum's Curatorial Residency Program, generously supported by the Rebanks Family through a multi-year gift. The Curatorial Residency encourages the contributions of diverse voices and enlivens the Gardiner's permanent collections with contemporary perspectives. The work of the program's first beneficiary, Maya Wilson-Sanchez, culminated in a lobby exhibition entitled *Replicas & Reunions: Ancient and Contemporary Ceramics from Ecuador*, which drew from the Museum's Ancient Americas Collection and incorporated contemporary work by Ecuadorian ceramic artists.

Honouring our Benefactors of the Year

At an intimate Patron Garden Party, hosted in early June at the home of Board Chair James Appleyard and Tamara Rebanks, the Gardiner honoured our cherished “quartet.” Mary Janigan & Tom Kierans, and Noreen Taylor & David Staines, were named Benefactors of the Year in recognition of their unfailing support for the Gardiner’s curatorial and programmatic goals, including their collective sponsorship of two recent major exhibitions, *Renaissance Venice: Life and Luxury at the Crossroads* (2021) and *Karine Giboulo: Housewarming* (2022), as well as a pandemic-inspired outdoor programming initiative, *Gardiner Goes Outside* (2021).

Gardiner Volunteer Community: Growth and Tradition

The support of the Gardiner’s community of volunteers was integral to the Museum’s success in our first year returning to full-scale operations. During a period of exceptional attendance, Gardiner volunteers provided a welcoming visitor experience at both the Front Desk and

in the Gardiner Shop. The Museum’s docent team introduced new and returning audiences to two exceptional contemporary exhibitions during the year, while continuing to animate the permanent collection. In July 2022, the Gardiner undertook our first post-pandemic intake of new volunteers, engaging 56 recruits to join the volunteer community in roles spanning all areas of Museum operations.

In October, we were thrilled to reintroduce the Joy of Ceramics, an event with a longstanding tradition of fundraising and community-building. Led by an exceptional team of volunteers, chaired by Gwen Maloney, the event welcomed roughly 100 guests for a series of docent-led tours of the galleries, a beautiful lunch in the Museum’s Terrace Room, a silent auction, and a presentation by the McMichael Canadian Art Collection’s Chief Curator, Sarah Milroy.



Image: SMASH: Terra. Photo: George Pimentel Photography

Gardiner Shop

We celebrated the reopening of in-person shopping with retail features and artist events, including a new “Meet the Artist” series that gives visitors the opportunity to interact directly with makers and ask questions about the processes behind the pieces on offer in the Shop. We also maintained our virtual programming, introducing our Shop artists to a wider audience through talks and panels. The Gardiner Shop continues to support emerging and established local artists and designers, sharing their work in-person and online with a broad public, and championing the importance of artist-produced, hand-made products.

Featured Shop Artists in 2022

Daumante Stirbyte

Japneet Kaur

DaNisha Ferguson

Jordan Scott

Sheridan Graduates (Emma Kip, Hannah Johnson, Melissa Wright, and Taylor Chan)

Mississauga Potters Guild Mentorship with Susan Low-Beer (Annika Hoefs, Gracia Isabel Gomez, Hana Balaban-Pommier, Karla Rivera, Kim Ross, Maria Teresa Hernandez, Mary McKenzie, Natalie Waddell, Suzanne Thomson, and Vanesa Trillia)

Mary McKenzie

Loren Kaplan

New Shop Artists in 2022

Suzanne Morrissette (Toronto, ON)

Alejandra Vera for Cuir Ceramics (Markham, ON)

Courtney Downman (Oakville, ON)

Mads Brimble for NicNac (Toronto, ON)

AfriCharisma (Toronto, ON)

Kristin Bjornerud (Montreal, QC)

Michal Lando (Brooklyn, NY)

Impaper (Calgary, AB)

Lisa and Jean Sebastien for Cinelli Maillet (Toronto, ON)

Hassan Ghanati for Zima Artworks (St. Catherines, ON)

Alexandra Gelinas for Studio Mineral (Montreal, QC)

Lora Nikolova (Milan, Italy)

Korinna Azreiq for Kormar (Toronto, ON)

Z'otz* Collective (Toronto, ON)

Julia Koo (Toronto, ON)

Nadira Narine (Toronto, ON)

Enas Satir (North York, ON)

Rainy Z, Yiwei Z, and Hubert B for Temino Jewellery (Toronto, ON)

Peidi Wang (Toronto, ON)

Zoe Chicoine for Yellow Bird Paper Greetings (Squamish, BC)



Image: Photo: Tom Arban

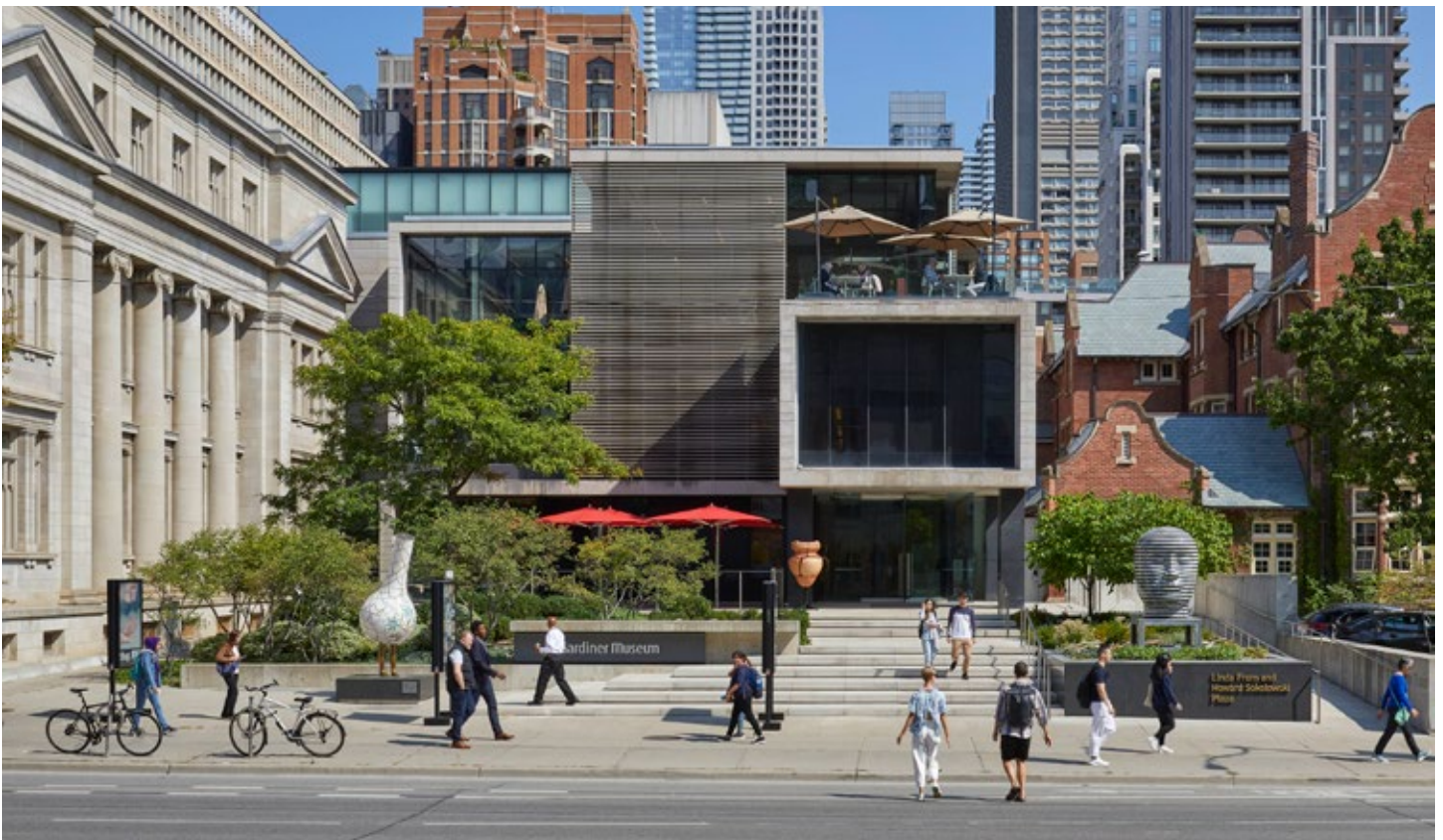
Governance

In 2022, the Museum bid farewell to long-time Board members Peter Grant and Victoria Stuart, and welcomed Cheryl Blackman, Neil Guthrie, and Jay Richardson.

Under the leadership of Chair James Appleyard, the Board continued to support the Museum in working toward the goals set in our 2021 - 2023 Strategic Plan. Each year, the Board promotes the success of the Gardiner by establishing policy, ensuring that the Museum's mandate is reflected in our operational plans, and monitoring financial performance. The Board is supported by five committees: Audit and Finance, Curatorial, Development, Governance and Risk, and Investment, and meets a minimum of four times per year.

Board of Trustees (as of December 31, 2022)

James Appleyard, Chair	Devan Patel
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Cheryl Blackman	Jay Richardson
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Neil Guthrie	Noreen Taylor
Corrie Jackson	Raphael Yu
Michael Liebrock	Bonnie Zelman
Kulin Matchhar	
Minhas Mohamed	
Kent Monkman	
Andre Morriseau	



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Next Page: Photo: Tom Arban



2022 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
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Karen & Stephen Sheriff Fund
Kent & Douglas Farndale Fund
Meredith Chilton Curatorial Endowment Fund
Raphael Yu Centre of Canadian Ceramics
Robert & Marian Cumming Fund
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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
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City of Toronto
Government of Canada, Department of Canadian Heritage
Ontario Arts Council
Ontario Arts Foundation
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Gardiner Friends

The Museum is grateful to Friends of the Gardiner for their support of the institution's strategic goals each year. This list represents individuals with an active membership in 2022.

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Anjli Patel
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Mary & Russell Yurkow
Ann Garnett (Kadrnka) Charitable Fund
Linda and Steve Lowden Fund at the
Toronto Community Foundation
Anonymous (6)

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
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
Mary Janigan & Tom Kierans /
David Staines & Noreen Taylor, 2022

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Susan Zalai
Aleck Zhang

2022 Annual Friends Campaign Donors: Clay Without Barriers

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Kulin Matchhar
Thomas Miller
Alison Nankivell
George C. Pyron
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Shary Boyle, Outside the Palace of Me

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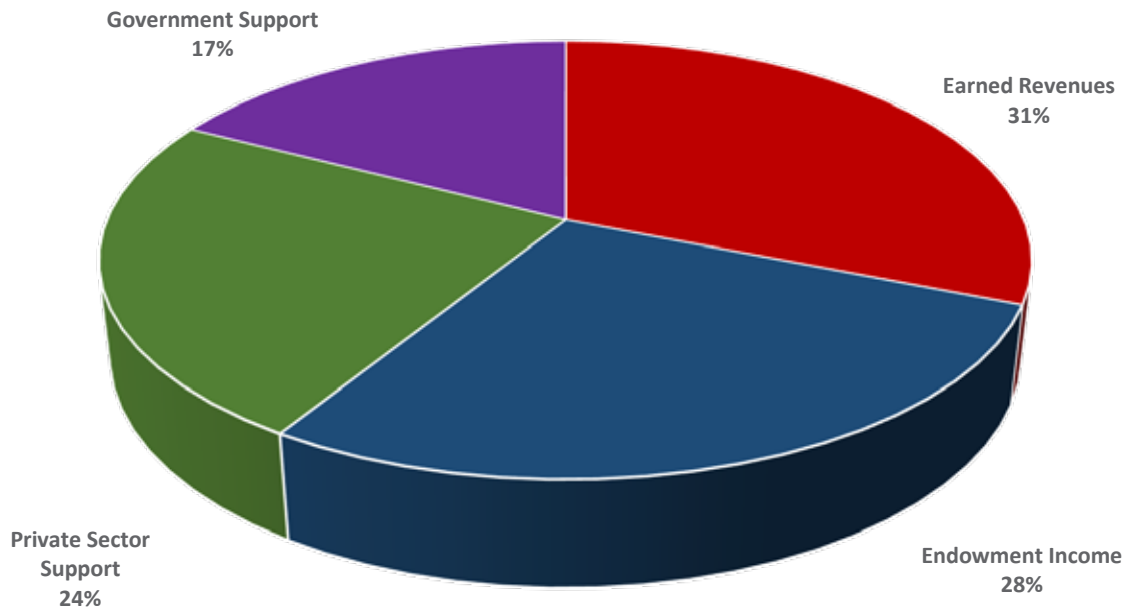
The Museum makes every effort to
accurately publish our donor listings.
If there is an error, please call us at
416.408.5076

*Fondly remembered

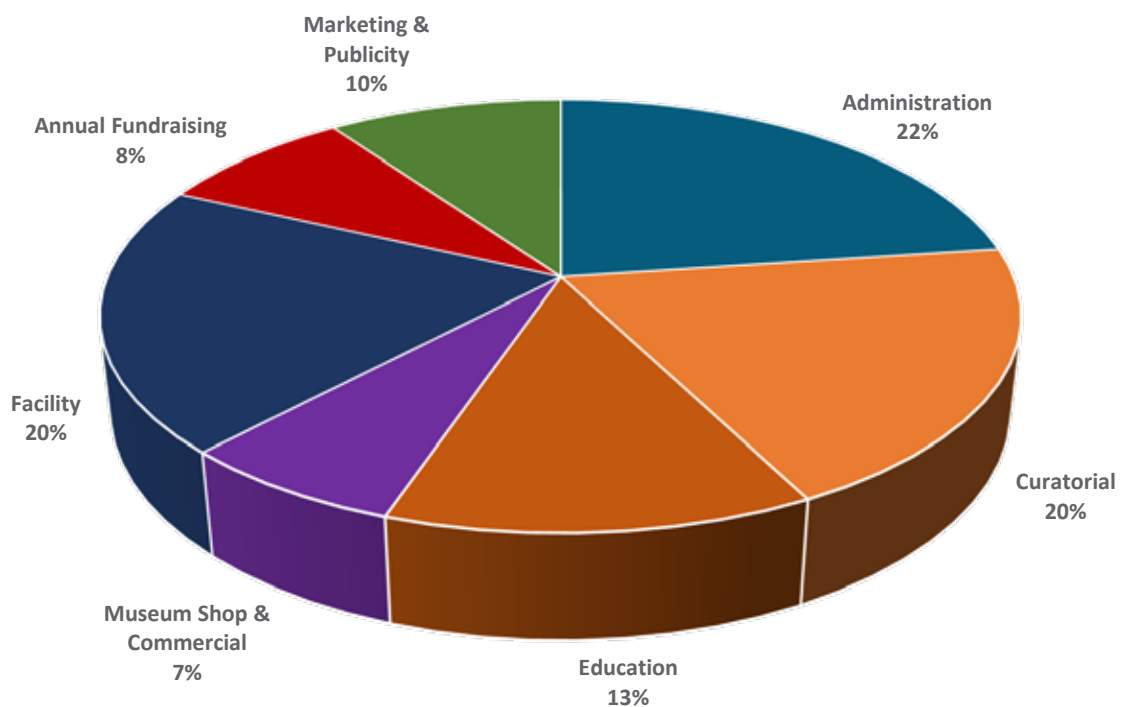
Financial Summary

This is a summary of the management report of general operations for the Gardiner Museum in 2022. Our audited financial statements can be downloaded on our website.

2022 Revenue



2022 Expenses



The George R. Gardiner Museum of Ceramic Art Statement of Financial Position

December 31	2022	2021
	Restated - see note	
Assets		
Current		
Cash	\$ 355,615	\$ 298,789
Accounts receivable	120,340	96,042
Inventory	143,116	157,417
Prepaid expenses	100,045	35,552
	719,116	587,800
Investments	27,363,607	31,434,505
Capital and intangible assets	12,493,704	12,924,750
Collections	1	1
	\$ 40,576,428	\$ 44,947,056
Liabilities and Net Assets		
Current		
Accounts payable and accrued liabilities	\$ 343,416	\$ 339,092
Deferred revenue	498,845	404,074
Deferred contributions	537,655	490,959
	1,379,916	1,234,125
Deferred capital contributions	10,059,741	10,524,047
	11,439,657	11,758,172
Net Assets		
Externally restricted endowments	2,724,023	3,109,555
Internally restricted	26,412,748	30,079,329
	29,136,771	33,188,884
	\$ 40,576,428	\$ 44,947,056

The George R. Gardiner Museum of Ceramic Art
Statement of Operations

For the year ended December 31

2022 2021

Restated - see note

	General Operations	Other	Total	Total
Revenue				
Government grants	\$ 778,068	\$ -	\$ 778,068	\$ 1,540,818
Fundraising	1,071,757	-	1,071,757	1,060,396
Facility rental	691,859	-	691,859	145,886
Museum shop	212,037	-	212,037	116,077
Education	314,654	-	314,654	96,083
Admissions	165,576	-	165,576	43,288
Other income	12,208	-	12,208	97,342
Amortization of deferred capital contributions	-	703,603	703,603	652,529
	3,246,159	703,603	3,949,762	3,752,419
Expenses				
Curatorial	903,573	-	903,573	1,021,537
Administration	1,054,463	-	1,054,463	948,442
Facilities	921,224	-	921,224	809,282
Education	588,324	-	588,324	349,244
Marketing and publicity	451,178	-	451,178	323,170
Annual fundraising	380,096	-	380,096	202,139
Museum shop and commercial	314,186	-	314,186	143,198
Amortization of capital and intangible assets	-	827,705	827,705	821,885
	4,613,044	827,705	5,440,749	4,618,897
Deficiency of revenue over expenses for the year before investment income (loss)	(1,366,885)	(124,102)	(1,490,987)	(866,478)
Investment income (loss)	1,243,309	(81,991)	1,161,318	1,599,448
Unrealized investment income (loss)	-	(3,336,912)	(3,336,912)	2,045,552
Excess (deficiency) of revenue over expenses for the year	\$ (123,576)	\$ (3,543,005)	\$ (3,666,581)	\$ 2,778,522

Effective January 1, 2021, the Museum changed its accounting policy to recognize membership fees over the term of the membership period in order to align with the revenue recognition requirements under Canadian Accounting Standards for Not-for-Profit Organizations. This change in accounting policy has been applied retroactively with restatement of prior periods.