

McMichael Canadian Art Collection

2021–22 Annual Report



McMichael
CANADIAN ART COLLECTION D'ART CANADIEN

An agency of the Government of Ontario
Un organisme du gouvernement de l'Ontario

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McMICHAEL YEAR IN REVIEW 2021–22

McMichael Mission, Vision, and Values

McMichael Mission

To interpret and promote Canadian and Indigenous art to attract local, national, and international audiences.

McMichael Vision

To be recognized as an extraordinary place to visit and explore Canadian culture and identity. The McMichael Canadian Art Collection is Canada's only museum devoted to the art of Canada, in all its manifestations. Founded by Robert and Signe McMichael in 1966, we house the premier collection of the Group of Seven and their contemporaries, with rich holdings by great Canadian artists up to the present day. From the outset, the McMichael has held a leading collection of First Nations and Inuit art and is also the repository of more than 100,000 Inuit drawings from the collections of the West Baffin Eskimo Cooperative.

The McMichael offers a distinctly Canadian experience that engages people with their identity, with their understanding of what it means to be Canadian, and with how Indigenous culture is an integral part of the identity of our country. This reinforcement contributes to long-term relevance and sustainability, and the continued recognition of the McMichael as one of Canada's iconic institutions.

To inspire visitors to commune with the nature of Canada and the art of Canada. No other public art gallery in the country stands as a custodian to 100 acres of river valley and woodlands, and the connectivity between art and nature from the viewing galleries is unparalleled. The McMichael offers the public the very thing that inspired so many artists in the Collection—a chance to commune with nature. The McMichael is committed to creating a holistic environment that harmonizes art and nature for the enjoyment of our visitors and as a forum to extend opportunities to commune with art. The McMichael is uniquely positioned to help the community feel restored, rested, and creatively renewed.

McMichael Values

Excellence: We are the best in our sector, leaders in our field, and have achieved a national and global reputation.

Respect: We trust one another and treat one another, our visitors, and our clients with integrity and openness, working together to create a culture of inclusion and engagement.

Innovation: Our unique exclusive legacy lets us think outside the box, take risks, and encourages creativity and fresh ideas.

Learning: We encourage research and scholarship, generate and disseminate knowledge, inspire creativity, and foster visual literacy and critical thinking.

Letter from the Executive Director

A second year of coping with the COVID-19 pandemic may have seen more disruption in terms of the necessary intermittent closing and reopening of the Gallery, but it also produced much triumphant achievement to be proud of. The province once again supported its agencies with Emergency Stabilization Funding, which, in a time of such uncertainty, was a much-appreciated lifeline.

Those members of the public who dauntlessly continued to support the Gallery by visiting, albeit obliged to be masked, socially distanced, and vaccinated, on those occasions when we were open might have seen no fewer than eight marvellous exhibitions over this past year: *Generations: The Sobey Family and Canadian Art* (curated by Chief Curator Sarah Milroy); *Margaux Williamson: Interiors* (curated by Jessica Bradley); *Uninvited: Canadian Women Artists in the Modern Moment* (curated by Sarah Milroy); *Denyse Thomasos: Odyssey* (co-curated by Sarah Milroy and Gaëtane Verna); *Early Days: Indigenous Art at the McMichael* (curated by Sarah Milroy); *Uprising: The Power of Mother Earth (Christi Belcourt—A Retrospective with Isaac Murdoch*, co-produced by the Thunder Bay Art Gallery and Carleton University Art Gallery); “*A Like Vision*”: *The Group of Seven at 100* (curated by Ian A.C. Dejardin); and last, but by no means least, a spectacular selection of the Gallery holdings of works by the great Tom Thomson (also curated by Ian A.C. Dejardin).

Even if some visitors missed particular shows, half of these exhibitions have travelled or are currently travelling across Canada; indeed, a remarkable 10 McMichael-generated shows will be touring Canada to venues large and small over the next two years—all part of our commitment to champion the art of Canada far and wide, coast to coast to coast.

Uninvited may certainly be said to have struck a particular chord, introducing the world to dozens of magnificent women artists contemporaneous with, but not invited to join, the Group of Seven, and criminally overlooked in most cases since. In the wake of that revelatory exhibition, now off touring the country to popular acclaim, it seemed only appropriate three of the contemporary exhibitions this year were solo shows by women. All three toured.

The Gallery’s commitment to publishing catalogues of the highest quality continued with great success, following on from the award-winning *A Like Vision: The Group of Seven & Tom Thomson* from last year, which incidentally continued to sell well. Major publications accompanied *Uninvited*, a bestseller in the shop, and *Generations*, a gorgeous survey of the best of Canadian art as acquired by the Sobey family of Nova Scotia, while a beautiful new series of publications on a smaller scale, but graced with the insights of major literary figures such as Esi Edugyan and Sheila Heti, accompanied the Denyse Thomasos and Margaux Williamson shows.

Fifty-three new acquisitions testified to the Gallery’s ongoing vitality, including at long last the first acquisition by a Black artist, Denyse Thomasos. That artist’s subsequent prominent position with the opening work at the prestigious Whitney Biennial in New York was a ringing endorsement of the relevance and importance of our exhibition program.

Two significant non-exhibition openings were celebrated this last year. First, we saw the official launch and naming of Minokamik, the Indigenous ceremonial garden at the heart of the McMichael grounds, while inside the Gallery’s Grand Hall, Food Dudes relaunched their restaurant with a new name—CABIN—and an award-winning new look. Elsewhere, the executive director appeared on British television discussing the

Group of Seven and Tom Thomson with comedian and British national treasure, Griff Rhys Jones, on *Griff's Great Canadian Adventure*, while the work of Margaux Williamson rendered our booth at Art Toronto particularly eye-catching. Sarah Milroy and Ian A.C. DeJardin celebrated the opening of the art fair with a “Best of Fair” virtual talk—hopefully, establishing a new tradition.

Although the *Moonlight Gala* could not go ahead last year due to COVID restrictions, a temporary easing of restrictions in September allowed for a more limited fall celebration, which we called *Cabin Fever*—a feeling that had clearly affected most of the attendees, who greeted the opportunity to interact with actual people like in the “Before Times” with utter joy and unbridled enthusiasm.

Our educational programs continue to be a highlight, with more than 9,000 school children engaging with the McMichael virtually and in person, nearing pre-pandemic levels. We were also able to welcome more than 400 campers back to the gallery for a beloved summer tradition, and we introduced two new meaningful community partnerships that will serve seniors, including with the Aphasia Institute.

As we navigated a tentative emergence in February from a brief closure in January caused by the rise of the Omicron variant, two loyal supporters, Terry West and Mark Defend, sponsored four months’ worth of *Free Tuesdays*—a magnificently generous and public-spirited initiative that received a tremendous response from our grateful, but still understandably nervous, public.

A handwritten signature in black ink, reading "Ian A.C. DeJardin". The signature is fluid and cursive, with the first name "Ian" and last name "DeJardin" clearly legible.

Ian A.C. DeJardin, MA Hons, Dip. AGMS
Executive Director

Letter from the Chair of the Board of Trustees

My second year as Chair of the Board of Trustees of the McMichael Canadian Art Collection saw the Gallery again weather the ups and downs of pandemic-related closures, but emerge strongly in 2022. Thanks to the steadfast leadership of Executive Director Ian A.C. DeJardin and the tireless work of Chief Curator Sarah Milroy, who, with their teams, mounted eight exceptional exhibitions at the McMichael, the Gallery met the challenges of the past year head-on and delivered on its mandate to promote the art of Canada to visitors from around the world.

In 2021, the Board of Trustees also entered a new period of stability with an expansion in size and diversity. We now have a full slate of 18 Trustees, more than half of whom are women, whose professional experience and dedication to governance provide a firm foundation on which to build our vision for the future. In particular, I welcome the appointment of Tim Johnson, an educator, filmmaker, and arts administrator whose Indigenous perspective at the board level is long overdue.

Despite the challenges of the past two years, the McMichael continues to be the pre-eminent national institution leading the conversation about Canadian art. In 2021–22, Sarah Milroy and Ian A.C. DeJardin executed an ambitious curatorial program that brought the best of Canadian art to Kleinburg, ON: *Early Days: Indigenous Art at the McMichael*, *Uprising: The Power of Mother Earth*, and Bonnie Devine's site-specific mural *From Water to Water: A Way Through the Trees* demonstrated the incredible richness and complexity of Indigenous art. *Denyse Thomasos: Odyssey* was the McMichael's first solo exhibition on a Black woman artist and led to a major acquisition of her work. Margaux Williamson's solo exhibition brought critical attention and visibility to this remarkable contemporary artist, and the masterful *Uninvited: Canadian Women Artists in the Modern Moment* expanded the cannon and introduced major new scholarship on a no-longer-overlooked group of artists, to the delight of visitors, who flocked to see it.

What is more, all of these exhibitions are now travelling across North America, further proof that the McMichael is the hub from which the best exhibitions of Canadian art disseminate, and all are accompanied by publications, ensuring that the knowledge and scholarship being generated here will remain available to scholars, students, and general readers alike.

In programming, we were happy to welcome students back to the Gallery for in-person learning and to offer curriculum-leading online programming to schools and communities as far away as Canada's Far North through the *Connected North* program. Together, these programs reached more than 9,000 students, and the most popular virtual school program by far is on Anishinaabe artist Norval Morrisseau. New partnerships with seniors' organizations, notably with the Aphasia Institute, explored the therapeutic dimensions of art. We also hosted our first Truth and Reconciliation Ceremony in the new Minokamik Garden, a small step in our commitment to Indigenous ways of knowing that extends beyond the gallery walls to the landscape and our stewardship of it.

Throughout the past year the staff, board and volunteers at the McMichael have remained indefatigable in adapting to changing restrictions, health guidelines, and capacity limits. Their enthusiasm for the Gallery is palpable, and I am grateful to them all for their hard work. Likewise, none of the achievements described in his report would have been possible without the unwavering support of the province and the dedicated ministry staff. The year ahead brings a renewed focus, not just on the immediate future, but also on our long-term vision for the McMichael, its place in the landscape, and role in the province at large; our plans in this area are not small. We hope you will visit the McMichael again soon; our doors are open.



Andy Pringle
Chair, Board of Trustees

Highlights from 12 Months of Notable Achievements and Experiences

Below are notable highlights from the McMichael's exhibitions, public programs, publications, awards, and events over the past year:

56,538 visitors, and 15,110 virtual program attendees
7,955 individual members
9,249 school program participants
434 campers
4,594 virtual exhibition tour participants
More than 850,000 unique page views, up 30 per cent from the previous year
More than 30,000 followers on Instagram followers
6 publications produced
5,616 volunteer hours dedicated

McMichael Publications

The McMichael Canadian Art Collection produced six publications this past year, official companions to the exhibition the Gallery's special exhibitions. The McMichael's publications aim to document and share the scholarship around the McMichael's special exhibitions, promote engagement with the permanent collection, and serve as a touchpoint for scholars, curators, and lovers of Canadian art. In partnership with well-respected art publishers, books produced by the McMichael reflect the calibre of the gallery's exhibitions through their elevated design. The McMichael's participation in the library exchange program ensures that these publications are shared with museum colleagues across Canada, and the gallery's distribution partnerships place these books in museum shops and bookstores across Canada and around the world.

Denyse Thomasos: Odyssey

Edited by Gaëtane Verna and Sarah Milroy, with contributions from Esi Edugyan, Emma Doubt
Published by McMichael Canadian Art Collection
Printed April 2021

Denyse Thomasos (1964–2012) was a leading Trinidadian-Canadian painter whose epic paintings gather imagery drawn from a range of sources: woven Caribbean textiles, slave ships, graveyards, villages, prison blocks, and shipyards.

Denyse Thomasos: Odyssey, co-curated by Gaëtane Verna and Sarah Milroy, commemorates her brilliant but too-short career. Extensive international travels and deep research fuelled her understanding of

humanity, and how we organize ourselves in physical and social space. The resulting works enact a delicate balance between representation and abstraction, and hold a unique place in the history of Canadian art, adding to the narrative from which BIPOC voices have for too long been excluded. The publication includes an interview of Gaëtane Verna by Sarah Milroy and an essay by leading Canadian novelist Esi Edugyan.

Jon Sasaki: Homage

Edited by Sarah Milroy, with contributions from Jon Sasaki, Alison Douglas
Published by McMichael Canadian Art Collection
Printed May 2021

In *Homage*, large-scale photographs by Toronto-based artist Jon Sasaki depict glowing bacterial landscapes. Shown in microscopic detail, these bloomed bacterial cultures derive from swabs of the palettes and easels used by members of the Group of Seven and Tom Thomson, held in the McMichael's collection. Sasaki's images affirm a playful reverence toward the Group of Seven's legacy, while reframing the genre of landscape painting through the lens of photography.

Uninvited: Canadian Women Artists in the Modern Moment

Edited by Sarah Milroy, with contributions from 41 writers, artists and curators
Published by McMichael Canadian Art Collection and Figure 1 Publishing
Printed September 2021

A monument to the talent of Canadian women artists in the interwar period, *Uninvited: Canadian Women Artists in the Modern Moment* provides a full and diverse cross-country survey of the art made by women during this pivotal time, incorporating the work of both settler and Indigenous visual artists in a stirring affirmation of the female creative voice.

Margaux Williamson: Interiors

Edited by Jessica Bradley and Sarah Milroy, with contributions from Sheila Heti, Ben Lerner
Published by McMichael Canadian Art Collection
Printed November 2021

While women artists of the early twentieth century were known for depicting interior spaces as places of privacy and domestic quietude, Margaux Williamson's interiors reveal spaces of creativity, subjectivity, and a kind of anarchic experimentation. One of Canada's leading painters, Williamson renders the "great indoors" with a lush touch, drawing us into her world.

Generations: The Sobey Family and Canadian Art

Edited by Sarah Milroy
Published by McMichael Canadian Art Collection and Goose Lane Editions
Printed February 2022

Over three generations, the Sobey family of Nova Scotia has demonstrated their discerning and enthusiastic commitment to Canadian art. Accompanying a major exhibition at the McMichael Canadian Art Collection and timed to coincide with the 20th anniversary of the prestigious Sobey Art Award, *Generations* tells the story of a visionary family and their engagement with Canadian and Indigenous art.

This sweeping survey encompasses works by the beloved leaders of Canadian twentieth-century art—the Group of Seven, Tom Thomson, David Milne, and Emily Carr—as well as offering a rich display of works by Cornelius Krieghoff, the Quebec Impressionists, Automatiste painters Jean Paul Riopelle and Paul-Émile Borduas, and Ukrainian Canadian artist William Kurelek, before moving onward to showcase leading contemporary artists. Among them are international artist Peter Doig, whose works draw on the legacies of Canadian art, and Indigenous artists Brenda Draney, Ursula Johnson, Kent Monkman, and Brian Jungen.

Featuring more than 200 full-colour images, *Generations* includes an introduction by McMichael Chief Curator Sarah Milroy, essays by McMichael Executive Director Ian A.C. Dejardin, art historians Jocelyn Anderson, John Geoghegan, and Michèle Grandbois, and an interview with contemporary artist Kent Monkman.

Dempsey Bob: In His Own Voice

Edited by Sarah Milroy, with contributions from Dempsey Bob

Published by McMichael Canadian Art Collection and Figure 1 Publishing

Printed March 2022

Dempsey Bob: In His Own Voice is based on the first full-scale solo museum exhibition of this extraordinary Tahltan-Tlingit artist, one of the finest living carvers of the Northwest Coast. Drawing from extensive interviews with the artist by the exhibition's Co-curator, Sarah Milroy, the book presents the story of his life told his own way, including extensive and intimate reflections on the creation of particular works. Gorgeous photographs of the artworks, which are drawn from key private collections in Canada and public collections in Canada, the United States and beyond, are supplemented with material from his sketchbooks to create a vivid portrait of the creative process.

Note: The publication is the official companion to the exhibition *Wolves: The Art of Dempsey Bob*, which will open at the McMichael in November 2022, following a stop at the Audain Art Museum (Whistler, BC) in spring/summer 2022.

2021–22 Exhibitions

Exhibition Program

The McMichael Canadian Art Collection stands alone as the only publicly funded fine art gallery in Canada that focuses exclusively on Canadian and Indigenous art, both historical and contemporary. The McMichael is committed to strengthening and showcasing its acclaimed holdings by the Group of Seven, Indigenous, and Inuit artists, as well as providing a space for showcasing contemporary art from coast to coast to coast. Our mandate, to celebrate the art of Canada, was richly reflected in the diversity of exhibitions that were presented over the past 12 months.

On View from the Permanent Collection

“A Like Vision”: The Group of Seven at 100

January 25, 2020 to August 14, 2022

Curated by McMichael Executive Director Ian A.C. DeJardin

Note: This exhibition has been extended due to COVID-19, and the exhibition closing date may shift as a result.

On May 7, 1920, a group of artists calling themselves the Group of Seven mounted their first formal exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario). Approximately 2,000 visitors passed through the doors during the exhibition’s three-week run. Of the more than 120 paintings on view, only six sold. “Seven Painters Show Some Excellent Work” read the headline in Toronto’s *Daily Star* newspaper, reflecting the moderate opinion of most critics. In a letter to his mother, painter A.Y. Jackson wrote that the exhibition was “attracting quite a lot of attention even if it is not understood.” In commemoration of the centenary of that first exhibition, the McMichael Canadian Art Collection presents a landmark exhibition of the group’s finest pieces from the McMichael’s permanent collection entitled *“A Like Vision”: The Group of Seven at 100*, which opened on January 25, 2020. The exhibition of more than 280 artworks spans five galleries and features beloved masterpieces by every member of the Group, including A.Y. Jackson’s haunting *First Snow, Algoma* (1919–20), Franklin Carmichael’s autumnal symphony *October Gold* (1922), and Lawren S. Harris’s magisterial *Mount Robson* (1929). Alongside these masterworks are lesser-known pieces by the Group, including a series of humorous and impressionistic sketches by Arthur Lismer, many depicting his fellow artists, and Lawren S. Harris’s unassuming *Montreal River* (c. 1920), the first work acquired by Robert and Signe McMichael in 1955.

“The Group of Seven not only translated what they saw into a vivid visual language of their own,” says Ian A.C. DeJardin, Executive Director of the McMichael, “but also through that language they taught us to appreciate the natural beauty of Canada in all its vast scale and variety. Many Canadians continue to see the country through the Group’s eyes, and it is thrilling to have an occasion to share the breadth and richness of the McMichael’s Collection with visitors on this seminal anniversary.”

The exhibition has been financially assisted by the Ontario Cultural Attractions Fund, a program of the Government of Ontario through the Ministry of Tourism, Culture and Sport, administered by the Ontario Cultural Attractions Fund Corporation.

Early Days: Indigenous Art at the McMichael

November 28, 2020 to August 15, 2021

Curated by McMichael Chief Curator Sarah Milroy

Note: This exhibition was extended due to COVID-19.

From its beginnings, the McMichael has had a long and proud history of collecting Indigenous art. The permanent collection contains more than 1,500 works ranging from eighteenth-century ceremonial regalia, to Northwest Coast ceremonial masks and rattles, to beadwork and baskets made for trade with settlers, to works by the vanguard of artists coming of age in the ’60s, ’70s and ’80s—among them Robert Houle, Carl Beam, Norval Morrisseau, Alex Janvier, Greg Staats, Faye HeavyShield, and Shelly Niro—and onward to leading contemporary Indigenous artists, among them Kent Monkman, Meryl McMaster, and Rebecca Belmore. As well, the exhibition included a remarkable selection of contemporary Inuit drawings, promised gifts from the collection of Chris Bredt and Jamie Cameron. *Early Days: Indigenous Art at the McMichael* gathered these remarkable artworks together, and the stories that go with them, in a nine-month

celebration of these powerful legacies. The show included a number of powerful and significant recent acquisitions reflecting the diversity and vitality of Indigenous art in Canada today.

Tom Thomson

February 8, 2020 to April 3, 2022

Curated by McMichael Executive Director Ian A.C. DeJardin

Tom Thomson is often wrongly assumed to have been a member of the Group of Seven. He almost certainly would have been had he not died too soon. Although forever enshrined in Canadian legend as a young man—he was 39 when he died—he would in fact have been the second eldest of the Group, after J.E.H. MacDonald, but he found his artistic voice late. He worked as a commercial artist under MacDonald at Grip Ltd., and it was the older artist who encouraged him to take painting seriously.

Thomson travelled to Algonquin Park for the first time in 1912, returning every summer thereafter. His career as a serious artist really lasted only three or four years, hitting its stride in 1914, when Dr. James MacCallum made an offer (also made to A.Y. Jackson) to underwrite his living expenses. This generosity allowed Thomson to concentrate fully on his art, and he became one of the first artists to share a studio, with Jackson, in the newly built Studio Building in January 1914. Later, he moved into the wooden shack nearby (now reconstructed at the McMichael), where he was to spend his winters painting.

By the end of 1914, Thomson was beginning to disconcert the much more experienced Jackson with the brilliance of his oil sketches, and over the next couple of years, he electrified his friends with hundreds of those dazzling sketches, while producing a handful of large-scale works that have become Canadian icons.

Despite his considerable reputation as an outdoorsman, canoeist, and Algonquin guide, Thomson drowned in Canoe Lake in July 1917, in circumstances that have remained mysterious ever since. His loss was a true tragedy for Canadian art and was keenly felt by his friends, but his influence proved fundamental to the founding of the Group of Seven in 1920.

Special Exhibitions

Uprising: The Power of Mother Earth

Christi Belcourt—A Retrospective with Isaac Murdoch

October 24, 2020 to April 19, 2021

Organized and circulated by the Thunder Bay Art Gallery and Carleton University Art Gallery

Note: This exhibition was extended due to COVID-19.

Uprising: The Power of Mother Earth, co-produced by the Thunder Bay Art Gallery and Carleton University Art Gallery, was the first retrospective of Christi Belcourt's work and spanned more than 25 years of her artmaking career. The exhibition traced her practice from its beginnings in the early 1990s to the present and concluded with recent works made collaboratively with Isaac Murdoch, an Anishinaabe knowledge keeper and emerging visual artist. *Uprising: The Power of Mother Earth* brought together more than 30 major Belcourt paintings on loan from numerous private and public collections, including the National Gallery of Canada, Wabano Centre for Aboriginal Health, the Art Gallery of Ontario, the Canadian Museum of History, Thunder Bay Art Gallery, and Crown-Indigenous Relations and Northern Affairs Canada. The exhibition also included a selection of Murdoch's iconic works, which have been featured prominently on the front lines of the Indigenous resistance movement against resource extraction. Together, these two

artists produce powerful images that champion the restoration of balance between all living beings and the natural world, reflecting the deep traditions of Indigenous culture.

Denyse Thomasos: Odyssey

June 14 to October 24, 2021

Co-curated by Michael Chief Curator Sarah Milroy and Gaëtane Verna, Director of The Power Plant Contemporary Art Gallery in Toronto

Denyse Thomasos (1964–2012) was a Trinidadian-Canadian artist whose epic paintings incorporate imagery from a range of sources, including Caribbean textiles, historic slave ships, industrial shipyards, graveyards, villages, and maximum-security prisons. Thomasos explained her choice of subject matter in an artist statement in 2012, shortly before her untimely death:

I was struck by the premeditated, efficient, dispassionate records of human beings as cargo and also by the deplorable conditions of the slave ships—so many Africans stacked and piled into the tiny, airless holds. In my artworks, I used lines in deep space to recreate these claustrophobic conditions, leaving no room to breathe. To capture the feeling of confinement, I created three large-scale black-and-white paintings of the structures that were used to contain slaves—and left such catastrophic effects on the black psyche: the slave ship, the prison, and the burial site. These became archetypal for me. I began to reconstruct and recycle their forms in all of my works.

The structures that confine and define us — whether political, social, or architectural—served as the subject of her works. With her lush painterly approach, Thomasos compounded these subjects into form and colour. The result is a body of work that recalls the history of the African diaspora with boundless energy and force. Thomasos’s art enacts a delicate balance between representation and abstraction, and holds a unique place in the history of Canadian art, adding to a narrative from which Black, Indigenous, and people of colour’s voices have for too long been excluded. The McMichael’s exhibition gathers works from all phases of Thomasos’s career in celebration of her historic contribution.

Jon Sasaki: Homage

June 14, 2021 to January 13, 2022

Curated by McMichael Chief Curator Sarah Milroy

Note: This exhibition was extended by popular demand.

Jon Sasaki: Homage is a suite of photographs depicting petri dishes with bloomed bacterial cultures derived from swabs of the palettes and brushes used by members of the Group of Seven and Tom Thomson, objects held in the archives of the McMichael Canadian Art Collection. These large-scale works are monumental in scale yet they reveal microscopic detail, affirming a playful reverence toward the Group’s legacy, while reframing the genre of landscape painting through the lens of photography. Through these glowing bacterial landscapes, Sasaki has generated a new sublime, a counterpoint to the quotidian nature of what lies beneath. The artifacts from which the microscopic organisms were gathered were exhibited in dialogue with the photographs, presenting a poignant entanglement of past and present-day artists in the story of Canadian art.

Uninvited: Canadian Women Artists in the Modern Moment

September 10, 2021 to January 16, 2022

Curated by McMichael Chief Curator Sarah Milroy

Uninvited: Canadian Women Artists in the Modern Moment was a major exhibition of Canadian women artists that coincided with, and offered commentary on, the centenary celebration of the Group of Seven. The exhibition gathered more than 200 pieces of art by a generation of extraordinary women painters, photographers, weavers, bead workers, and sculptors from a century ago—pioneers who opened new frontiers for women artists in Canada—for a cross-country snapshot of female creativity in this dynamic modern moment.

For the first time, the art of the famed Beaver Hall Group of painters from Montreal (among them Anne Savage and Lilius Torrance Newton) were shown alongside the paintings of Emily Carr from British Columbia, and sculptures by Toronto artists Elizabeth Wyn Wood, Frances Loring, and Florence Wyle. The exhibition also included the contributions of women from immigrant communities in this period, such as the painters Regina Seiden and Paraskeva Clark, as well as the work of Canadian expatriates like the avant-garde photographer Margaret Watkins, who left her home in Hamilton, ON, for the United States and Scotland. The work of Indigenous women in this period was also featured prominently, including Attatsiaq from Arviat, Nunavut; Elizabeth Katt Petrant from Bear Island, Temagami, ON; and Mrs. Walking Sun from the Carry the Kettle Reserve in southern Saskatchewan.

Uninvited: Canadian Women Artists in the Modern Moment was made possible with the generous support of presenting sponsor BMO and the McMichael Women's Art Council.

From Water to Water: A Way Through the Trees

October 11, 2021 to March 2023

Site-specific installation

Anishinaabe/Ojibwa artist Bonnie Devine's site-specific mural installation is now complete and on view in the McMichael's Grand Hall Alcove. Devine and her assistant, Mariah Meawasige, conducted research on the Carrying Place Trail, which historically provided an integral connection for Indigenous people between Ontario's Lakeshore and the Lake Simcoe-Georgian Bay Region. The results of their research have informed the design and content of the mural. Inspired by the Gallery's natural surroundings, this multi-media work combines painting with the display of Wendat ceremonial pipes excavated from nearby sites along the Humber River.

Margaux Williamson: Interiors

November 6, 2021 to May 8, 2022

Curated by Jessica Bradley

While women artists of the early twentieth century were known for depicting interior spaces as places of privacy and domestic quietude, Toronto artist Margaux Williamson's (b. 1976) interiors reveal spaces of creativity, subjectivity, and a kind of anarchic experimentation. Williamson has a distinctive way of understanding and depicting space and a woman's place within it, exploring the studio, the home, and the bar as a subject matter, as well as the interior spaces of subjectivity.

Williamson has strong ties to the broader artistic community in Toronto, including the literary and music scenes. For this reason, the exhibition was activated by readings and performances by artists from other creative disciplines.

Generations: The Sobey Family and Canadian Art

February 12 to May 23, 2022

Curated by McMichael Chief Curator Sarah Milroy

Generations: The Sobey Family and Canadian Art told the story of one family's visionary engagement with Canadian and Indigenous art, braiding together works by early European newcomers like Cornelius Krieghoff; titans of Canadian twentieth-century art, the Group of Seven, Tom Thomson, David Milne, and Emily Carr; a rich display of works by the Quebec Impressionists, as well as Automatiste painters Jean Paul Riopelle and Paul-Émile Borduas; and works by trail-blazing artists of today, including contemporary Indigenous artists Kent Monkman, Brenda Draney, Brian Jungen and Annie Pootoogook, as well as leading international artist Peter Doig. A recurring theme in the exhibition is the North Atlantic, its role in history, and its impact on artists' imaginations.

Generations was timed to coincide with the 20th anniversary of the Sobey Art Award, which has had a groundbreaking impact on the visibility and vitality of contemporary artmaking across Canada. This nationally touring exhibition celebrates that milestone, demonstrating the range and depth of the Sobey family's engagement with Canadian art, and their prescient and visionary leadership in the cultural sector—a gift to Canada like no other.

"Engaging with this extraordinary collection of Canadian art has been the privilege of a lifetime," said Sarah Milroy. "In shaping the exhibition and book, we have taken our cue from private collecting itself, in which new connections and associations between artists are freely made. Thus, we find Kent Monkman sharing a gallery with Cornelius Krieghoff, or David Milne hanging alongside Peter Doig. Filled with surprises and revelations, this is a survey of Canadian art like no other."

Touring Exhibitions

[On view or opened between April 1, 2021 and March 31, 2022]

Maud Lewis

Organized and circulated by the McMichael Canadian Art Collection

The Muse: Lake of the Woods Museum & Douglas Family Art Centre, Kenora, ON
January 29 to May 1, 2021

Glenbow Museum, Calgary, AB
May 29 to August 29, 2021

Art Gallery of Hamilton, Hamilton, ON
September 18, 2021 to January 8, 2022

Art Gallery of Alberta, Edmonton, AB
February 18 to May 29, 2022

Future dates:

Art Gallery of Greater Victoria, Victoria, BC
June 18 to October 16, 2022

Art Gallery of Nova Scotia, Halifax, NS
November 2022 to April 2023

Uninvited: Canadian Women Artists in the Modern Moment

Organized and circulated by the McMichael Canadian Art Collection

Glenbow Museum, Calgary, AB
February 19 to May 8, 2022

Future dates:

Vancouver Art Gallery, Vancouver, BC
June 18, 2022 to January 3, 2023

Itee Pootoogook: Hymns to the Silence

Organized and circulated by the McMichael Canadian Art Collection

Audain Art Museum, Whistler, BC
June 12 to September 6, 2021

Thunder Bay Art Gallery, Thunder Bay, ON
September 17 to November 14, 2021

The Muse: Lake of the Woods Museum & Douglas Family Art Centre, Kenora, ON
January 8 to April 16, 2022

Future dates:

Art Windsor-Essex, Windsor, ON
June 10 to September 25, 2022

Louie Palu: Distant Early Warning

Organized and circulated by the McMichael Canadian Art Collection

Audain Art Museum, Whistler, BC
June 12 to September 6, 2021

Denyse Thomasos: Odyssey

Organized and circulated by the McMichael Canadian Art Collection

Art Gallery of Greater Victoria, Victoria, BC
December 11, 2021 to March 13, 2022

Outgoing Loans

Alberta

Calgary

Dynamic Connections: Threads of Living Memory

Glenbow Museum

February 22, 2020 to October 31, 2021

A wall hanging by Lucy Ango 'Yuaq.

Ontario

Hamilton and Kingston

Tom Thomson? The Art of Authentication

Art Gallery of Hamilton

September 25, 2021 to January 2, 2022

Agnes Etherington Art Centre, Queen's University

February 26 to May 29, 2022

Four paintings by Tom Thomson.

Ottawa

Indigenous and Canadian Galleries

National Gallery of Canada

June 15, 2017 to August 2022

One bracelet by Charles Edenshaw.

Toronto

Robert Houle: Red Is Beautiful

Art Gallery of Ontario

December 3, 2021 to April 18, 2022

Travelling to Contemporary Calgary, June 23 to September 21, 2022, and

The Winnipeg Art Gallery, October 8, 2022 to March 27, 2023

Two paintings by Robert Houle.

Shary Boyle: Outside the Palace of Me

Gardiner Museum

February 24 to May 15, 2022

Opened at The Rooms, St. John's, Newfoundland,

September 25, 2021 to January 9, 2022

Travelling to the Montreal Museum of Fine Arts, August 31, 2022 to January 15, 2023;

the Vancouver Art Gallery, February 25 to September 4, 2023; and the

Kitchener-Waterloo Art Gallery, Kitchener, October 13, 2023 to March 3, 2024

One sculpture by Shary Boyle.

C̣ḍḅ̇ḡ̣ḏ̣ṿ̃ḥ̣Ḛ̣Ḥ̣ Double Vision: Jessie Oonark, Janet Kigusiuq, and Victoria Mamnguqsualuk
Textile Museum of Canada
March 9, 2022 to March 31, 2023
Two wall hangings by Jessie Oonark.

Quebec

Gatineau
The Canadian History Hall
 Canadian Museum of History
 July 1, 2017 to August 31, 2022
 Two paintings by A.J. Casson and A.Y. Jackson.

Nova Scotia

Halifax
Family Patterns: Darcie Bernhardt and Letitia Fraser
 Art Gallery of Nova Scotia
 October 16, 2021 to February 21, 2022
 One painting by Darcie Bernhardt.

INTERNATIONAL

Europe

Canada and Impressionism: New Horizons
Ottawa, Canada
National Gallery of Canada, February 26 to July 3, 2022
One painting by Lawren S. Harris and two paintings by Helen McNicoll.

Magnetic North: Imagining Canada in Painting 1910–1940
 Frankfurt, Germany
 Schirn Kunsthalle Frankfurt, March 11 to August 29, 2021
 Rotterdam, The Netherlands
 Kunsthal Rotterdam, September 11, 2021 to January 9, 2022
 Thirteen paintings by Franklin Carmichael, Emily Carr, Lawren S. Harris, A.Y. Jackson, Arthur Lismer, J.E.H. MacDonald, Tom Thomson, and F.H. Varley.

United States

New York, NY
Triennial 2021: Soft Water Hard Stone
 New Museum of Contemporary Art
 October 27, 2021 to January 23, 2022
 One mixed media work by Jeneen Frei Njootli.

Garmenting: Costume as Contemporary Art
Museum of Arts and Design
March 12 to August 14, 2022
One performance costume by Kent Monkman.

Acquisitions to the Permanent Collection

The breadth and depth of the McMichael's permanent collection continued to grow in 2021–22 with more than 53 artworks acquired during this period. These acquisitions are vital to ensuring the quality of the Collection for current audiences, and they contribute to the relevance of the Collection for future generations.

L.L. FitzGerald (1890–1956)

Conception, May 31, 1956

ink on paper

23 × 16.1 cm

Gift of The Eckhardt-Gramatté Foundation

McMichael Canadian Art Collection

2021.2

A.Y. Jackson (1882–1974)

Pangnirtung, 1930

black conté crayon on paper

21.6 × 28 cm

Donated by Vivian and Christiane McAlister

McMichael Canadian Art Collection

2021.3

Howie Tsui (b. 1978)

Dead Sea, 2009

inks and paint pigment on mulberry paper

93 × 318 cm

Purchased with the generous support of Eleanor & Francis Shen

McMichael Canadian Art Collection

2021.4

Kim Dorland (b. 1974)

Portal, 2015–16

acrylic and oil on linen

183.2 × 243.5 cm

Gift of the Artist and Patel Brown Gallery

McMichael Canadian Art Collection

2021.5

Robert Wiens (b. 1953)

White Pine, 1997

watercolour over graphite on paper

sheet: 317.5 × 107.5 cm; image: 284.5 × 85.5 cm

Gift of John Frederick Bankes

McMichael Canadian Art Collection

2021.6

Kenojuak Ashevak (1927–2013)

Bird Fantasy, 1960

sealskin stencil on paper

45.6 × 58.5 cm

Gift of Jeannine Rozzi in memory of Olive Hanley

McMichael Canadian Art Collection

2021.7

Johanasie Illauq (b. 1949)

Untitled, mid-1960s

whalebone

31.8 × 83.8 × 21.6 cm

Gift of Miriam and Bill Webb

McMichael Canadian Art Collection

2021.8

J.W. Morrice (1865–1924)

Sur les quais, Paris, c. 1898–99

oil on canvas

50.5 × 61.5 cm

Gift of Michael Burns in memory of Senator Cairine Wilson

McMichael Canadian Art Collection

2021.9

Shuvina Ashoona (b. 1961)

Composition (Octopuses), 2018

coloured pencil, graphite and felt-tip pen on paper

111.4 × 126.7 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2021.10.1

Siassie Kenneally (1969–2018)

Char, 2006

coloured pencil and felt-tip pen on paper, 4 sheets

overall: 66.5 × 203.2 cm; each sheet approx. 66.5 × 51 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2021.10.2

Tim Pitsiulak (1967–2016)

Bowhead with Beluga Whales, 2011

coloured pencil over graphite and felt-tip pen on paper

124 × 246 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2021.10.3

Takao Tanabe (b. 1926)

The Land #23, 1972

acrylic wash on canvas

111.5 × 183 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2021.10.4

Jean Paul Lemieux (1904–1990)

Jeune fille au collier bleu, 1973

oil on canvas

37.4 × 29.6 cm

Gift of Margaret Patricia Fischer in loving memory of John Trumbull Band, The Order of St. John, 1915–2005

McMichael Canadian Art Collection

2021.11.1

David Milne (1882–1953)

Passing Car, 1913

oil on canvas

40.8 × 51 cm

Gift of Margaret Patricia Fischer in loving memory of John Trumbull Band, The Order of St. John, 1915–2005

McMichael Canadian Art Collection

2021.11.2

F.H. Varley (1881–1969)

Springtime, between 1940 and 1943

oil on plywood panel

38.2 × 30.5 cm

Gift of Margaret Patricia Fischer in loving memory of John Trumbull Band, The Order of St. John, 1915–2005

McMichael Canadian Art Collection

2021.11.3

Jean Paul Lemieux (1904–1990)

La Statue, 1954

oil on canvas

105.4 × 128.3 cm

Gift of Birutė and James A. (Jay) Bilkštys-Richardson

McMichael Canadian Art Collection

2021.12

Nicole Collins (b. 1962)

Hotwire I, 2001

encaustic on canvas

21.6 × 20.3 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.1

Joseph Drapell (b. 1940)

Consul, 1979

acrylic on canvas

50.8 × 64.8 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.2

Boom, 1980

acrylic on canvas

198.1 × 83.8 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.3

Electronic Rotation, 1983

acrylic on canvas

101.6 × 198.1 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.4

Violin Lesson, 1987

acrylic on canvas

88.9 × 182.9 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.5

Michèle Drouin (1933–2018)

Le Blanc Rêve, le Noire Rumine, 1995

acrylic on canvas

82.6 × 62.9 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.6

Harold Feist (b. 1945)

Ace Race, 1980

acrylic on canvas

82.6 × 62.9 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.7

Pierre Gauvreau (1922–2011)

Bébé Chinois Content, 1976

gouache on paper

22.9 × 30.5 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.8

K.M. Graham (1913–2008)

Untitled, 1978

acrylic and pastel on paper

57.8 × 88.9 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.9

The Mighty Hunter, 1980

acrylic on canvas

91.4 × 81.3 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.10

Gregory Hardy (b. 1950)

Granaries and Canola Field, 1989

oil on canvas

61 × 101.6 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.11

Shelagh Keeley (b. 1954)

Untitled, 2002

ink and collage on paper

92.7 × 61.6 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.12

Dorothy Knowles (b. 1927)

The Road to Waskesiu, 1978

watercolour on paper

61 × 74.3 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.13

Untitled, 1983

watercolour on paper

55.9 × 76.2 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.14

Pitseolak Ashoona (1904–1983)

Birds on a Beast, 1970

stonecut on paper

40.6 × 55.9 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.15

Malcolm Rains (b. 1947)

Studio Interior with 4 Canvases (Afternoon Light), 1984

oil on canvas

45.7 × 61 cm

Given by the Council for Canadian American Relations through the generosity of Ms. Karen Wilkin

McMichael Canadian Art Collection

2021.13.16

Darcie Bernhardt

Ninguqing, 2021

oil and rabbit skin glue on canvas

121.5 × 181.5 cm

Purchased with funding from The Edith Kennethea Dunn Memorial Fund to Celebrate Female Artists

McMichael Canadian Art Collection

2021.14

Shary Boyle (b. 1972)

The Warming, 2018–21

terra cotta, stoneware, bronze, gold leaf

54 × 30 × 24 cm

Purchased with the generous support of an anonymous donor

McMichael Canadian Art Collection

2021.15

Kananginak Pootoogook (1935–2010)

Call of the Muskox, 2005

lithograph on paper

57 × 76.8 cm

Gift of Lutz and Poh-Gek Forkert

McMichael Canadian Art Collection

2021.16.1

Loon in Flight, 2008

stonecut and stencil on paper

38.7 × 62.1 cm

Gift of Lutz and Poh-Gek Forkert

McMichael Canadian Art Collection

2021.16.2

An Te Liu (b. 1967)

The Voice of Nothing, 2017

bronze

including cast base: 29.8 × 21.3 × 8.5 cm

Gift of the artist

McMichael Canadian Art Collection

2021.17.1

Maschinenmensch (III), 2013–15

bronze

including cast base: 39.5 × 18.6 × 16.6 cm

Gift of the artist

McMichael Canadian Art Collection

2021.17.2.A-B

Peregrine Slip (III), 2013

glazed ceramic

ceramic: 5.4 × 29.2 × 4.4 cm; including steel base: 18 × 29.2 × 7.6

Gift of the artist

McMichael Canadian Art Collection

2021.17.3.A-B

Deus Ex Machina, 2013

glazed ceramic

ceramic: 24.1 × 13.3 × 7 cm; including steel base: 57 × 14.6 × 14.6 cm

Gift of the artist

McMichael Canadian Art Collection

2021.17.4.A-B

Hard Edge Kawaii Subtraction No. 2, 2014

cast hydrostone with pigmented wax

29.7 × 24.5 × 23.5 cm

Gift of the artist

McMichael Canadian Art Collection

2021.17.5

Ascension, 2015

bronze

144.8 × 43.2 × 29.2 cm

Gift of the artist

McMichael Canadian Art Collection

2021.17.6

Stephen Waddell (b. 1968)

Sunflowers, 2018, printed 2021

archival pigment print

149.7 × 233.4 cm

Gift of the artist

McMichael Canadian Art Collection

2021.18

A.Y. Jackson (1882–1974)

Turner Glacier and Mount Asgard, 1965

oil on wood panel

26.5 × 34.3 cm

Gift of Dr. James MacDougall in memory of his friend A.Y. Jackson

McMichael Canadian Art Collection

2021.19.1

Turner Glacier, Stormy, 1965

oil on wood panel

26.6 × 34.3 cm

Gift of Dr. James MacDougall in memory of his friend A.Y. Jackson

McMichael Canadian Art Collection

2021.19.2

Michael Morris (b. 1942)

Study for Vancouver Letter, 2017

acrylic on canvas mounted on hardboard, neon, enameled steel casings (two parts)

191.8 × 207 × 15.2 cm

Gift of Michael Morris

McMichael Canadian Art Collection

2021.20

Elizabeth Wyn Wood (1903–1966)

Untitled, between 1934 and 1939

litho crayon on paper

29 × 40.6 cm

Gift of The Estate of Elizabeth Wyn Wood and Emanuel Hahn

McMichael Canadian Art Collection

2021.21.1

Untitled, between 1934 and 1939

litho crayon on paper

29 × 41.2 cm

Gift of The Estate of Elizabeth Wyn Wood and Emanuel Hahn

McMichael Canadian Art Collection

2021.21.2

Plaster for M. Louise Boothe commemorative wall sculpture, George H. Locke Branch, Toronto Public Library, 1963

plaster relief over burlap on wood frame

194.3 × 102.2 × 10.5 cm

Gift of The Estate of Elizabeth Wyn Wood and Emanuel Hahn

2021.21.3

Barry Ace (b. 1958)

Fox Tail Moccasins, 2016

found shoes, Arctic fox tails and fur, capacitors, light-emitting diodes, resistors, glass beads, porcupine quills, rooster feathers, dyed split feathers, tin cones, white heart trade beads, plastic pony beads, satin edge bias, mother-of-pearl buttons, synthetic porcupine hair, cotton thread, rope, metal, wooden shoe lasts

each: 14 × 19.1 × 109.2 cm

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

McMichael Canadian Art Collection

2022.1.A-.B

Maureen Gruben (b. 1963)

Consumed, 2017

beluga intestine, thread, found objects

dimensions variable

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

McMichael Canadian Art Collection

2022.2

Moving with joy across the ice while my face turns brown from the sun, 2019; printed 2022

archival inkjet print on Epson Hot Press Bright paper

108 × 304.8 cm

Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation

McMichael Canadian Art Collection

2022.3

Liz Magor (b. 1948)

Eddie's White Wonder, 1994; restored 2022

silicone, rubber, wood

414 × 25.4 × 25.4 cm

Purchased with the generous support of Robin Anthony, Claudia Beck, Debra Campbell, Anouchka Freybe, Sherry Killam, Michelle Koerner, Susan Kololian, Liza Mauer, Julia Ouellette, Lesley Stowe, and Lisa Turner

McMichael Canadian Art Collection

2022.4

Programs, Creative Learning, and Special Events

During the successive COVID-19 lockdowns that continued throughout 2021–22, the McMichael’s virtual programs—including adult art classes, community art competitions, exhibition tours, and curatorial talks—continued to flourish, reaching high numbers of visitors from Canada and abroad. During the recovery period, the Creative Learning & Programs department solidified these gains, while slowly reintroducing in-person programming for children and seniors, addressing the needs of two audiences most affected by ongoing isolation and a lack of social interaction.

By limiting the numbers of the participants and rigorously following of public health guidelines, we were able to offer safe and enjoyable *ArtVenture* camps in the summer and winter and during March Break, along with weekly children’s art classes and storytelling sessions for the youngest audience. These efforts were greatly appreciated by parents and guardians.

Through the Senior Programs Initiative, the department was also able to reach vulnerable seniors in community residences and long-term-care settings. We were honoured to receive the Pat Arato Community Partner Award from the Aphasia Institute that acknowledged the McMichael’s virtual programming for people living with aphasia. While our strong exhibition programming makes the McMichael an obvious destination for art lovers, audiences living with cognitive and physical constraints experience accessibility challenges more than ever before. Virtual gallery tours and outdoor art-based activities provided a much-needed respite from pandemic challenges. Adapting the programming to senior-specific needs couldn’t have been done without the close collaboration of community organizations and the invaluable support of our docent volunteers. The 2022 fiscal year was certainly a year of new partnerships and community collaborations!

Another great success in the fiscal 2022 year was the completion and naming of the Indigenous ceremonial garden on the McMichael’s grounds. According to Elder Shelley Charles, who was deeply involved in the garden’s creation, “The Minokamik garden is a collective community approach to the restoration of Indigenous plants in the landscape: Truth and Reconciliation at its finest!” The garden provides a natural respite to the many students, volunteers, and community members engaged in its planting and maintenance, and is also an ideal site for adult and children’s programming. The Minokamik Garden is currently being expanded into what is still called a “new trail,” the construction of which involves Indigenous arborists and traditional teachers. In fiscal 2023, this process will conclude with the trail naming and establishment of signage and didactics based on traditional Indigenous knowledge.

These environmental initiatives are successfully incorporated into our school and community programming. A perfect example of the seamless incorporation of art and environmental education at the McMichael is *Footprints for our Future*, a programming package currently available in a both synchronous (virtual and in-person) and an asynchronous format. With the continuous lockdown and field trip ban, the Creative Learning team successfully adapted the contents of this special program to a format that could be facilitated in York Region District School Board schoolyards. “Versatility” and “creativity” remained the key words of fiscal 2022.

1. CREATIVE LEARNING

School visitations during this period continued to be affected by the COVID-19 pandemic and successive lockdowns. To maintain engagement with schools, the Creative Learning & Programs department enhanced the virtual school programs by offering additional guided viewing and studio options and offered in-person school programs, including *Art2Go* programs at schools. Broadening our program offerings

allowed us to meet the needs of teachers in a variety of formats. In-person school programs were popular in fall 2021, until the Omicron variant necessitated another lockdown that ended in February 2022.

The flexibility of educators to engage students across a variety of platforms led to the successful delivery of 37 different regular school programs (virtual and in-person) during this period, resulting in 4,586 visitations. The most popular virtual school program was *Style Explorations: Norval Morrisseau and Other Anishinaabe Artists*, with 35 reservations and an attendance of 937 students. In person, the most popular program was *En Plein Air*, which served 145 students, reflecting teachers' desire to take advantage of the McMichael grounds for school programming.

REGULAR VIRTUAL SCHOOL PROGRAMS

- *Virtual Colour Concepts* | Reservations: 4, attendance: 81
- *Virtual Crossing the Line* | Reservations: 8, attendance: 177
- *Virtual Landscape Studio* | Reservations: 10, attendance: 280
- *Virtual Learning from the Land* | Reservations: 2, attendance: 50
- *Virtual Professional Development Work* | Reservations: 1, attendance: 50
- *Virtual Studio Mapping Landscapes* | Reservations: 1, attendance: 30
- *Virtual Studio: Storytellers & Image Makers* | Reservations: 14, attendance: 318
- *Virtual Studio: Through the Window* | Reservations: 4, attendance: 327
- *Virtual Tour Style Explorations: The Group of Seven* | Reservations: 8, attendance: 196
- *Virtual Tour: Christi Belcourt Uprising* | Reservations: 7, attendance: 218
- *Virtual Tour: Discovering the Group of Seven* | Reservations: 3, attendance: 60
- *Virtual Tour: Indigenous Art at the McMichael* | Reservations: 21, attendance: 536
- *Virtual Tour: Stories from Canada* | Reservations: 5, attendance: 184
- *Virtual Tour: Stories of our Land* | Reservations: 1, attendance: 39
- *Virtual Tour: Style Exploration: Norval Morrisseau* | Reservations: 35, attendance: 937
- *Virtual Tour: The Art of Canada* | Reservations: 1, attendance: 55
- *Virtual Tour: Uninvited* | Reservations: 1, attendance: 47

REGULAR IN-PERSON SCHOOL PROGRAMS

- *ABC: Art Basic Concepts 1–3* | Reservations: 1, attendance: 21
- *Art2Go: Haida Manga* | Reservations: 1, attendance: 41
- *Art2Go: Landscape Painting* | Reservations: 3, attendance: 99
- *Art2Go: Storytellers & Imagemakers* | Reservations: 2, attendance: 69
- *Crossing the Line: Sketching Workshop* | Reservations: 1, attendance: 43
- *En Plein Air Adventure 1–3* | Reservations: 2, attendance: 100
- *En Plein Air Adventure 4–8* | Reservations: 3, attendance: 145
- *En Plein Air Adventure 9–12* | Reservations: 1, attendance: 30
- *Haida Manga Studio 9–12* | Reservations: 1, attendance: 16
- *Landscape Painting Studio 4–6* | Reservations: 3, attendance: 39
- *Learning From the Land* | Reservations: 3, attendance: 68
- *McMichael Outdoor Explorers* | Reservations: 1, attendance: 16
- *Sketching with Tom Thomson 4–8* | Reservations: 2, attendance: 24
- *Special Exhibition Tour—School* | Reservations: 2, attendance: 14
- *Stories from Canada 9–12* | Reservations: 4, attendance: 127
- *Stories of Our Land 1–3* | Reservations: 1, attendance: 17

- *Stories of Our Land 4–6* | Reservations: 3, attendance: 37
- *Storytellers & Imapemakers 4–6* | Reservations: 2, attendance: 19
- *The McMichael Hike 9–12* | Reservations: 1, attendance: 15
- *Viewing at Leisure—Student* | Reservations: 3, attendance: 40

CONNECTED NORTH

The Creative Learning department has continued to build our relationship with TakingITGlobal and Connected North. Building on our success from the previous year, we added two additional virtual programs, *Connected North: Colour Concepts* and *Connected North: Crossing the Line*, to our roster increasing our offerings to four programs. All programs can be offered at a junior and intermediate level in French or English. To maintain accessibility within all our programs for *Connected North*, each session can be successfully completed with basic items found in the classroom, such as pencil crayons and paper.

- *Connected North: Group of Seven* | Reservations: 10, attendance: 122
- *Connected North: Mountains and Icebergs* | Reservations: 7, attendance: 89
- *Connected North: Colour Concepts* | Reservations: 9, attendance: 38
- *Connected North: Crossing the Line* | Reservations: 6, attendance: 21

FOOTPRINTS FOR OUR FUTURE

Offered in partnership with the York Region District School Board (YRDSB) Outdoor Education Team and Eco-Schools, *Footprints for Our Future* is an outdoor education program that investigates the impact of humans on the environment through the lenses of scientific inquiry and Indigenous Traditional Knowledge. Targeting Grade 6 and Grade 7 students, the program seeks to empower students to become active community leaders and advocates for environmental sustainability.

Due to reoccurring provincial lockdowns, in March and April 2021 the Creative Learning team redeveloped the resources for the *Footprints for Our Future* outdoor program into an asynchronous programming package at the request of the YRDSB. A teacher portal was launched in collaboration with YRDSB staff, where full access to the program's resources were available to all classes who registered from April through June. To celebrate the completion of the program, the McMichael team hosted a webinar for all groups on June 15, where we discussed artworks in the McMichael collection and unveiled the new name of the Minokamik Garden to students.

30 classes (totaling 778 students) registered to take advantage of these asynchronous resources, and 199 participants joined us at the webinar in June (the total number of students who attended may be higher, as some teachers were projecting it within their Google Classroom).

Total Revenue from April 2021 to June 2021: \$4,800 (asynchronous version)

The Creative Learning team met with YRDSB's Outdoor Education team in early October to understand the situation in schools. With much uncertainty continuing into this school year, we were forced to delay the start of the program. Taking direction from the school board, planning began for a hybrid delivery of the program with a virtual component followed by an in-class studio visit to participating schools. In November 2021, it became evident that indoor school visits were not possible, so the team worked collaboratively with YRDSB staff to create two new options:

- Option 1: An outdoor schoolyard visit, followed by a virtual studio program and
- Option 2: A field trip to the McMichael in the spring.

YRDSB advocated for the McMichael to become an official outdoor partner and therefore an approved site for field trips for the 2021–22 school year. Although YRDSB had not been cleared for field trips at this time, the outdoor education programs have been given this special permission. Programming began in late February and was booked until the end of June. A total of 62 classes chose to take part in option 1 (schoolyard and virtual studio program), and 44 classes have committed to a field trip to the McMichael. Both options were offered at a cost of \$24 per student.

Total revenue from January 2022 to March 2022: \$22,056

Option 1:

Footprints: Schoolyard Visit | Attendance: 878

Footprints: Virtual Mapping Landscapes | Attendance: 597

Option 2:

Footprints: Learning from the Land | Attendance: 228

Footprints: En Plein Air Adventure | Attendance: 228

V.O.I.C.E.S. (Visual Outreach Initiative Creating Empowered Students)

In fiscal 2022, the V.O.I.C.E.S. program was offered virtually at no cost to both model schools within the Toronto District School Board (TDSB) and Performance Plus schools from the York Region District School Board.

In spring 2021, the program wrapped up with YRDSB schools at the beginning of April, with a few final classes that were rescheduled due to outbreaks and staffing changes within the classroom. The Creative Learning team held a final feedback session for McMichael staff who worked with YRDSB V.O.I.C.E.S. schools on April 9. Overall, the feedback was positive, but we learned a few important factors that helped with the implementation of the program moving into the virtual spring sessions with TDSB, such as: shorter and more frequent training sessions, a shorter program time, more asynchronous resources, more live demos, and more sketching throughout the program.

McMichael staff worked with the TDSB from April to May 2021. This was the first time the program was brought into the TDSB. The start of the program was unfortunately delayed due to provincial lockdowns and the provincial postponement of March Break. The program began after the spring break and ran for a total of six weeks, from April 20 to May 26. The entire program was led virtually with all students working at home. Two model schools, Kapapamahchakwew School and Eastview Public School, were involved in the program with a total of 75 students from six classes participating. The schools mailed or offered curbside pickup of the personalized art material kits that volunteers from the McMichael Volunteer Committee were involved in packing and organizing. Overall, feedback from educators was positive, although student engagement was reported to be challenging in a virtual environment once again.

In May and June, McMichael staff hosted two separate webinars to launch the virtual exhibition of student work for both school boards to celebrate the 420 students who participated in the program. Ian A.C. Dejardin, Don Chretien, and Elder Shelley Charles were special guests at these celebratory sessions.

Throughout the fall and winter months, the McMichael team worked closely with the school boards to coordinate program delivery options and select the schools that would participate in the program this year. A call for an Indigenous guest artist was put together with the hopes of bringing a new artist into the

program. The call was posted to the Miziwebiik job board and OCAD University through a new partnership with the school's Indigenous Student Centre, introduced to the team by Bonnie Devine. Travis Shilling and his partner Naomi from the Otter Art Club were the successful applicants and worked virtually with students from the YRDSB on week 3 of the program. They offered a great workshop overall, and we hope to work with them again in the future.

The V.O.I.C.E.S. program was offered to Performance Plus schools in the York Region District School Board to students in grades 4 to 6. As requested by the school board and to keep the class cohorts intact, the program was delivered to entire classes for the second consecutive year, instead of the selected number of students, as done previously. With continued uncertainty in the schools throughout the winter months and recurring lockdowns, staffing changes, and isolation, the start of the program was delayed until the end of January. The program was offered for five weeks virtually with the culminating sixth session offered as a field trip to the McMichael in the spring. In the YRDSB, teachers were teaching in a hybrid classroom model, and so the McMichael staff had to adapt to this hybrid teaching model as well.

To allow students to continue artmaking beyond program hours and from the comfort of home, the McMichael team once again created personalized art kits. The McMichael Volunteer Committee's members assisted with organizing and packing these art kits.

Much like the 2021 program, the virtual format incorporated both live and virtual sessions with McMichael educators and asynchronous resources to help ease the delivery for teachers before and after the weekly sessions.

TDSB was hesitant to commit to in-person programming; therefore, the V.O.I.C.E.S. program is being planned to begin in the spring in the virtual format for some and potentially as an outreach to participating schools. In fiscal 2022, the program was;

- Offered to four York Region District School Board Performance Plus schools from January to March 2022, with students learning from their homeroom classes or at home.
- In April and May 2021, 75 students from two schools in the TDSB participated in the program.
- From January to March 2022, 236 students from 10 classes participated in the program.
- V.O.I.C.E.S.: Reservations: 1, attendance: 84 (YRDSB; April 2021)
- V.O.I.C.E.S.: Reservations: 13, attendance: 450 (TDSB; April to June 2021)
- V.O.I.C.E.S.: Reservations: 20, attendance: 1,104 (YRDSB; January to March 2022)

TOTAL FOR ALL SCHOOL PROGRAMS | Reservations: 238, attendance: 9,249

TEACHERS' EVENTS

The McMichael hosted two virtual teachers' event for educators in October 2021 and March 2022. These sessions reached teachers beyond our usual GTA audience, welcoming educators from British Columbia, Nova Scotia, and New Brunswick. The events highlighted the *McMichael for Schools Virtual Programs*, as well as in-person programs and provided teachers with an exclusive tour of the current lead exhibition.

- October 21, 2021 | Registrations: 63, participants: 30
- March 1, 2022 | Registrations: 19, participants: 15

VIRTUAL PUBLIC TOURS

During the past year, virtual tours led by educators and volunteer docents continued to provide a safe method for the visitors to access McMichael's art collection and exhibitions. The Creative Learning team

offered virtual tours for the following exhibitions: *“A Like Vision”: The Group of Seven at 100; Uprising: The Power of Mother Earth; Early Days: Indigenous Art at the McMichael; Denyse Thomasos: Odyssey; Uninvited: Canadian Women Artists in the Modern Moment; and Generations: The Sobey Family and Canadian Art*. In November 2021, we were able to debut in-person public tours limited to groups of 10 of *Margaux Williamson: Interiors*. Based on installation shots and images of key works, these interactive tours provided an occasion not only to see the content of these show, but also to engage in a meaningful conversation around them. Although not as popular as when they first debuted, we have continued to receive a high number of appreciative testimonials.

Virtual and in-person public tours offered: 7, attendance: 3,711

ARTVENTURE PROGRAMS

ARTVENTURE CAMPS

Summer Camps— In Person

ArtVenture Summer Camps, for children aged five to 15, were offered in person from July 5 to August 27, 2021. Weekly sessions featured eight hours per day of programming. Each week, a maximum of four art classes varying in the number of campers were delivered with a new theme each week. The size of each class was determined by the indoor capacity of each space to accommodate adequate physical distancing as established by the Ministry of Health COVID-19 Safety Guidelines for Day Camps. Although the guidelines allotted 15 campers per cohort, our indoor spaces were not able to maintain the set physical distance of six feet between this number of campers, and so our capacity was adjusted accordingly. Total participants: 316

Winter Break Camp—In Person

ArtVenture Winter Break Camp was offered as an in-person four-day engagement from December 20 to December 23, 2021. Due to the COVID-19 case counts rising, we limited our offering to one camp for ages seven to 12. Total participants: 12

March Break Camp—In Person

The McMichael *ArtVenture March Break Camp* was a full-day camp that ran from 9 am to 5 pm, Monday to Friday. The program delivered one week of camps, from March 14–18, 2022, for ages five to 15. During the week, a maximum of five art classes were delivered to varying class sizes in adherence to the Safety Guidelines for Day Camps. Total participants: 61

ArtVenture Spring Break Camp—Virtual

Originally scheduled for March 15–19, the *ArtVenture Spring Break Camp* was held from April 12–16, 2022, due to the province-wide switch in dates for March Break. A virtual *Art Explorers* program was offered for children aged seven to 12 and virtual *Digital Photography* for teens aged 13 to 15. Total participants: 39

SATURDAY AT MCMICHAEL, CHILDREN ART CLASSES (SAM)

SAM classes offer a creative exploration of various art mediums, encourage skill development, cultivate art appreciation, and introduce children to the art of Canada through in-gallery activities. Facilitated by professional art instructors, children are divided into age-appropriate groups determined upon registration.

Spring Session—Hybrid

The spring session reached targeted registration numbers, with registration numbers kept at their previous reduced capacity of eight children per class in order to accommodate the new COVID-19 indoor capacity numbers.

Previously shared spaces received a new layout to house one class of eight children, except the Meeting House, which could only accommodate seven children and one staff member safely. Preparations were made in the event that classes were not allowed to continue on-site with the creation of a back-up virtual engagement, facilitated by staff through Zoom and a contactless one-time material pickup. The spring session ran in person on March 27 and moved online for all subsequent classes.

Total participants: 23

Fall Session—In Person

Fully returning to in-person delivery, the program continued to run with limited numbers.

Total participants: 27

Winter Session—In Person

Due to the rise in COVID-19 case numbers, the winter session of our SAM classes was delayed and began on Saturday, February 5, 2022, and ran until Saturday, March 5, 2022.

Total participants: 21

ADULT ART CLASSES

Virtual Adult Art Classes

With COVID case counts still quite high and the continued lockdowns, adult art programs continued to be offered in the virtual format and were delivered over Zoom, with a moderator acting as a liaison between the instructor and students. These classes continued to be a success, allowing participants to enjoy interacting with their favourite instructors and with classmates at a time when socializing was limited. A large percentage of these participants were older adults and seniors. The virtual format also allowed for us to bring some of the instructors from beyond the GTA. Similarly, a number of participants joined from other regions of Canada and abroad, mostly from United States.

- Virtual Adult Art Classes | 7 programs, 19 sessions, 261 registrants

In-person Adult Art Classes

During the break from the lockdowns and gallery closures at the end of the summer, there was the return of an in-person class.

- In-person Adult Art Classes | 1 program, 15 registrants

ADULT PUBLIC PROGRAMS

Virtual delivery continued to dominate adult programs, in particular curatorial and artists' talks. Reflecting the diversity of the exhibitions presented by the curatorial team, the talks most often involved the McMichael's Chief Curator Sarah Milroy with guest speakers, including artists, curators, scholars, and

Elders. While the programs related to the exhibitions on view were offered at no cost, the McMichael has offered a series of special ticketed events focusing on beloved artists from the permanent collections.

Free Curatorial and Artist Talks

Helmed by Chief Curator Sarah Milroy, the McMichael's series of curatorial and artist talks presented an in-depth curatorial perspective of the exhibitions on view. Indeed, despite repeated closures, the McMichael's collection and exhibitions remained fully accessible through the virtual public tours and these successful talks. In total, 1,482 people attended these engagements with viewers joining us from all around the world.

Curatorial and Artists' Talks in 2021

May 7 | *Celebrating the Group of Seven with Jon Sasaki*

On the anniversary of the Group of Seven's first exhibition, McMichael Chief Curator Sarah Milroy offered a conversation with Jon Sasaki about his artistic process of reframing the landscape painting genre through the lens of photography.

May 12 | *A Hidden History: Slavery in Canada*

In anticipation of the exhibition *Denyse Thomasos: Odyssey*, McMichael Chief Curator Sarah Milroy moderated a virtual conversation between guest speakers Gaëtane Verna, Director of The Power Plant Contemporary Art Gallery and exhibition co-curator, and art historian Charmaine Nelson, Tier 1 Canada Research Chair in Transatlantic Black Diasporic Art and Community Engagement at NSCAD University.

June 22 | *Ruth Cuthand: Bead Works*

McMichael Chief Curator Sarah Milroy and Saskatchewan-based artist Ruth Cuthand engaged in a discussion around her work. An artist of Plains Cree, Scottish, and Irish ancestry, Cuthand has long examined the terror and beauty of viruses in her exquisite, beaded panels. Recently, responding to the COVID-19 pandemic, Cuthand has made a series of beaded N95 masks, works that remind us of the contagion and catastrophe suffered by Indigenous people under colonialism.

September 15 | *Uninvited: Canadian Women Artist in the Modernist Moment, Virtual Curatorial Talk*

Chief Curator Sarah Milroy shared highlights from the exhibition *Uninvited: Canadian Women Artists in the Modern Moment*. This major exhibition included art by a generation of extraordinary women painters, photographers, sculptors, architects, and filmmakers from a century ago—trailblazers who opened new frontiers for women artists in Canada—as well as works made by their Indigenous contemporaries, for a cross-country snapshot of female creativity in this period of dramatic societal change.

October 19 | *Black Women Artist, Virtual Conversation*

McMichael Chief Curator Sarah Milroy and Gaëtane Verna, Director of The Power Plant Contemporary Art Gallery, engaged in a discussion around the history of art by Black Canadian women, viewed from the vantage point of their exhibition *Denyse Thomasos: Odyssey*. On the occasion of the McMichael's concurrent exhibition *Uninvited: Canadian Women Artists in the Modern Moment*, Verna and Milroy also spoke with McGill University doctoral scholar Adrienne Johnson about her research into this little-known area of Canadian art history, and the challenges she faces in recovering these voices from the past. Halifax artist Clara Clayton-Gough also spoke about the baskets made by her grandmother Selena Irene Sparks Drummond of Cherry Brook, Nova Scotia, featured in the *Uninvited* exhibition.

November 9 | *Margaux Williamson: Interiors, Virtual Curatorial Talk*

While women artists of the early twentieth century are known for depicting interior spaces as places of privacy and domestic quietude, Margaux Williamson's interiors describe spaces of creativity, subjectivity, and anarchic experimentation. This curatorial conversation between Williamson and Jessica Bradley, the exhibition's curator, explored the artist's distinctive way of understanding and depicting the tension between private and public realms.

November 24 | *From Water to Water, A Way through the Trees, Virtual Conversation*

Artist Bonnie Devine and her assistant Mariah Meawasige, members of the Serpent River Anishinaabe/Ojibwe First Nation, talked about the mural they were working on at the McMichael Canadian Art Collection. The project began as a commemoration of the old Carrying Place portage that once ran along the Humber River from Lake Ontario to Lake Simcoe and was a vital passage from southern Ontario to Georgian Bay and the upper Great Lakes. As their work developed, the artists began to consider the role of the Carrying Place in the deeper history and enduring legacy of Indigenous economic, political, and cultural exchange in southern Ontario. The artists were joined by three Indigenous knowledge keepers with significant roots in the region: Dominic Sainte-Marie, Wendat Nation project advisor; Catherine Tamaro, Faith Keeper of the Wyandot of Anderton Nation; and Shelley Charles, Anishinaabe Elder, Georgina Island First Nation.

Curatorial and Artists' Talks in 2022**February 23 | *Generations: The Sobey Family and Canadian Art, Virtual Curatorial Talk***

McMichael Chief Curator Sarah Milroy led a virtual tour through the exhibition *Generations: The Sobey Family and Canadian Art*, built around unexpected pairings and submerged histories and told through this extraordinary gathering of more than 170 works, from nineteenth-century settler artists through to the Quebec Impressionists and Ontario's Group of Seven, Canadian luminaries like Emily Carr, David Milne, and William Kurelek, and onward to the leading Indigenous artists of today.

March 15 | *L'art du Québec dans la collection des Sobeys*

This virtual presentation, delivered in French, highlighted how the exceptional private collection of the Sobey family documents the evolution of art in Quebec over 150 years. Led by art historian Michèle Grandbois, this presentation explored the works of Cornelius Krieghoff, Jean Paul Lemieux, J.W. Morrice, Clarence Gagnon, Paul-Émile Borduas, and Jean Paul Riopelle.

Ticketed Speaker Series

These were ticketed events for the general public and free for McMichael members with registration. Total viewers: 786

- July 8 | *Tom Thomson: Artist and Icon with Ian DeJardin*
- December 13 | *Emily Carr at 150, Virtual Conversation with Sarah Milroy and Ian DeJardin*
- January 11 | *Up Close & Personal: Self Portraits by Women Artists with Sarah Milroy, Tobi Bruce, Tanya Harnett, Anna Hudson, Kristina Huneault, and Georgiana Uhlyarik*
- February 1 | *Franklin Carmichael: Colour and Structure with Ian DeJardin*

Soirées Francophones

This new virtual program launched in fiscal 2022 is offered entirely in French and was facilitated by McMichael Senior Educator Lisa Laurin.

Total attendees: 54

- January 5 | *Les artistes montréalaises de la modernité*
- February 10 | *Causerie virtuelle sur Margaux Williamson*

FAMILY and COMMUNITY PROGRAMS

During lockdowns, the Creative Learning team worked hard to provide meaningful engagement for the community through in-person events, when possible, as well as virtual initiatives.

Storytelling Circles

Designed for a younger audience, this initially virtual offering proved to be also a successful in-person program. Facilitated by Bonnie Markus, McMichael Senior Educator, the program accommodated 40 families.

- *Mother's Day Storytelling Circle—Virtual*
This program, for children four to six years old, was offered virtually during two time slots. Fun and fascinating stories behind selected works in the gallery were shared, and children were encouraged to use their observational skills with family-friendly artmaking activities.
- *Halloween Storytelling Circle— In Person*
This program for children seven to 12 years old was offered over the Halloween weekend as an interactive storytelling session with simple artmaking activities. The Halloween theme was carried throughout the story and hands-on artmaking.
- *Arctic Wonderland: Family Storytelling Circle—In Person*
This program for children three to six years old was offered over Family Day weekend as an interactive storytelling session with simple artmaking activities. The theme of *Arctic Wonderland* introduced children to some of the most engaging artworks in the Collection and encouraged them to look around for inspiration and discovery.

Flight of the Monarch Day, in partnership with Monarch Nation

On Saturday, August 21, in partnership with Monarch Nation, a program of the Toronto Region and Conservation Authority, the McMichael hosted *Flight of the Monarch Day*, a festival celebrating the beauty and contributions of the monarch butterfly. Visitors and families participated in art- and nature-themed activities throughout the day, including interpretive hikes, artmaking, and plant workshops.

Total participants: 49

National Truth and Reconciliation Day

On September 22, the McMichael Creative Learning team coordinated a special ceremony led by Elder Shelley Charles to mark the country's first official day of National Truth and Reconciliation. The ceremony was attended by the leadership team, members from the McMichael Volunteer Committee who were involved in the maintenance of the Minokamik Garden, and students who were involved in the planting of the garden. The McMichael Volunteers harvested sweetgrass and prepared sweetgrass braids to create brooches after the ceremony with attendees. The ceremony was posted to our YouTube channel in addition to social media and currently can be found on the McMichael's website on the page dedicated to the Minokamik Garden.

Views from Pine Cottage—Community Exhibition

From July 9 to October 3, 2022

Views from Pine Cottage was a juried exhibition of paintings and drawings in oil, acrylic, pastel, and watercolour produced by participants of studio and master classes led by artists Margaret Ferraro, John Leonard, David McEown, Judy Sherman, Robert Strickland, and Andrew Sookrah at the McMichael's Pine Cottage over the past year. The exhibition showcased a wide range of the participants' painting interests and styles, and celebrated their talents and accomplishments.

En Plein Air 2021—Annual Community Competition

Following in the footsteps of the Group of Seven and their contemporaries, painters set their easels down on the McMichael's grounds and in the historic Village of Kleinburg to paint *en plein air*. The month-long competition held in September 2021 saw 83 artists submit more than 150 works of art in oil, acrylic, watercolour, and pastel on both canvas and paper. The competition jury panel, which consisted of representatives from the gallery's Curatorial department and the McMichael Volunteer Committee, selected the winners of the 2021 competition. The winning works were on view online and in person at the McMichael Community Gallery through April 30, 2022.

Works on Canvas/Panel

First place: Michele Van Maurik, *The Sentinels*, oil

Second place: Andrew Judd, *Chapel Doctors House*, oil

Third place: Stephen Chien, *End of Summer*, oil

Kleinburg Award: Lorraine Zandyleit, *Kleinburg Blue*, acrylic

Works on Paper

First place: Lan Fang, *Stones in Humber River Trail*, watercolour

Second place: Andrew Sookrah, *There was Room for One More*, Artists' Cemetery, watercolour

Third place: Heather Goodchild, *September 17, 2021*, acrylic

Kleinburg Award: Katie Green, *Tom Thomson Studio*, watercolour

McMichael Digital and Social Media

The McMichael Canadian Art Collection's social media strategy focuses on creating stories about exhibitions, the permanent collection, programs, and special events in order to engage followers in conversations about Canadian identity and to educate audiences about the art of Canada, driving interest in the historical and contemporary art of our nation.

As of year-end, the gallery had **30,617** Facebook followers, **23,780** Instagram followers, and **25,897** Twitter followers. The Instagram platform saw the greatest amount of growth, with followers growing by **12** per cent over the previous year. Given the highly visual nature of Instagram and its primacy among audiences aged 18–34 years, we anticipate this platform will continue to be a growth leader in engagement with the Gallery. Personal videos from the executive director and chief curator, as well as posts about the Group of Seven and Tom Thomson and historical posts about the history of the Gallery, consistently receive the greatest levels of engagement.

The Gallery has also experienced strong growth and engagement through the McMichael website (mcmichael.com). There were more than **869,272** unique page views last year, an increase of 30 per cent

over the previous fiscal year, for a total of more than two million total page views, indicating that audiences are visiting the Gallery online to either engage with virtual offerings or plan a visit.

With the COVID-19 pandemic and related Gallery closures, the McMichael realized the need to increase its digital capabilities in order to serve audiences who are unable and/or unwilling to travel to the Gallery. The proven interest and high level of engagement from this audience across Canada and around the world has become clear through the enthusiastic response we've received to the virtual content, including curatorial talks and artist videos, that we've posted during the last fiscal year.

Video Content on Digital Platforms

Between April 1, 2020 and March 31, 2021, the McMichael:

- Uploaded 80 videos to the McMichael YouTube channel
- Received 43,601 views of its YouTube videos
- Saw more than 4,000 hours of its YouTube video content watched
- Saw a gain of 322 subscribers to its YouTube channel.

The top three performing videos during this time were:

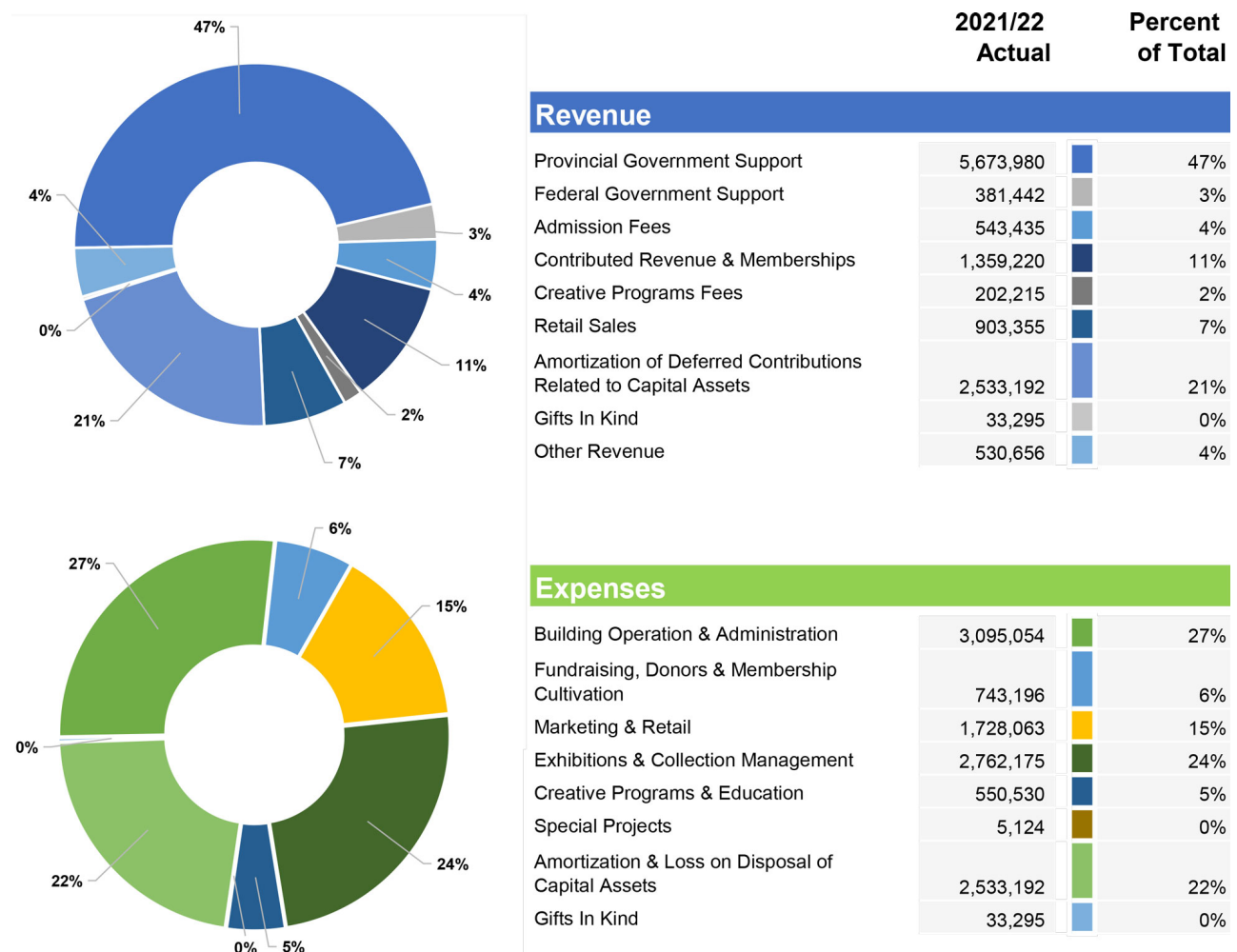
- *Uninvited Virtual Curatorial Talk with Sarah Milroy*: 6,856 views
- *A Hidden History: Slavery in Canada*: 1,869 views
- *Celebrating the Group of Seven with John Sasaki*: 794 views.

ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE

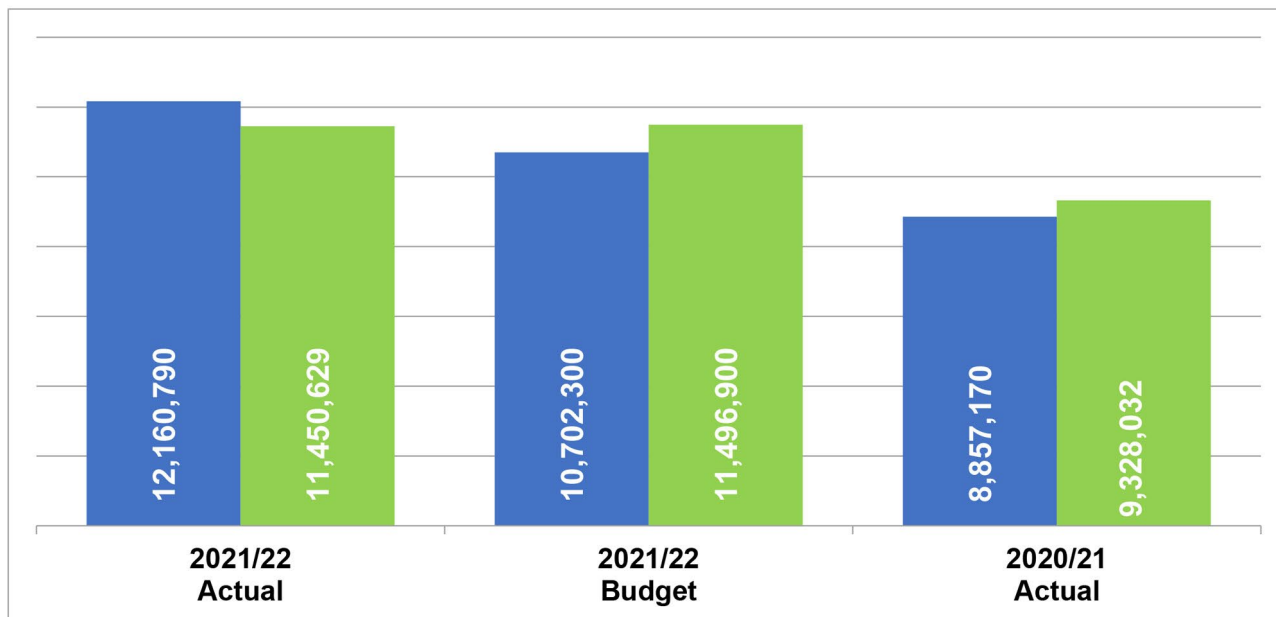
During fiscal 2021–22, the McMichael’s financial sustainability continued to be challenged by the impact of the COVID-19 pandemic.

The COVID-19 pandemic once again affected the number of visitors the McMichael was able to draw. Multiple closures, as mandated by the provincial government, and capacity restrictions, along with other measures, including physical distancing once open, all contributed to this impact on visitation. Nevertheless, an increase in the number of visitors and program participants led to a rebound in self-generated revenue from the previous year, and with the additional Government of Ontario support to ensure financial stability, a surplus of \$710,162 was recorded.

The McMichael maintains an effective system of internal controls and complies with applicable requirements to promote transparency and accountability, and seeks to manage operational, strategic, and financial risks to help ensure its business objectives.



	2021/22 Actual	2021/22 Budget	2020/21 Actual
Revenue	12,160,790	10,702,300	8,857,170
Expenses	11,450,629	11,496,900	9,328,032



Key Metrics

	2021–22	2020–21	2019–20
Visitors			
General	54,235	26,736	84,949
Adult Groups	802	93	2,894
School Groups	1,501	0	31,368
Virtual Tours/Programs Participants (all visitor categories)	15,110	22,177	0
Total	71,648	49,006	119,211
Membership			
Individual Members	7,955	7,245	7,795
Memberships	5,006	4,724	5,026
Exhibitions			
From the Collection	3	3	4
Special Exhibitions	5	4	12
Touring	1	2	0
Total	9 (and 1 site-specific mural)	9	16
Acquisitions			
Total	53	130	62

Conservation			
Major Treatments	14	4	6
Minor Treatments	169	193	308
Examinations	1,495	792	2,115
Collections Management			
Number of works receiving new images	33	542 (Collection)	57 (Collection) 23,307 (Cape Dorset Archive)
Rehoused and/or inventoried	256 (115 Collection, new acquisitions; 141 works rotated in and out of exhibitions)	139 (Collection, new acquisitions) 61 (rotated out from "A Like Vision")	62 (Collection, new acquisitions) 23,307 (Cape Dorset Archive)
Volunteers			
Volunteers—General	36	38	40
Volunteers—Docents	19	20	21
Volunteers—Youth team	64	70	56
Volunteers—Board of Trustees (including Directors-in-Training)	17	14	8
Volunteers—Foundation	18	20	17
Staff			
Full-time	42	41	40
Part-time	60	58	62
Total	112	99	102
FTE	69.1	56.8	68

ANALYSIS OF PERFORMANCE MEASURES

The McMichael's strategic objectives as stated in the 2021–22 business plan are as follows and are guided by the 2012 Strategic Plan and the Artistic Vision of 2016. What follows is a discussion of the specific outcome- and output-based performance measures that support each of these stated objectives.

The strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016 are:

- Promote the art of Canada;
- Consistently deliver an engaging and exceptional visitor experience;
- Become a centre for knowledge creation and sharing;
- Build a sustainable organization delivering outstanding performance; and
- Improve organizational capacity and performance.

The following performance measures correlate to the McMichael's success in **promoting the art of Canada**:

Performance Measure	2021–22 Result	2021–22 Target	2020–21 Result
Total Attendance	Total attendance 71,648 (56,538 visitors, 15,110 participants from virtual programs, virtual school groups, virtual public tours, virtual tour groups, and virtual curatorial talks)	110,600	49,006

While annual attendance figures were much lower than projected due to gallery closures in Q1 and quarter Q4 as a result of the COVID-19 pandemic, the McMichael developed opportunities for audiences to visit the Gallery virtually through virtual exhibition tours, classes, camps, workshops, curatorial talks, group tours, and other online public programs. The McMichael is committed to safely and responsibly boosting in-person attendance in the coming year by continuing timed-entry ticketing as long as it is necessary and following the health and safety measures as set by the provincial health guidelines, while continuing to engage audiences virtually and increase brand awareness nationally and internationally. The robust slate of upcoming exhibitions, most of which will travel across the country after leaving the McMichael, will also extend our brand and boost interest in the Gallery both in person and online.

Numbers of followers and engagement across social media platforms	Facebook: 30,617 Instagram: 23,780 Twitter: 25,897	Facebook: 35,000 Instagram: 25,000 Twitter: 26,000	Facebook: 29,385 Instagram: 21,128 Twitter: 25,581
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The McMichael achieved 87 per cent of target growth on Facebook, 95 percent of growth on Instagram, and was very nearly on target for Twitter. The slow pace of growth on Facebook and Twitter may be attributed to changing algorithms which, on Facebook, deprioritize company pages over individual pages and, on Twitter, regularly purge inactive bot followers. Instagram remains the McMichael's fastest-growing platform. In an effort to boost followers across all platforms, the Gallery is re-examining its social media content strategy, including use of the "stories" feature and has

implemented a social media advertising strategy. The McMichael has also broken out the social media role into its own position that became adequately staffed only at the end of the fiscal year. Additionally, we have devoted more resources to online engagement, including developing more video content specifically designed, in social posts and in social media advertising campaigns, and is also prioritizing popular Group of Seven, Tom Thomson, and archival content, as well as posts that trigger comments or conversation.

The following performance measures reflect the McMichael's ability to **consistently deliver an engaging and exceptional visitor experience**:

Performance Measure	2021–22 Result	2021–22 Target	2020–21 Result
Visitor Satisfaction	1,470 comments 98% positive	2,500 comments 95% positive	1,504 comments 99% positive

Visitor comments did not achieve target in quantity due to the extensive Gallery closures in Q1 and Q4 of fiscal 2022. To continue to provide exemplary service, the McMichael offers a range of venues through which to offer feedback, most notably in an automated email after every visit that asks for visitor feedback. Many of the negative comments were made in relation to technical difficulties resulting from the transition to online ticketing and general dissatisfaction over masking requirements, gallery temperature, or other measures necessary to protect the art and operate safely. Many of the positive comments noted the excellence of the McMichael's safety protocols and visitor service during the reopening period.

Membership Growth	46% retention 0.85% conversion	50% retention 2% conversion	34% retention 0.87% conversion
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Membership growth picked up in 2021-22 with the addition of more than 700 individual members as the Gallery reopened and audiences were comfortable returning and saw the value in renewing their memberships. Additionally, the popularity of the *Uninvited* exhibition and the return of summer and March break camps drove new memberships. Retention fell slightly below target as members chose not to renew, likely attributable to lifestyle changes. Likewise, conversion remained below one percent as online ticketing, meaning that visitors arrived at the Gallery with a pre-purchased ticket, made up-selling at the admissions desk more challenging.

The following numbers reflect the McMichael's ability to serve as a centre for **knowledge creation and sharing** for a wide range of audiences:

- 9,249 students participated in Virtual and in-person School Programs to discover curricular connections with the art of Canada;
- Eight exhibitions were mounted at the McMichael, including two exhibitions of work from the permanent collection; five special exhibitions on Canadian art, all of which were curated by the McMichael and which are currently travelling; and one touring exhibition not assembled by the McMichael;
- The first site-specific mural installation presented in the Grand Hall—*From Water to Water: A Way Through the Trees* by Bonnie Devine.

- Six publications were produced on Canadian art, including the first publication devoted exclusively to a Black artist (*Denyse Thomasos: Odyssey*, edited by Sarah Milroy and Gaëtane Verna);
- Seven different virtual and in-person exhibition tours were offered throughout the fiscal year covering every exhibition and serving 3,711 attendees;
- A total of 13 virtual curatorial and artist talks on Canadian art were held featuring 19 artists, writers, curators, and scholars;
- A total of 53 acquisitions were made to the permanent collection of works of art with significance to all Canadians; and
- A total of 2,165 participants engaged in public programs.

The following performance measures reflect the McMichael's ability to build **a sustainable organization delivering outstanding performance**:

Performance Measure	2021–22 Result	2021–22 Target	2020–21 Result
Dollar-per-visitor revenue in the Gallery Shop	\$15.82	\$11.90	\$19.23

The Gallery Shop and eShop successfully exceeded targets, mostly due to the popularity of the *Uninvited* exhibition and catalogue. With the catalogue priced at \$60, and more than 1,730 books sold in this time frame, this boosted our dollar-per-customer and dollar-per-visitor revenue. Because of inexorable paper shortages, there were delays in reprinting in November, and there were a few weeks when the shop was sold out. During the periods that the gallery was closed, the eShop continued to see strong sales, thanks to curatorial talks and other events that helped promote the catalogues. The *Uninvited* catalogue was highlighted in *The Globe and Mail's* "Holiday Gift Guide," and *A Like Vision* received awards by the Canadian Museum Association and the Independent Publisher Book Awards. *A Like Vision* also has maintained steady sales. *Generations: The Sobey Family and Canadian Art* illuminated a fabulous private collection, but resulted in less sales traffic than expected. Stationery, tableware, and jewellery departments were the strong sellers behind books.

Percentage of administrative and operational costs, compared to total operating costs	15%	14%	12%
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To minimize the impact of COVID-19 revenue loss, administrative expenses were kept to a minimum. The administrative expenses accounted for 15 per cent of all expenses, which is slightly higher than the 14 percent target and higher than the previous year.

The following measures reflect the McMichael's ability to **improve organizational capacity and performance**:

Performance Measure	2021–22 Result	2021–22 Target	2020-21 Result
Staff Turnover	4.2%	4%	1.8%

It was forecasted that staff turnover would be high in the 2021–22 COVID environment: efforts at retention were made to mitigate the increase, including flexibility in work locations/schedules, engagement via management and leadership, shared objectives, and select salary alignments.

Number of active volunteers, docents, and board members	154	170	164
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Due to pandemic-related closures in 2021–22, there was a hold on active recruitment of volunteers, limiting the balance in departing volunteers.

Number of volunteer hours contributed by volunteers and docents	5,616	10,000	3,732
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Due to the Ministry of Health mandated closures in 2021–22, there were fewer volunteer opportunities available.

RISK EVENTS

The COVID-19 pandemic-related closures, as well as continued impact from restrictions mandated by the province during periods when the Gallery was open, including limited capacity, timed-ticketing, and the need to reduce the days the Gallery was open in order to manage costs, significantly affected attendance and self-generated revenue during the 2021–22 fiscal year.

McMICHAEL APPOINTEES

Below are the names and appointment dates of the McMichael Board of Trustees and the McMichael Canadian Art Foundation Board. Appointees are not remunerated.

Board of Trustees, McMichael Canadian Art Collection

Andy Pringle, Chair, July 10, 2020 – July 9, 2023

John Crean, February 10, 2016 – April 11, 2022

George Dark, February 1, 2017 – June 24, 2023

Rosanna DeFrancesca, September 24, 2020 – September 23, 2023

Drew Fagan, July 23, 2020 – July 22, 2023

Debra Fenwick, June 25, 2020 – June 24, 2023

Heather Fullerton, July 2, 2020 – July 1, 2023

Maral Hasserjian, August 13, 2020 – August 12, 2023
Regan Hayward, November 11, 2021 – November 10, 2024
Rand Lomas, March 25, 2020 – March 24, 2023
Karen McCleave, July 16, 2020 – July 15, 2023
Michelle Meneley, June 25, 2020 – June 24, 2023
Gillian Whitebread, March 21, 2018 – March 20, 2021
Sabrina Zuniga, June 11, 2020 – June 10, 2023

McMichael Canadian Art Foundation Board

Doug McDonald, Chair, June 2013 – June 2022
Mark Bursey, Vice-chair, March 2014 – June 2023
Laura Barclay, June 2020 – June 2023
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Rachel Blumenfeld, June 2015 – June 2021
Chris Bredt, June 2016 – June 2022
Robert Dunigan, June 2018 – June 2023
Bonnie Hurvitz, June 2018 – June 2023
Norma Kraay, June 2019 – June 2022
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Laura Mirabella, June 2020 – June 2023
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Carl Spiess, June 2017 – June 2023

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The McMichael acknowledges the following supporters for their contributions made between April 1, 2021, and March 31, 2022. Their generosity makes it possible to connect people with art, artists, and artmaking through exhibitions that explore Canada from coast to coast to coast and community-based programs that engage people of all ages and all backgrounds. Thank you for helping to keep the McMichael an extraordinary place to experience.

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Department of Canadian Heritage
Government of Ontario
Ministry of Tourism, Culture and Sport
Ontario Cultural Attractions Fund
Summer Experience Program
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Council for Canadian American Relations through the generosity of Ms. Karen Wilkin
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AUDITED FINANCIAL STATEMENTS

Please see Appendix A.

ACHIEVEMENTS FULFILLING EXPECTATIONS SET OUT IN AGENCY MANDATE LETTER

Ministry Mandate Letter to the McMichael

The McMichael's activities are in accordance with the most recent mandate letter issued by the Ministry of Tourism, Culture and Sport.

McMichael Legislative Mandate

The McMichael Canadian Art Collection is an agency of the Province of Ontario, an operational enterprise agency of the Government of Ontario. The governing legislation is the McMichael Canadian Art Collection Act, R.S.O. 1990, C.M. 4, as amended from time to time. The most recent amendment of the act received royal assent on June 1, 2011.

In the language of the *McMichael Canadian Art Collection Amendment Act, 2011*, the acquisition and exhibition mandate of the McMichael is to:

- Acquire and preserve artworks, objects, and related documentary materials for the Collection, by or about artists who have made or are contributing to the development of Canadian art, with a focus on the Group of Seven and their contemporaries and on the Indigenous peoples of Canada; and
- Exhibit artworks, objects, and documentary materials, including but not limited to the Collection.

The objectives of the McMichael are to:

- Acquire works of art, objects, and documentary material for the Collection;
- Preserve and exhibit the Collection;
- Conduct research on and provide documentation for the Collection;
- Stimulate interest in the Collection;
- Conduct activities to enhance and complement the Collection; and
- Hold, maintain, and use the land described in the Schedule to the *McMichael Canadian Art Collection Act*.

A Board of Trustees, appointed according to the act, oversees the affairs of the corporation. The board reports to the legislature through the Minister of Tourism, Culture and Sport.

Strategic Plan

The McMichael is guided by the 2012 Strategic Plan and the Artistic Vision of 2016.

The strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016 are as follows and correlate to key performance measures evaluated earlier in this report:

- Promote the art of Canada;
- Consistently deliver an engaging and exceptional visitor experience;
- Become a centre for knowledge creation and sharing;

- Build a sustainable organization delivering outstanding performance; and
- Improve organizational capacity and performance.

In carrying out its mandate and strategic objectives, the McMichael plans its programs and exhibitions to ensure they reflect the Government of Ontario's priorities for the McMichael by aligning programs to advance Ontario's Cultural Strategy and work toward reconciliation with Indigenous peoples and operate with organizational transparency and financial accountability.

Response to Mandate Letter

In fulfillment of the most recent Mandate Letter to the McMichael, in 2021–22 the McMichael engaged in the following activities:

- Acquire and preserve artworks, objects, and related documentary materials for the Collection, by or about artists who have made or are contributing to the development of Canadian art, with a focus on the Group of Seven and their contemporaries and on the Indigenous peoples of Canada.
 - The McMichael made 53 acquisitions to the permanent collection and conducted 14 major and 169 minor conservation treatments on works of art in the Collection.
 - Notable among the acquisitions were six works by An Te Liu, three works by Elizabeth Wyn Wood, two works by Jean-Paul Lemieux, and pieces by Kenojuak Ashevak, Kim Dorland, L. L. FitzGerald, and David Milne. These acquisitions reflect ongoing efforts to diversify the depth and breadth of the Collection by genre, gender, region, and style.
- Exhibit artworks, objects, and documentary materials, including but not limited to the Collection.
 - The McMichael mounted nine exhibitions, including three exhibitions of work from the permanent collection; five special exhibitions comprised of works on loan from other public and private institutions and collections, all of which are now travelling to other museums in Canada; and one touring exhibition. The McMichael also debuted a site-specific mural by Indigenous artist Bonnie Devine in the Grand Hall alcove.

The objectives of the McMichael are to:

- Acquire works of art, objects, and documentary material for the Collection.
 - As discussed above.
- Preserve and exhibit the Collection.
 - As discussed above.
- Conduct research on and provide documentation for the Collection.
 - The McMichael released four publications containing new scholarship on Canadian art and conducted 14 major and 169 minor treatments of works in the Collection. The McMichael also performed 1,495 examinations; the number of examinations is much higher due to the volume of travelling exhibitions and number of works on tour.
- Stimulate interest in the Collection.
 - The McMichael attracted 56,538 in-person visitors and 15,110 virtual program attendees from all over the world and received coverage of its exhibitions in major media outlets (print, online, and broadcast), including the *Toronto Star*, *The Globe and Mail*, *Galleries*

West, National Post, Classical FM, CBC Radio, Radio-Canada, Maclean's magazine, Artforum, enRoute Magazine, Toronto Life, L'Express, NOW Magazine, The Walrus, and New Scientist.

- Conduct activities to enhance and complement the Collection.
 - Due to restrictions imposed by the COVID-19 pandemic, the McMichael swiftly switched to virtual programming that complemented the Collection and current exhibitions, engaging audiences far and wide with the art of Canada. In doing so, a total of 3,711 participants attended seven virtual public exhibition tours that provided free access to the McMichael's permanent collections and special exhibitions.
 - The McMichael also hosted 13 live virtual curatorial talks reaching 1,482 visitors from around the world and two French language soirées for francophones, reaching 54 people.
 - School programs, offered both virtually and in person, served 9,249 students.
- Hold, maintain, and use the land described in the Schedule to the *McMichael Canadian Art Collection Act*.
 - The McMichael continues to maintain, preserve, and use its land in accordance with the schedule. The Minokamik Garden was planted by local community members and school groups from the York Region District School Board in spring 2019. Designed and planted under the guidance of Elder Shelley Charles, Chippewas of Georgina Island First Nation and Elder Advisor to the McMichael's Creative Learning team, and Lynn Short from the Humber College Horticulture Department, the Minokamik Garden represents the commitment of the McMichael's staff, volunteers, and community members to restoring the land on which the Gallery sits, along the traditional Carrying Place Trail adjacent to the Humber River Valley, to its native flora, promoting biodiversity and providing a space for environmental education. The design of the garden is based on the traditional Anishinaabe teachings of the Four Directions and includes plantings of sage, pearly everlasting, wild strawberry, sweetgrass, tobacco, and red bee balm, among other species. The name *Minokamik*, generously provided by Elder Shelley Charles during the Garden's naming ceremony, refers to the good Earth, the first scent of the new soils of the spring renewal. It represents the coming together of people from all nations in the restoration of Indigenous plants and creating new interconnected relationships in our mutual stewardship of the earth and our extended family relations.
 - In 2021–22, the McMichael had 4,521 visitors to the grounds only.

In keeping with the principles outlined in Ontario's 2019 Budget and the line-by-line review conducted by Ernst & Young, the McMichael consistently reviews its operation, and determines and implements strategies on cost effectiveness and efficiency.

Appendix A: Audited Financial Statements

Financial Statements of

**McMICHAEL CANADIAN
ART COLLECTION**

And Independent Auditors' Report thereon

Year ended March 31, 2022



KPMG LLP
Vaughan Metropolitan Centre
100 New Park Place, Suite 1400
Vaughan ON L4K 0J3
Canada
Tel 905-265-5900
Fax 905-265-6390

INDEPENDENT AUDITORS' REPORT

To the Board of Trustees of McMichael Canadian Art Collection and
the Ontario Ministry of Heritage, Sport, Tourism and Culture Industries

Opinion

We have audited the financial statements of McMichael Canadian Art Collection (the Entity), which comprise:

- the statement of financial position as at March 31, 2022
- the statement of operations for the year then ended
- the statement of changes in net assets for the year then ended
- the statement of cash flows for the year then ended
- and notes to the financial statements, including a summary of significant accounting policies

(Hereinafter referred to as the "financial statements").

In our opinion, the accompanying financial statements presents fairly, in all material respects, the financial position of the Entity as at March 31, 2022, and its results of operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the **"Auditors' Responsibilities for the Audit of the Financial Statements"** section of our auditors' report.

We are independent of the Entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada and we have fulfilled our other ethical responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.



Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion.

The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.



Page 3

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represents the underlying transactions and events in a manner that achieves fair presentation.
- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the group Entity to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

KPMG LLP

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada

June 23, 2022

McMICHAEL CANADIAN ART COLLECTION

Statement of Financial Position

March 31, 2022, with comparative information for 2021

	2022	2021
Assets		
Current assets:		
Cash and cash equivalents	\$ 1,205,023	\$ 791,061
Restricted cash (note 2)	849,913	920,061
Accounts receivable and accrued interest	417,487	113,658
Grants receivable	379,594	272,877
Inventory - gallery shop goods (note 11)	455,193	445,519
Prepaid expenses and deposits	71,652	165,904
Due from McMichael Canadian Art Foundation	511,659	112,951
	<u>3,890,521</u>	<u>2,822,031</u>
Capital assets (note 3)	2,835,748	4,614,750
	<u>\$ 6,726,269</u>	<u>\$ 7,436,781</u>
Liabilities, Deferred Contributions and Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities (note 4)	\$ 1,228,306	\$ 897,790
Employee future benefits (note 5)	54,000	54,000
Unearned revenue	438,063	242,800
	<u>1,720,369</u>	<u>1,194,590</u>
Deferred contributions (note 6):		
Expenses of future periods	211,119	300,060
Capital assets (note 9)	3,650,112	5,507,624
	<u>3,861,231</u>	<u>5,807,684</u>
Net assets:		
Unrestricted	1,144,669	434,507
	<u>1,144,669</u>	<u>434,507</u>
	<u>\$ 6,726,269</u>	<u>\$ 7,436,781</u>

See accompanying notes to financial statements.

On behalf of the Board:

Trustee

Trustee

McMICHAEL CANADIAN ART COLLECTION

Statement of Operations

Year ended March 31, 2022, with comparative information for 2021

	2022	2021
Revenue:		
Province of Ontario:		
Operating grant	\$ 3,328,800	\$ 3,328,800
Designated programs (note 6(a))	2,345,180	1,393,830
	5,673,980	4,722,630
Government of Canada:		
Designated programs (note 6(a))	381,442	180,383
Amortization of deferred contributions related to capital assets (note 6(b))	2,533,192	2,510,977
Internally generated:		
Transfer from McMichael Canadian Art Foundation (note 9)	1,108,300	262,000
Retail operations (note 11)	701,274	364,161
Admissions	483,657	190,991
Special events	60,620	87,078
Programs/education	266,375	118,751
Gifts in kind	33,295	—
Food services, facility rentals and catering	202,081	41,292
Memberships	180,300	123,092
Collections/exhibitions	517,590	216,295
Interest	5,335	8,138
Volunteer donations	10,000	30,000
Miscellaneous	3,350	1,382
	3,572,177	1,443,180
	12,160,791	8,857,170
Expenses:		
Salaries, wages and benefits (notes 5, 8 and 11)	4,415,418	3,751,111
Amortization of capital assets (note 3)	2,533,192	2,508,154
Curatorial and exhibitions	1,440,911	537,000
Facility operation and security	884,576	805,627
Marketing and promotion	524,338	342,436
Administration (note 11)	383,034	320,638
Cost of sales (note 11)	381,488	199,735
Collection management	317,496	245,726
Membership and fundraising	241,236	110,804
Acquisition of works of art	108,969	311,800
Services, supplies and selling costs (note 11)	107,328	36,368
Programs and education	74,226	63,912
Gifts in kind	33,295	—
Designated programs	5,122	91,898
Loss on disposal of capital assets (note 3)	—	2,823
	11,450,629	9,328,032
Excess (deficiency) of revenue over expenses	\$ 710,162	\$ (470,862)

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Changes in Net Assets

Year ended March 31, 2022, with comparative information for 2021

	2022		2021
	Unrestricted	Total	Total
Balance, beginning of year	\$ 434,507	\$ 434,507	\$ 905,369
Excess (deficiency) of revenue over expenses	710,162	710,162	(470,862)
Balance, end of year	\$ 1,144,669	\$ 1,144,669	\$ 434,507

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Cash Flows

Year ended March 31, 2022, with comparative information for 2021

	2022	2021
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	\$ 710,162	\$ (470,862)
Items not involving cash:		
Amortization of capital assets	2,533,192	2,508,154
Amortization of deferred contributions related to capital assets	(2,533,192)	(2,510,977)
Loss on disposal of capital assets	—	2,823
Change in non-cash operating working capital	(198,897)	1,506,543
Net increase in deferred contributions related to expenses of future periods	(88,941)	172,550
	422,324	1,208,231
Financing and investing activities:		
Increase in deferred contributions related to capital assets	675,680	49,241
Capital assets acquired	(754,190)	(384,285)
Decrease (increase) in restricted cash	70,148	(82,126)
	(8,362)	(417,170)
Increase in cash and cash equivalents	413,962	791,061
Cash and cash equivalents, beginning of year	791,061	—
Cash and cash equivalents, end of year	\$ 1,205,023	\$ 791,061

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2022

The McMichael Canadian Art Collection (the "Organization") is an agency of the Government of Ontario assisted through the Ontario Ministry of Heritage, Sport, Tourism and Culture Industries. The institution was donated to the province in 1965 and legislation, in 1972, incorporated the gallery as a non-profit organization. The Organization is a crown agency under the Income Tax Act (Canada) and, accordingly, is exempt from income taxes provided certain requirements of the Income Tax Act (Canada) are met. The Organization's ability to continue as a going concern is dependent upon ongoing government support and the continued support of its patrons.

1. Significant accounting policies:

The financial statements have been prepared by management in accordance with Canadian public sector accounting standards, including the 4200 standards for government not-for-profit organizations.

(a) Revenue recognition:

The Organization follows the deferral method of accounting for contributions, which includes donations and government grants.

The Organization is funded in part by the Government of Ontario in accordance with budget arrangements established by the Ontario Ministry of Heritage, Sport, Tourism and Culture Industries. Operating grants are recorded as revenue in the period to which they relate. Grants approved but not received at the end of an accounting period are accrued. Where a portion of a grant relates to a future period, it is deferred and recognized in the subsequent period.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Externally restricted contributions other than endowment contributions are recognized as revenue in the year in which the related expenses are recognized.

Contributions restricted for the purchase of capital assets are deferred and amortized into revenue on a straight-line basis at a rate corresponding with the amortization rate for the related capital assets.

Revenue from fees and sales is recognized when the services are provided or the goods are sold.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

1. Significant accounting policies (continued):

(b) Unearned revenue:

Unearned revenue consists of membership fees and other fees received in the current year related to activities of future periods.

(c) Contributed services and goods:

Gifts in kind received by the Organization, for which fair value can be reasonably determined and which are used in the normal course of the Organization's operations, are recognized in the financial statements as revenue and expense in the statement of operations.

(d) Cash and cash equivalents:

Cash and cash equivalents include cash on account and guaranteed investment certificates.

(e) Inventory:

Consumables in the gallery shop are valued at the lower of cost, determined on an average cost and net realizable value. On a periodic basis, management assesses the likelihood of realizing future benefits of its inventory and, when considered necessary, writes it down to its estimated net realizable value.

(f) Capital assets:

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Repairs and maintenance costs are charged to expense. Betterments which extend the estimated life of an asset are capitalized. When a capital asset no longer contributes to the Organization's ability to provide services, its carrying amount is written down to its residual value.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

1. Significant accounting policies (continued):

Capital assets are amortized on a straight-line basis using the following annual rates:

Building	2.5%
Equipment	33.0%
Landscaping infrastructure	8.3%
Information technology and building systems	10.0%
Furniture	14.3%

(g) Collection:

The Organization's collection includes a significant number of works of art created by First Nations, Inuit and Metis artists, the artists of the Group of Seven and their contemporaries, and other artists who have made a contribution to the development of Canadian art.

The collection's value, in accordance with public sector accounting standards, is not recognized or reflected in the statement of financial position. Most of the works of art in the collection have been donated to the Organization and are not recorded in these financial statements. Works of art acquired are expensed in the year of purchase.

(h) Employee future benefits:

The Organization provides defined retirement benefits and compensated absences to substantially all its permanent employees. These future benefits include pension and sick leave.

The pension benefits are further described in note 8.

The costs of non-vesting sick leave benefits are determined using management's best estimate of salary escalation, employees' use of entitlement, and discount rates. Adjustments to these costs arising from changes in assumptions and/or experience are recognized in the years that they arise.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

1. Significant accounting policies (continued):

(i) Financial instruments:

Financial instruments are recorded at fair value on initial recognition and subsequently carried at cost or amortized cost, less any impairment losses on financial assets. All financial assets are assessed for impairment on an annual basis. When a decline is determined to be other than temporary, the amount of the loss is reported in the statement of operations.

(j) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Actual results could differ from those estimates.

2. Restricted cash:

Restricted cash represents deferred contributions received for expenses of future periods and unspent capital contributions to the extent cash is available as follows:

	2022	2021
Expenses of future periods (note 6(a))	\$ 211,119	\$ 98,825
Unspent capital contributions (note 6(b))	638,794	821,236
	<u>\$ 849,913</u>	<u>\$ 920,061</u>

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

3. Capital assets:

			2022	2021
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 35,000	\$ —	\$ 35,000	\$ 35,000
Building	27,613,320	26,583,073	1,030,247	2,628,849
Equipment	2,779,674	2,647,224	132,450	106,848
Landscaping infrastructure	4,552,112	3,516,112	1,036,000	1,225,137
Information technology and building systems	1,415,490	993,874	421,616	401,219
Furniture	272,708	92,273	180,435	217,697
	\$ 36,668,304	\$ 33,832,556	\$ 2,835,748	\$ 4,614,750

The change in capital assets is calculated as follows:

	2022	2021
Capital assets acquired	\$ 754,190	\$ 384,285
Amortization of capital assets	(2,533,192)	(2,508,154)
Loss on disposal of capital assets	—	(2,823)
	\$ (1,779,002)	\$ (2,126,692)

4. Accounts payable and accrued liabilities:

There are nil in government remittances payable as at March 31, 2022 (2021 - nil).

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

5. Employee future benefits:

The employee future benefits liability, reported on the statement of financial position, is made up of sick leave benefits as follows:

	2022	2021
Accumulated sick leave benefits	\$ 54,000	\$ 54,000

The accumulated sick leave benefits accrued represent management's best estimate of the liability based on historical use of banked sick days.

6. Deferred contributions:

(a) Expenses of future periods:

Deferred contributions represent grants and donations for specific programs relating to future periods.

	2022	2021
Balance, beginning of year	\$ 300,060	\$ 127,510
Contributions received or receivable	2,688,160	1,746,763
Amount used for capital assets	(50,479)	—
Amounts recognized as revenue:		
Province of Ontario	(2,345,180)	(1,393,830)
Government of Canada	(381,442)	(180,383)
Balance, end of year	\$ 211,119	\$ 300,060

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

6. Deferred contributions (continued):

(b) Capital assets:

Deferred capital asset contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. The amortization of capital asset contributions is recorded as revenue in the statement of operations.

	2022	2021
Balance, beginning of year	\$ 5,507,624	\$ 7,969,360
Amount from deferred contributions	50,479	—
Contributions received or receivable	625,201	49,241
Amounts amortized to revenue	(2,533,192)	(2,510,977)
Balance, end of year	\$ 3,650,112	\$ 5,507,624

The balance of contributions received or receivable and not yet used to purchase capital assets at the end of the year is \$814,365 (2021 - \$892,876).

7. Internally restricted funds:

During 2008, the Board of Trustees resolved to internally restrict an amount of \$500,000 for use in designated future operating projects. During 2013, the Board of Trustees resolved to internally restrict a further amount of \$400,000 for use in the next three years (2014 - \$175,000; 2015 - \$125,000; 2016 - \$100,000) to enhance the capacity of the development function of the gallery.

During 2014, the Board of Trustees further resolved to approve the amount to be transferred to unrestricted net assets each year based on the activities undertaken to enhance the capacity of the development function in that year.

During 2021, the Board of Trustees approved an interfund transfer from the internally restricted to the unrestricted fund as the purpose of the restrictions had been met through the day-to-day operation of the Organization.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

8. Pension plan:

The Organization provides pension benefits for substantially all its permanent employees through participation in the Ontario Municipal Employees Retirement System ("OMERS"), which is a multi-employer plan. The plan is a defined benefit plan which specifies the amount of retirement benefits based on length of service and rates of pay.

During the year, the Organization contributed \$284,520 (2021 - \$268,474) to the OMERS Pension Plan representing 9% (2021 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$64,900) (2021 - (\$61,600)) and 14.6% (2021 - 14.6%) of earnings in excess of the CPP earning limit. This amount is expensed in the statement of operations.

In addition to the above contribution, the Organization booked an accrual of \$5,351 for matching pension contributions regarding those employees placed on Infectious Disease Emergency Leave through the year, as they have an option to buy back their pension leave over the next two years.

9. Related entity:

The McMichael Canadian Art Foundation (the "Foundation") incorporated in 1995, was certified for continuance under the Canada Not-for-profit Corporations Act in 2014, and is a public foundation under the Income Tax Act (Canada). While the Foundation is a separate legal entity, it was created to raise funds to support the Organization. The Organization exercises significant influence over the Foundation by virtue of its ability to appoint some of the Foundation's members of the Board of Directors.

As at April 1, 2014, all monetary donations are recorded as contributed revenue by the Foundation. The Foundation will transfer to the Organization an amount from contributed revenue as required for the Organization's operating purpose and as approved by the Foundation's Board of Directors.

During 2022, the Foundation recorded \$1,050,072 (2021 - \$644,973) as contributed revenue and transferred \$1,108,300 (2021 - \$262,000) to the Organization for operating purposes, and an additional nil (2021 - \$36,400) in support of capital projects. In addition, the Foundation transferred \$282,262 (2021 - nil) from its restricted reserves in support of the Organization's operating projects.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

9. Related entity (continued):

Net unrestricted assets of the Foundation amounting to \$1,602,046 (2021 - \$850,474) are for the benefit of the Organization. The Foundation also holds \$9,004,923 (2021 - \$8,816,556) of designated funds for the Organization.

10. Financial risks:

(a) Liquidity risk:

Liquidity risk is the risk that the Organization will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Organization manages its liquidity risk by monitoring its operating requirements. The Organization prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations.

Due to the impact of COVID-19 on the operations of the Organization, the Ontario Ministry of Heritage, Sport, Tourism and Culture Industries provided additional funding to address liquidity during the year. The funding has been reported as revenue in the statement of operations.

(b) Credit risk:

The Organization is exposed to credit risk with respect to accounts receivable and accrued interest and grants receivable. The Organization assesses, on a continuous basis, accounts receivable on the basis of amounts it is virtually certain to receive.

There has been no changes to risk exposure from 2021.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2022

11. Retail operations - gallery shop:

	2022	2021
Sales	\$ 701,274	\$ 364,161
Cost of sales:		
Inventory, beginning of year	445,519	416,685
Purchases	391,162	228,569
	836,681	645,254
Gross inventory, end of year	477,345	460,563
Less write-down of inventory	22,152	15,044
Inventory, end of year	455,193	445,519
	381,488	199,735
Gross profit	319,786	164,426
Expenses:		
Salaries, wages and benefits	185,202	132,279
Selling	44,940	26,171
	230,142	158,450
Net earnings	\$ 89,644	\$ 5,976

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The McMichael Canadian Art Collection is an agency of the Government of Ontario under the Ministry of Tourism, Culture and Sport.