
McMichael Canadian Art Collection

2023–24 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 2023–24

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 89,000 Inuit drawings from the collection 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 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

This past fiscal year has seen some major initiatives bear fruit at the McMichael. Our Executive Director Ian Dejardin announced his retirement in September, with several retirement events taking place at year's end to celebrate his many accomplishments at the helm over nearly seven years. It has been my great honour to step in to take the reins as we move ahead on all fronts – working to increase our national relevance, through both trailblazing scholarship and our touring program, and working with trusted design partners and the ministry to improve our physical plant. As this Annual Report makes clear, the McMichael today is worthy of both private and public investment like never before, poised to fully fulfill its mission as the home to the art of Canada.

Fiscally, our finances are stable and trending upward, with operational revenues at record levels, including more than \$1.2 million from touring exhibitions, and the deficit continuing to decline. Critically, the addition of the opening night of Art Toronto to our annual fundraising events schedule (in late October) raised nearly \$560,000 in revenue, attracting the downtown audience of Canadian art lovers that our location often makes hard to reach. Meanwhile, Moonlight Gala 2023, held under the stars on May 27, raised almost \$650,000. Together, these events provided critical operational revenue to the gallery.

Meanwhile, fundraising for exhibitions, publications and acquisition approached \$2.3 million, continuing the trend begun in 2019 to ramp up our fundraising to enhance the scale and excellence of our curatorial endeavours. This investment triggers attendance on our own platform but also for our exhibitions across Canada and into the US as ever-larger audiences enjoy our projects via our expanding touring program. On our own site, annual visits to the gallery this year exceeded pre-pandemic levels, as we moved forward to more effectively engage both tourists to the region and our local visitors.

Exhibitions at the gallery in Fiscal 2024 included canon-defining historical shows like the highly successful *Tom Thomson: North Star; Cobalt; A Mining Town and the Canadian Imagination*; and the trailblazing *Bertram Brooker: When We Awake!*, which introduced a central but often-overlooked character in Canadian cultural history to an astonished public. All three exhibitions variously illuminated aspects of the Group of Seven and their times in new and unexpected ways, shedding fresh light on the past and highlighting its relevance to the present. Concurrently, we presented exhibitions featuring living artists deeply engaged with contemporary life: Moidja Kitege Banza (whose abstract paintings reflect on mining in Congo and northern Quebec); Sandra Meigs' painterly response to climate change in Algonquin Park; *Uses of Enchantment*, a group show exploring climate dread and species loss; and the marvellous *Marcel Dzama: Ghosts of Canoe Lake* – for which the internationally famed Winnipeg-born artist created a new suite of works reflecting his memories of the Canadian landscape and our country's artistic traditions.

This kind of dialogue between past and present lies at the heart of our curatorial strategy at the McMichael, bringing greater depth of understanding to both Canada's historic artists as well as to the creators and visionaries of today. Acknowledgement of our approach has been noted by our museum colleagues – who increasingly sign up to take our exhibitions – but also by organizations such as the Canadian Museum Association, which granted us the Award for Excellence in Research for our publication *Early Days*, a behemoth project incorporating more than 60 Indigenous voices from coast to coast to coast (co-edited by Anishinaabe scholar and artist Bonnie Devine), exploring the richness of the McMichael's large and historically important collection of Indigenous art. This rich exhibition traveled to Phoenix, Albuquerque, and Norfolk, VA, during this fiscal year, and will complete its tour in Quebec City in the fall before returning to the McMichael in 2025.

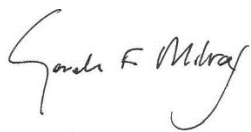
The McMichael took another important step this year in the appointment of Emily Laurent Henderson to the post of Associate Curator; Indigenous Art & Culture. She takes up a position that has been empty since the departure of Lynn Hill in the mid-1990s. Previously, Emily has worked as an editor at Inuit Art Quarterly and as a curator at the Art Gallery of Ontario. We are pleased to welcome her to the McMichael as she develops her coming exhibition *Dreaming Forward: Worlds on Paper from the Kinngait Archives*, opening March 2025.

A second CMA award in this fiscal year, this time for Excellence in Stewardship of Collections, was awarded to the McMichael for the digitization of the Kinngait Archive of Inuit drawings, the fulfillment of a promise to that northern community made some three decades ago and brought to fruition in July 2023. It was a timely honour capping off the career of Janine Butler, who retired from her position as Head of Collections and Registrar after more than 23 years at the McMichael. She is a legend in the world of Canadian museum management and is succeeded by rising star Christine Braun from the Art Gallery of Hamilton, who joined us in the spring.

In education, we continue to serve our community through our family Sundays (more than 9,400 visitors in this fiscal), through our adult and children's education programs (more than 31,000 young people came through our doors this year); through our programs for elders, those living with Alzheimer's and other exceptionalities; and our VOICES program, in which at risk youth are engaged in leadership training through art. The McMichael has a central role to play in the lives of our visitors and neighbours, and we strive to deepen those connections in everything we do. Fiscal 2024 also saw the signing of an MOU with Vaughan regarding the establishment of a cultural corridor in the city. McMichael is a key partner in developing this vision.

Meanwhile, the word about our museum is getting out. Articles in Fiscal 2024 in both the *Globe and Mail* and *Toronto Star* reached our local and national visitors, while our social media offerings expanded our visitorship from younger audiences, promoting wider engagement and awareness. As well, prestige publishing platforms like the London-based Frieze art magazine and the New York Times reported on our activities, bolstering our growing reputation outside of Canada.

It is an honour to lead such an exceptional group of hardworking, collaborative and visionary people as we pull together to face our coming challenges. While our building and grounds are now sorely in need of restoration and renewal, our operations and curatorial projects are operating at an all-time high, as is our fundraising. In the coming year, all of us at the McMichael will look to the Province, the Federal government and to our growing roster of private and corporate donors to realise our full potential as the home to the art of Canada. While the road ahead is steep, I'm happy to report that we're well on our way.

A handwritten signature in dark ink, reading "Sarah Milroy". The signature is fluid and cursive, with the first name "Sarah" and last name "Milroy" clearly legible.

Sarah Milroy, CM
Executive Director & Chief Curator

Letter from the Chair of the Board of Trustees

This past year, the McMichael Canadian Art Collection had much to celebrate. In 2023-24 the gallery reached new heights in visitor numbers and traveling exhibitions, delivering programming excellence and significantly growing our self-generated revenue. Visitor numbers exceeded both the previous year and pre-pandemic levels, an achievement that speaks to the McMichael's growing role as a community hub in Vaughan, as a tourism driver in the region and our centrality to the cultural conversation in Canada. As Chair of the Board of Trustees, I am pleased to share in this success.

The McMichael continues to be the preeminent national institution organizing and touring exhibitions of Canadian art. In the fall of 2023, Sarah Milroy, CM, took over from Ian A.C. Dejardin as Executive Director and Chief Curator in a seamless transition that was a testament to their shared vision for the McMichael and close working relationship. Sarah and her team mounted an extraordinary curatorial program that saw 15 exhibitions on view at the McMichael that spanned the breadth of Canadian art history -- from a world-class exhibition of works by Tom Thomson, to solo exhibitions by Sandra Meigs, Moridja Kitenge Banza, Meryl McMaster, Marcel Dzama and Ann MacIntosh Duff, to timely group exhibitions that examined contemporary and historical artists' responses to climate change and resource extraction.

In the past year, an unprecedented 13 exhibitions organized by the McMichael travelled to venues across North America, delivering on the gallery's mandate to celebrate, promote and share the art of Canada with all Canadians and visitors from around the world. McMichael exhibitions were presented in seven provinces outside of Ontario, from British Columbia to Prince Edward Island. As well, the exhibition *Early Days: Indigenous Art from the McMichael* travelled to the Heard Museum in Phoenix, AZ, followed by presentations at the Albuquerque Museum in Albuquerque, NM. That exhibition, whose accompanying publication received a Canadian Museums Association Award for Outstanding Achievement in Research, is currently on view at the Chrysler Museum of Art in Norfolk, VA. I commend Sarah and the curatorial team for their tremendous success in bringing Canadian and Indigenous art to so many different communities.

In Creative Learning, more than 30,000 students visited the McMichael, and hundreds more received online instruction from McMichael educators, including students in the Arctic through our partnership with the Connected North Program. Reflecting the McMichael's commitment to offering accessible and barrier-free programs, the gallery welcomed more than 9,000 local families on monthly Free Family Sundays and continued to offer industry-leading programs for youth with exceptionalities, seniors with Alzheimer's and to work in partnership with Vaughan Public Libraries, TRCA and other local community-based organizations and groups.

At the end of 2023, the McMichael welcomed its first Associate Curator of Indigenous Art and Culture, Emily Laurent Henderson, whose expertise will guide the McMichael through the interpretation of the recently digitized Kinngait (Cape Dorset) Archive, which will be presented as a touring exhibition and publication in 2025.

Throughout the past year, the talented staff and volunteers at the McMichael have once again shown how exciting and diverse the field of Canadian art is at this moment, and, as the numbers in this report attest, audiences far and wide agree. I applaud Sarah and her staff, as well as the many dedicated volunteers, for their tireless work promoting the art of Canada. I am equally grateful to the board of Trustees and the McMichael Canadian Art Foundation for their steadfast leadership, strategic guidance and shared enthusiasm for this place that means so much to us all. Finally, none of the achievements described in this report would have been possible without the support of the province and the dedicated ministry staff.

In the year ahead, I am confident that the McMichael will advance our goal of delivering a twenty-first-century museum fit for the art of Canada and for the enjoyment of all Canadians.

We hope you will visit the McMichael soon and often, and look forward to welcoming you.



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:

129,823 visitors
5,229 individual members
31,904 school program participants
396 campers
15 exhibitions on site and 13 touring exhibitions
287 acquisitions to the permanent collection
30,000+ followers on Instagram
6 publications
2 awards from the Canadian Museums Association
8,455 volunteer hours

McMichael Publications

The McMichael Canadian Art Collection produced six publications this past year, official companions to 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.

In 2024, the McMichael publication, *Early Days: Indigenous Art from the McMichael*, was honoured with an Award of Outstanding Achievement in Research by the Canadian Museums Association.

The Uses of Enchantment: Art and Environmentalism

Edited by Sarah Milroy

Published by McMichael Canadian Art Collection

Printed May 2023

In a time when our human relationship to the natural world is rapidly changing, this exhibition pulls together artists who are registering their experience in ways that intrigue, caution and entrance. The exhibition takes its title from the classic work by Austrian psychologist and scholar Bruno Bettelheim, who posited that children's fairy tales provide for children an imaginative space in which to process their deepest fears and dread: the death of a parent, abandonment etc. Borrowing this paradigm, curator Sarah Milroy explores how contemporary artists use the strategy of enchantment to explore our contemporary experience of climate change, species and habitat loss, and environmental degradation. These are worlds turned inside out, yet we are drawn into the artists' imaginative visions to reflect on the place we find ourselves in as planet Earth's rogue species.

Sandra Meigs: Sublime Rage

Edited by Sarah Milroy

Published by McMichael Canadian Art Collection

Printed May 2023

Sublime Rage is the official catalogue to the McMichael exhibition of the same name. Over the course of the various pandemic lockdowns, leading contemporary Canadian artist Sandra Meigs retreated to the woods of Algonquin Park and Lake Calabogie. Inspired by this time in nature, Meigs created a series of vibrant and penetrating gouache studies that recall the legacies of such notable women modernists as Emily Carr and Georgia O'Keeffe. This catalogue features contributions by the artist, as well as exhibition curator Jessica Bradley and McMichael Chief Curator Sarah Milroy.

Tom Thomson: North Star

Edited by Ian A.C. DeJardin and Sarah Milroy

Published by McMichael Canadian Art Collection and Goose Lane Editions

Printed July 2023

Tom Thomson is the undisputed master of the oil sketch. A towering figure in the history of Canadian art after just five years of professional practise, he stunned audiences with his fresh and avant-garde experimentation, evoking his experience of the Ontario landscape in dozens of dazzling miniature masterworks. Thomson's death in 1917 triggered the formation of the Group of Seven and the ascendancy of landscape painting as a national preoccupation. *Tom Thomson: North Star* is the first book to focus on Thomson's small-scale sketches and brings together a variety of voices to interpret his legacy with fresh eyes. Among them are the McMichael's Executive Director Ian A.C. DeJardin, historian Douglas Hunter, and Algonquin knowledge-keeper and cultural activist Christine McRae Luckasavitch, as well as a number of contemporary Canadian artists from all parts of Canada. The essays in combination with more than 150 reproductions of Thomson's painted sketches cast new light on the enduring influence of one of Canada's most iconic artists.

Early Days: Indigenous Art from the McMichael

Edited by Bonnie Devine, John Geoghegan, and Sarah Milroy

Published by McMichael Canadian Art Collection and Figure 1 Publishing

Printed September 2023

Canadian Museums Association Award for Outstanding Achievement in Research

A landmark publication bringing together more than sixty voices illuminating the rich array of Indigenous art held by the McMichael Canadian Art Collection. Under the editorial direction of Anishinaabe artist and scholar Bonnie Devine, *Early Days* gathers the insights of myriad Indigenous cultural stakeholders, informing us on everything from goose hunting techniques to the history of Northwest Coast mask making, to the emergence of the Woodland style of painting and printmaking, to the challenges of art making in the Arctic, to the latest developments in contemporary art by Indigenous peoples from across Turtle Island. Splendidly illustrated, *Early Days* not only tells the story of a leading historic collection but traces the emergence and increasing participation of many Indigenous artists in the contemporary art world. This publication is the largest in the history of the McMichael and represents a vital acknowledgment of the place of Indigenous art and ways of knowing in global art history.

Marcel Dzama: Ghosts of Canoe Lake

Edited by Sarah Milroy

Published by McMichael Canadian Art Collection

Printed December 2023

Marcel Dzama (b. 1974) is a Winnipeg-born artist based in Brooklyn, New York. Over the past two decades Dzama has been showing his work in leading institutions around the world, yet he has received only minimal exposure in Canadian museums. This catalogue includes new work he has made especially for the exhibition *Ghosts of Canoe Lake*, playfully exploring the myth of Tom Thomson and the Group of Seven, as well as the landscape of northern Manitoba and Saskatchewan where he grew up. It is a spectacular homecoming for one of Canada's brightest international art stars. With a foreword by McMichael Executive Director and Chief Curator, Sarah Milroy, the publication features an interview with the artist conducted by Milroy and an essay by Canadian filmmaker Guy Maddin.

Bertram Brooker: When We Awake!

Edited by Sarah Milroy

Author: Michael Parke-Taylor

Published by McMichael Canadian Art Collection and Figure 1 Publishing

Printed February 2024

Bertram Brooker (1888–1955), an associate of the Group of Seven, was a multi-disciplinary artist who was deeply engaged with the visual, literary and performing arts in Canada during the dynamic inter-war period. This was a time of dramatic change in Canadian cultural life, and Brooker was one of the artistic community's most gifted first responders. In 1927 he burst onto the Toronto art scene at the Arts and Letters Club with his painting exhibition "World and Spirit," considered to be the first show of abstract paintings in Canada. An advertising executive by day, he was inspired by music and mystical experience throughout his polymathic creative career. Brooker combined elements of abstraction and figuration as a painter, illustrator and graphic designer – the focus of this publication – and reflected myriad strains of contemporary thought in his efforts as a novelist, poet, short-story and essay writer, screenwriter,

playwright, actor, musician, and as one of the most influential art critics of his day. This first comprehensive look at a leading figure in Canadian modernism places Brooker's career as a visual artist in the context of his wider creativity at last.

2023–24 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

William Kurelek: Jewish Life in Canada

April 12, 2022 - June 25, 2023

Curated by Ian A.C. Dejardin

William Kurelek (1927–1977) is a beloved figure in Canadian art, a revered Ukrainian Canadian painter whose works express his deeply felt immigrant experience and his compassionate vision of humanity. Many of his richly detailed, jewel-toned works reflect memories of his hardscrabble childhood in Manitoba, others his sometimes-apocalyptic ruminations on a darkening world.

His suite of paintings titled *Jewish Life in Canada* was made to honour his friendship with the Toronto art dealer Avrom Isaacs, who offered the artist a framing job at his gallery before discovering his employee's remarkable creative gifts. A devout Roman Catholic, Kurelek intended *Jewish Life in Canada* as a gesture across the cultural divide, implicitly demonstrating his open-mindedness toward Canadians of cultural and religious backgrounds different from his own. This entire suite of works, still in Kurelek's original frames, was acquired for the McMichael's permanent collection, one of the largest paid acquisitions in the museum's history.

Ann MacIntosh Duff

July 1, 2023, to February 11, 2024

Curated by Sarah Milroy

For more than 70 years, Ann MacIntosh Duff (1925–2022) painted the landscapes and everyday moments of her life. Her most expressive works are those painted from her cottage on Georgian Bay, which record the atmospheric weather on the shore – misty mornings, blazing hot afternoons, and clear midnight skies. The McMichael is delighted to have acquired 200 works by Duff in 2022, making it the most significant institutional collection of her work. This exhibition, which includes a carefully curated selection of these works, represents a small survey of Duff's career.

Conversations: Masterworks from the McMichael Canadian Art Collection

Ongoing

Curated by Ian A.C. DeJardin and Sarah Milroy

The McMichael Canadian Art Collection holds more than 7,000 works, ranging from Group of Seven masterpieces to humble items of furniture once in the possession of our founders, Robert and Signe McMichael; from famous artists' materials and equipment to iconic archival photos and works on paper; from Franklin Carmichael's well-used engraving tools to Frederick Varley's woolen hat. A third of the collection is Indigenous, including historic cultural belongings and cutting-edge contemporary artworks. The McMichael's mandate covers all the art of Canada, from coast to coast to coast, from early days to the present, and we aspire to reflect its full diversity.

This selection of works from our permanent collection aims to convey something of its current breadth, taking particular pleasure in placing apparently disparate works in creative conversation with one another. Featuring works by Kenojuak Ashevak, Rebecca Belmore, Edward Burtynsky, Franklin Carmichael, Emily Carr, Kim Dorland, Sorel Etrog, Paterson Ewen, Lawren Harris, Prudence Heward, Gershon Iskowitz, A.Y. Jackson, Cornelius Krieghoff, Jean Paul Lemieux, Arthur Lismer, An Te Liu, Zachari Logan, Helen McNicoll, David Ruben Piqtoukun, David Milne, Michael Snow, Tom Thomson and others.

Special Exhibitions

The Subtle Body: Betty Goodwin and David Altmejd from the Collection of Salah Bachir and Jacob Yerex

February 17 to May 15, 2024

Curated by Sarah Milroy

Highlighting an important recent gift from Salah Bachir and Jacob Yerex, this exhibition pairs the work of the late Montreal artist Betty Goodwin (1923–2008) with contemporary artist David Altmejd (b. 1974). Both artists express a deep humanism through their artwork, relying on inventive use of materials and imagery to reflect on memory, loss and the ephemerality of life. The exhibition includes works by Goodwin from the 1950s through to the 2000s and a major sculptural work by Altmejd produced in 2007, the year he represented Canada at the Venice Biennale.

Bertram Brooker: When We Awake!

February 10 to June 2, 2024

Guest curated by Michael Parke-Taylor

Bertram Brooker: When We Awake! examines the career of Bertram Brooker (1888–1955), the first Canadian artist to exhibit abstract paintings, in 1927. Curated by Michael Parke-Taylor, the exhibition is the first comprehensive presentation of Brooker's oeuvre in almost half a century, gathering his diverse work in painting, drawing, and sculpture and highlighting his activities as one of the country's leading art critics and cultural journalists. The exhibition emphasizes Brooker's variety in style and subject matter, and includes lyrical abstractions, exacting realistic nudes, geometric cubist still-lives, and surreal graphic illustrations. *Bertram Brooker: When We Awake!* offers a rare vantage point on a pivotal figure in Canadian cultural history and is accompanied by a full-scale catalogue by Michael Parke-Taylor, published by Figure 1.

Ghosts of Canoe Lake: New Work by Marcel Dzama

December 9, 2023, to June 9, 2024

Curated by Sarah Milroy

Marcel Dzama's delicate and fantastical drawings made with ink, watercolour paint and root beer catapulted the Winnipeg-born artist to international fame in the late 1990s. Since then, Dzama has relocated to Brooklyn, New York, expanding his practice to include performance, sculpture, and video. *Ghosts of Canoe Lake: New Work by Marcel Dzama* celebrates a new body of work inspired by the artist's interest in Tom Thomson and the Group of Seven, recalling as well his childhood spent in the landscape of Manitoba and Saskatchewan.

Featuring paintings, installation, and video, *Ghosts of Canoe Lake: New Work by Marcel Dzama* is the first major exhibition of Dzama's work in Canada in nearly a decade. The exhibition is organized in collaboration with Contemporary Calgary.

Cobalt: A Mining Town and the Canadian Imagination

November 18, 2023, to April 21, 2024

Guest curated by Dr. Catharine Mastin

Cobalt, Ontario—some 500 kilometres north of Toronto—was established in 1904 following the discovery of rich silver, cobalt, ore, and nickel deposits. At peak production in 1911, Cobalt provided approximately one eighth of the world's silver. In its heyday, the story of Cobalt was known around the world, and the town attracted miners, scientists, scholars, and of course, artists. This exhibition showcases the work of the artists who visited and documented Cobalt and its silver mines between the First and Second World Wars, after much of the natural resource deposits were depleted. Among them was a rising generation of Canadian modern painters which included Yvonne McKague Housser, Bess Larkin Housser Harris, Isabel McLaughlin, Frederick Banting, A.Y. Jackson, and Franklin Carmichael. These artists created works that depicted Canada as a new, modern industrial nation in step with the future—a contrast to the better-known works from this period that picture Canada as untouched wilderness. While some artists conjured Cobalt as a heroic bastion of industry and enterprise, others focused on the town's grit and dishevelment. This exhibition and its accompanying publication will explore both sides of this dynamic relationship and shine new light on the settler relationship with the natural landscape.

Moridja Kitenge Banza: Topographies

November 18, 2023, to April 21, 2024

Curated by Sarah Milroy

Using gestural brushwork, bold colour, and the contours observed in the palm of his own hand, the lush paintings of Montreal-based artist Moridja Kitenge Banza reveal the impacts of resource extraction in his home country of the Democratic Republic of Congo, and in his current home in Canada. His large format abstract paintings prompt us to consider the treatment of workers who labour in mines in the Congo, unearthing diamonds, gold, cobalt, and other materials that are swiftly exported for consumption in markets around the world. Banza's imagined topographies suggest river systems and agricultural zones tainted by the waste of the mining industry, as well as the mass burial sites that can be detected on Google Earth and other surveillance platforms.

Moridja Kitenge Banza: Topographies is presented at the McMichael as a contemporary response to *Cobalt: A Mining Town and the Canadian Imagination*. While earlier generations of Canadian artists have depicted the mining industry as picturesque and even sublime, Banza asks us to consider the environmental and social impact resource extraction has on communities around the world.

Tom Thomson: North Star

June 24, 2023, to January 14, 2024

Curated by Ian A.C. Dejardin and Sarah Milroy

Organized by the McMichael Canadian Art Collection with the exceptional support of the National Gallery of Canada

Tom Thomson (1877–1917) is indisputably Canada’s preeminent modern painter, and his catalytic achievement changed the face of Canadian painting forever. This exhibition offers a close look at Thomson’s legacy, focusing on the small en plein air oil paintings, also known as oil sketches, of which he is the supreme master. An account fit for the twenty-first century, the exhibition and accompanying major publication isolate particular moments of Thomson’s artistic experimentation and incorporate assessments of his work by leading contemporary artists and writers, exploring Thomson’s evolving public persona as the quintessential outdoorsman, and considering his oeuvre within the framework of the international art of his time.

Sandra Meigs: Sublime Rage

May 20 to November 19, 2023

Guest curated by Jessica Bradley

For her exhibition at the McMichael, leading contemporary Canadian artist Sandra Meigs takes inspiration from the wilds of Ontario. Over the course of the various pandemic lockdowns, Meigs retreated from her home in Hamilton, Ontario to the woods of Algonquin Park and Lake Calabogie. Compelled by this time in nature, Meigs created a series of vibrant and penetrating gouache studies, works that recall the legacies of such notable women modernists as Emily Carr and Georgia O’Keeffe. Many of these reflect the artist’s concerns regarding climate change and species loss, observed at first hand. Several of Meigs’ electrifying paintings will be blown up and printed on canvas banners suspended from the ceiling, creating a forest of fierce painterly gesture and vibrant colour.

The Uses of Enchantment: Art & Environmentalism

May 6 to October 29, 2023

Curated by Sarah Milroy

In a time when our human relationship to the natural world is rapidly changing, this exhibition pulls together diverse artists who are registering their experience in ways that intrigue, caution and entrance. The exhibition takes its title from the classic work by Austrian psychologist and scholar Bruno Bettelheim, who posited that children’s fairy tales provide for children an imaginative space in which to process their deepest fears and dread: the death of a parent, abandonment etc. Borrowing this paradigm, curator Sarah Milroy explores how contemporary artists use the strategy of enchantment to explore our contemporary experience of climate change, species and habitat loss, and environmental degradation.

These are worlds turned inside out, yet we are drawn into the artists' imaginative visions to reflect on the place we find ourselves in as planet Earth's rogue species. Artists in the exhibition include Shary Boyle, Carrie Allison, Shuvina Ashoona, Qavavau Manumie, Bill Burns, Sara Angelucci and Winnie Truong, working in such various media as clay, pencil drawing, audio art, performance and sculpture.

Meryl McMaster: Bloodline

February 4 – May 28, 2023

Curated by Sarah Milroy

Co-organized by the McMichael Canadian Art Collection and Remai Modern

The McMichael and Remai Modern present a survey exhibition of a remarkable Canadian artist whose pioneering large-scale photographic works reflect her mixed Plains Cree/Métis, Dutch and British ancestry. This exhibition, which is still touring, looks back to McMaster's past accomplishments and brings us up to date on her current explorations of family histories, in particular those of her Plains Cree female forebears from the Red Pheasant Cree Nation in present-day Saskatchewan.

Wolves: The Art of Dempsey Bob

December 10, 2022 - April 16, 2023

Co-curated by Sarah Milroy and Dr. Curtis Collins

Co-produced by the Audain Art Museum and McMichael Canadian Art Collection

Wolves: The Art of Dempsey Bob offers a personal encounter with the work of the leading carver of British Columbia's Northwest Coast, and an immersive experience of the Tahltan and Tlingit mainland cultures. This first-ever retrospective surveys Dempsey Bob's development from his early days as a student of legendary female carver Freda Diesing through to his late career masterworks, which advance the traditions of carving in the 21st century.

Bob's carvings blend traditional narratives and iconography with contemporary influences. His exposure to oral histories, songs, and dances from a young age has contributed to his understanding of art and its purpose within community. Equal parts traditionalist and vanguard artist, Bob acknowledges the lineage to which he is indebted, yet he refuses nostalgia. Instead, he boldly reinterprets the traditional characters and iconography from the age-old stories of his people, at times inflecting those traditional tales with influences drawn from international art. Bob's work urges a re-examination of humankind's place in the natural world that is both timely and urgent.

Rajni Perera: Futures

November 18, 2022, to May 7, 2023

Curated by Sarah Milroy

Rajni Perera is one of Canada's most promising contemporary multimedia artists. Experimenting with mediums as varied as painting, sculpture and photography, the Toronto-based artist expresses her vision of imagined futures in which mutated subjects exist in dystopian realms. Early examples of Perera's mutated goddesses were displayed in concert with her more recent abstractions and sculptures. Drawing deeply on the artistic traditions of her birthplace, Sri Lanka, as well as Indian miniature painting, medieval armour, and science fiction, Perera has created a body of work that spans feminist and diasporic themes, while

contemplating survival in an environmentally degraded future. Her work responds to existential threats with creativity and invention, offering a vision charged with humour and sharp critique, hope and dread. Underscored by current global affairs and accelerated climate change, Perera's vision is as timely as it is compelling. *Futures* includes works from all phases of the artist's career, including new works made specifically for Perera's McMichael exhibition.

From Water to Water: A Way Through the Trees

Ongoing/ Site Specific Installation

Anishinaabe/Ojibwa artist Bonnie Devine's site-specific mural installation is 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.

[Touring Exhibitions](#)

[On view or opened between April 1, 2023, and March 31, 2024]

Margaux Williamson: Interiors

Organized and circulated by the McMichael Canadian Art Collection

Esker Foundation, Calgary, AB | January 21 to April 20, 2023

Maud Lewis

Organized and circulated by the McMichael Canadian Art Collection

Art Gallery of Nova Scotia, Halifax, NS | November 26, 2022, to April 30, 2023

Gathie Falk: Revelations

Organized and circulated by the McMichael Canadian Art Collection

Museum London, London, ON | February 4 to May 7, 2023

Glenbow Museum, Calgary, AB | June 27 to October 15, 2023

Audain Art Museum, Whistler, BC | November 25, 2023, to May 6, 2024

Generations: The Sobey Family and Canadian Art

Organized and circulated by the McMichael Canadian Art Collection

Art Gallery of Alberta, Edmonton, AB | February 18 to May 21, 2023

Confederation Centre of the Arts, Charlottetown, PEI | June 10 to September 10, 2023

Art Gallery of Nova Scotia, Halifax, NS | October 12, 2023, to January 14, 2024

Musée national des beaux-arts du Québec, Quebec City, QC | February 8 to May 12, 2024

Future dates:

Art Gallery of Greater Victoria, Victoria, BC | June 29 to October 27, 2024

Jon Sasaki: Homage

Organized and circulated by the McMichael Canadian Art Collection

Art Windsor- Essex, Windsor, ON | February 21 to October 22, 2023

Future dates:

Judith & Norman Alix Art Gallery, Sarnia, ON | April 19 to September 1, 2024

MacLaren Art Centre, Barrie, ON | October 4, 2024, to January 12, 2025

School of Art Manitoba, Winnipeg, MB | February 20, 2025, to April 26, 2026

Uninvited: Canadian Women Artists in the Modern Moment

Organized and circulated by the McMichael Canadian Art Collection

National Gallery of Canada, Ottawa, ON | March 3 to August 20, 2023

Wolves: The Art of Dempsey Bob

Organized and circulated by the McMichael in partnership with the Audain Art Museum

Montreal Museum of Fine Arts, Montreal, QC | May 19 to September 10, 2023

Kelowna Art Gallery, Kelowna, BC | October 14, 2023, to February 18, 2024

Rajni Perera: Futures

Organized and circulated by the McMichael Canadian Art Collection

Carleton University Art Gallery, Ottawa, ON | May 28 to September 3, 2023

Art Windsor- Essex, Windsor, ON | October 19, 2023, to January 21, 2024

McMaster Art Museum, Hamilton, ON | February 13 to May 17, 2024

Future dates:

Musée d'art de Joliette, Joliette, QC | June 15 to September 8, 2024

Meryl McMaster: Bloodlines

Co-organized by the McMichael Canadian Art Collection and Remai Modern and circulated by the McMichael Canadian Art Collection

Remai Modern, Saskatoon, SK | July 22 to December 31, 2023

Musée d'art de Joliette, Joliette, QC | February 10 to May 12, 2024

Future dates:

Glenbow Museum, Calgary, AB | June 8 to September 1, 2024

Heard Museum, Phoenix, AZ, USA | October 4, 2024, to March 3, 2025

Louie Palu: Distant Early Warning

Organized and circulated by the McMichael Canadian Art Collection

Red Deer Museum + Art Gallery, Red Deer, AB | December 16, 2023, to March 9, 2024

Cobalt: A Mining Town and the Canadian Imagination

Organized and circulated by the McMichael Canadian Art Collection

Art Gallery of Algoma, Sault Ste. Marie, ON | May 29 to October 14, 2024

Tom Thomson: North Star

Organized and circulated by the McMichael Canadian Art Collection

Art Gallery of Alberta, Edmonton, AB | February 19 to May 26, 2024

Future dates:

Audain Art Museum, Whistler, BC | June 29 to October 14, 2024

Beaverbrook Art Gallery, Fredericton, NB | November 10, 2024, to March 23, 2025

Early Days: Indigenous Art from the McMichael

Organized and circulated by the McMichael Canadian Art Collection

Heard Museum, Phoenix, AZ | September 1, 2023 - January 2, 2024

Albuquerque Museum, Albuquerque, New Mexico, USA (Under the title: *Coast to Coast to Coast; Indigenous Art from the McMichael*) | January 27 to April 21, 2024

Future dates:

Chrysler Museum of Art, Norfolk, Virginia | May 24 to September 1, 2024

Musée national des beaux-arts du Québec, Quebec, QC | October 17, 2024, to April 21, 2025

Outgoing Loans

British Columbia

WHISTLER

Wolves: The Art of Dempsey Bob

Audain Art Museum

April 2 – August 14, 2022

Travelling to the Glenbow Museum, Calgary, September 10 – November 20, 2022; the McMichael Canadian Art Collection, Kleinburg, December 10, 2022 – April 16, 2023; the Montreal Museum of Fine Arts, May 18 – September 10, 2023; and the Kelowna Art Gallery, October 14, 2023 – February 19, 2024

One mask and one robe/blanket by Dempsey Bob

Ontario

OTTAWA

A Family Palette: Frances-Anne Johnston, Franz Johnston, and Franklin Arbuckle

Ottawa Art Gallery

September 10, 2022 – February 5, 2023

Travelling to the Judith and Norman Alix Art Gallery, Sarnia, October 6, 2023 – March 16, 2024.

Decorative panels by Frank Johnston from the Johnston family cabin near Parry Sound

Riopelle: Crossroads in Time

National Gallery of Canada

October 27, 2023 – April 7, 2024

Travelling to the Winnipeg Art Gallery, June 1 – September 29, 2024

One painting by Jean Paul Riopelle

Nick Sikkuark: Humour and Horror

National Gallery of Canada

November 17, 2023 – March 24, 2024

One sculpture by Nick Sikkuark

TORONTO

Shary Boyle: Outside the Palace of Me

Gardiner Museum

February 24 – May 15, 2022; opened at The Rooms, St. John's, Newfoundland, September 25, 2021 – January 9, 2022

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

Vancouver Art Gallery, March 4 – June 4, 2023; the Museum of Arts and Design, New York City, September 23, 2023 – February 25, 2024; and the MacKenzie Art Gallery, Regina, April 5 – September 9, 2024

One sculpture by Shary Boyle

Cassatt-McNicoll: Impressionists Between Worlds

Art Gallery of Ontario

June 3 – September 4, 2023

Two paintings by Helen McNicoll

Quebec

GATINEAU

The Canadian History Hall

Canadian Museum of History

July 1, 2017 – August 31, 2024

Two paintings by A.J. Casson and A.Y. Jackson

MONTREAL

Tusarnitut ! Music Born of the Cold

Montreal Museum of Fine Arts, November 9, 2022 – March 13, 2023

Travelling to the Royal Ontario Museum, Toronto, May 20 – September 24, 2023

From the Cape Dorset Collection and the McMichael permanent collection: 1 drawing by Napachie Pootoogook, 5 prints by Seemie Apak, Pootoogook, Kananginak Pootoogook and Napachie Pootoogook, and one sculpture by Paulassie Pootoogook

Acquisitions to the Permanent Collection

The breadth and depth of the McMichael's permanent collection continued to grow in 2023–24 with 287 artworks acquired during this period. These acquisitions are vital to ensuring the quality of the Collection for current audiences and closing identified gaps in the Collection, contributing to the relevance of the Collection for future generations.

Please see Appendix A.

Programs, Creative Learning, and Special Events

In fiscal 2023-24, in-person attendance of school and public programs normalized further. Free and low-cost programs continue to grow in popularity while higher-priced and multi-week classes observed a decline. In response, programs were adjusted to add more affordable, one-off offerings such as *Sunday Sip & Create* classes.

The efforts of the Creative Learning & Programs department to make the gallery experience as inclusive as possible were strongly supported by an exhibition schedule that presented a rich diversity of artists and styles. A perfect example of this approach was the wonderfully successful family programming designed around an exhibition of work by Moidja Kitege Banza featuring performances and workshops by Ontario-based artists from the African diaspora.

The increasing diversity of the gallery's permanent collection and special exhibitions was very well received by local school boards, notably in relation to our leadership program, *VOICES*, offered to York Region District and Toronto District School Boards. Diversifying the frontline staff was another objective in fiscal 2023-24. Thanks to initiatives that directly engaged Student Services at several GTA universities, we significantly increased the number of contracts offered to artist and educators from visible minorities and marginalized groups. These efforts will be ongoing.

Growth in the number of accessible programs for people living with exceptionalities and programs that support mental health were another success of the past year. The six-session program *Living with Art* for young adults living with Autism spectrum disorders was consistently fully booked; similarly popular programs included *Expressive Art* workshops, *Forest Therapy* and yoga classes. In the next fiscal, the department intends to further develop this group of programs under the umbrella of Slow Art Looking. This suite of programs will employ the McMichael's art and natural resources to offer audiences from all walks of life affordable and accessible opportunities for respite, wellness, engagement and reflection.

1. SCHOOL PROGRAMS

Fiscal 2023-2024 school programs saw a full return to in-person program delivery. However, the cost of bussing remains a challenge for schools, leading to a significant increase in requests for in-school programs.

Regular In-Person School Programs

Total Attendance: 27,926 students

Total Schools: 221

Regular Virtual School Programs

Total Attendance: 686 students

Total Schools: 7

Specialized programs such as *Footprints for our Future*, *VOICES*, and *Leaders of Tomorrow* have also fully returned to in-person delivery. However, due to staff changes and reorganized priorities within the school boards, their implementation was affected throughout the year. Despite these challenges, our team was able to successfully meet the goals and objectives of each program by adapting the content to a hybrid delivery model comprised of school outreach visits and visits to the gallery site.

FOOTPRINTS FOR OUR FUTURE

Offered in partnership with Outdoor Education at the York Region District School Board, *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. The interdisciplinarity of these learning experiences, which bring together environmental sciences, social studies, and art, allows students to re-examine their place in the natural world from broad bio-physical, cultural, and spiritual perspectives. The outdoor and artmaking activities are offered both at the McMichael and in students' home schools.

Total attendance onsite at the McMichael: 1,990 students

Art2Go program: 496 students

Total Schools: 32

CONNECTED NORTH

The Creative Learning department continues to collaborate with TakingITGlobal and Connected North. All programs were offered at a junior and intermediate level in French or English. To maintain accessibility within all our programs for Connected North, each session is designed to be successfully completed with basic items found in the classroom, such as pencil crayons and paper.

Total Attendance: 66 students

Total reservations: 7

TEACHERS' COMMUNICATION & EVENTS

In fiscal 2023-24, the department engaged teachers through conversations with board consultants, two in-person events that welcome 70 teachers, and five editions of the Ed-Flash newsletter.

2. SPECIAL CREATIVE LEARNING PROJECTS

Offered at no cost to targeted communities

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

Developed with marginalised and racialized communities in mind, this leadership program is currently offered in the Toronto District School Board's Model schools and the York Region District School Board's Performance Plus schools. Across six consecutive weekly sessions, students engage in meaningful conversations inspired by works of art at the McMichael and learn how to creatively articulate their opinions and beliefs through studio-based activities.

Total Attendance: 220 VOICES students attended the entire program; 475 students attended the final week of the program (peer mentorship component).

SPRING SESSION 2023

The Spring Session included 107 students from three Model Schools in the Toronto District School Board. As the part of the program, the McMichael invited Monique (Mo Thunder) Bedard, a young Indigenous artist with Haudenosaunee (Oneida Nation of the Thames, French-Canadian and Anishinaabe/Aamjiwnaang First Nation) roots, to lead a zine workshop which was a huge success with students. 257 students attended the final week in schools.

WINTER SESSION 2024

The Winter Session engaged 113 students from four Performance Plus Schools from the York Region District School Board. Similarly to the TDSB's Spring Session, the program was offered at the McMichael and in schools. During this session, the McMichael hosted two guest artists: Ekliptz, a.k.a. Leo Robinson, a well-known graffiti artist from Hamilton, and Monique (Mo Thunder) Bedard, a mural artist with Haudenosaunee, French Canadian and Anishinaabe roots. 218 students attended the final week in schools.

LEADERS OF TOMORROW

This leadership program, offered at no cost to participating students, integrates traditional Indigenous teachings with explorations of the McMichael's art collection and the artist-led workshops. In September 2023, the Leaders of Tomorrow program was offered to 27 grade 7 students from Eastview Public School from the TDSB. The class travelled to the McMichael once a week for four consecutive weeks. The program featured sessions with Elder Shelley Charles, well-known Hip-Hop artist and producer David Strickland, and Indigenous visual artist Monique (Mo Thunder) Bedard.

LIVING WITH ART

Living with Art, an accessible program for adults living with exceptionalities, is designed as a series of studio-based classes for young adults living with Autism spectrum disorder and/or other exceptionalities. The program provides an opportunity for participants to view and create art, practice life skills in a public setting, and socialize in a safe and inclusive environment. After a successful start in fiscal 2022-23, *Living with Art* continued in fiscal 2023-24 with two 6-week sessions on Sundays. Registrations were steady for individual registrations with a lot of repeat participants who eagerly await the program.

Total attendance for individual registrations: 122

In fiscal 2023-24, the program was also made available for group bookings outside of the Sunday sessions for individuals. Three organized groups enjoyed this offering for a total of 48 participants.

3. ARTVENTURE PROGRAMS

Specifically designed for youth and teens, McMichael children's programs offer an introduction to a wide variety of art themes, styles and mediums and encourage skill development while cultivating art appreciation. Our programs introduce children to the art of Canada through in-gallery and studio-based activities facilitated by professional instructors in our fully equipped art studios.

ARTVENTURE CAMPS

ArtVenture Camp is a full-day camp for children 5 to 15 years old. Each session combines in-gallery art viewing with outdoor activities and in-studio artmaking. The well-trained staff of instructors, assistants, and volunteers implement Canadian art-inspired lesson plans that align with current exhibitions at the Michael.

Each camp session introduces a different art medium, giving campers the opportunity to learn hands-on new skills and techniques. The classes are offered as weekly sessions from 9 am to 5:00 pm, Monday to Friday.

Summer Camps

In fiscal 2023-24, the program delivered eight consecutive weekly sessions from July 3 to August 25, 2023. A new feature of the 2023 Summer Camp was integration of a special guest visit to each weekly session. The campers had an opportunity to enjoy workshops led by visual artists, curators, and environmentalists in addition to their daily gallery visits and art activities in the studio.

Total Number of Campers: 480

Winter Break Camp

Two sessions of Winter Break Camp were offered from January 2 to 5, 2024, for ages 5 to 12.

Total Number of Campers: 33

March Break Camp

Offered from March 13 to 17, 2024. The program delivered two full-week classes for ages 5 to 12 with 10-17 students in each group and two mini-camps for younger 4-to-6-year-old campers.

Total Number of Campers: 50

SATURDAY AT THE McMICHAEL (SAM), CHILDREN ART CLASSES

SAM classes offer creative exploration of a wide range of 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.

In fiscal 2023-24 the program was offered over three 8-week sessions.

Total Number of Students: 169

4. FAMILY and COMMUNITY PROGRAMS

In fiscal 2023-24, the outstanding success of monthly Free Family Sundays continued to attract a younger and more diverse audience to the gallery.

FAMILY SUNDAYS

Free admission Sundays with programming from 11 am to 4 pm

Each Free Family Sunday is programmed around a theme and includes activities such as indoor and outdoor tours, storytelling, drop-in artmaking workshops, theatre, movement and musical performances.

April 16, 2023, *Home Sweet Home*

May 21, 2023, *The Uses of Enchantment*

June 18, 2023, *Tree, Roots and Other Natural Stories*

July 16, 2023, *Playing with Tom Thomson*

August 20, 2023, *The Monarch Butterfly Farewell Party*

September 17, 2023, *Tell Me The Story Again*

October 15, 2023, *Celebrating Our Animal Friends*

November 19, 2023, *The Landscapes of Robert Munsch*

December 17, 2023, *Happy Holidays from the McMichael*

January 21, 2024, *Fantasy Fair*

February 19-20, 2024, *African Rhythms, Art & Music Festival*

March 17, 2024, *Green Extravaganza*

ADDITIONAL FAMILY PROGRAMMING

Free with admission

Drop-in Family Storytelling Tours, Age 5 +

October 29, December 27 to 29, 2023

March 11 to 15, 2024

Total attendance: 203

5. COMMUNITY PROGRAMS, PARTNERSHIPS & EVENTS

Free with admission or at the partner venue

Vaughan Library Partnership

Tuesday, May 2, 2023, Gallery Z Launch at Pierre Berton Resource Library

A pastel drawing competition for youth was offered as part of the *McMichael Art Challenge Series* on theme *Swirling Spaces, Emily Carr Inspirations*.

Saturday, May 13, 2023, *An Algonquin Family Adventure at Ansley Grove Library*

Based on Catherine Wilson's book *Eulalie's Journey to Algonquin with Tom Thomson*, the program combined interactive storytelling with a collage landscape workshop inspired by the book's illustrator Ruth MacLean.

Thursday, October 12, 2023, *McMichael Art Challenge at Pierre Berton Resource Library*

A Teen/Family Art Challenge and Poetry Slam was offered at Pierre Berton Library focusing on the theme of the Woodland Style of painting and the work of Norval Morrisseau.

TRCA Partnership

Tuesday, August 22, 2023, *McMichael Paint Night at Kortright Centre*

In partnership with the Toronto Region Conservation Authority, a *Forest Paint Night* program was offered at Kortright Centre with a focus on the wildflowers of Tom Thomson.

En Plein Air Camp Session

TRCA staff joined the August 2023 Family Sunday at the McMichael, leading an information session and activities for visitors in the Minokamik Garden. In return, McMichael staff joined TRCA campers over 2-days in August to run *en plein air* painting sessions for 180 campers.

Vaughan International Music Festival

Staff took part in this two-day festival in August 2023 to promote McMichael programs and offer 2-for-1 admission to festival attendees.

INDIGENIOUS & OUTDOOR EVENTS

June 21, 2023, National Indigenous People Day

To celebrate National Indigenous People's Day, the McMichael Creative Learning team invited students from Kleinburg Public School to enjoy a morning of knowledge sharing in the Minokamik Garden with Lynn Short from Humber College Arboretum. Lynn was involved in the creation of the garden and works closely

with Elder Shelley Charles. 33 students from Grades 3 to 8 were involved in the morning workshop with Lynn assisted by McMichael staff and volunteers.

August 20, 2023, *Flight of the Monarch Day*

Flight of the Monarch Day, a festival celebrating the beauty and contributions of the monarch butterfly was held at the McMichael for the third time in partnership with the TRCA on the August Family Sunday. Visitors and families participated in art- and nature-themed activities with McMichael educators and environmental experts from the TRCA. The interactive TRCA booth saw 70 visitors.

COMMUNITY EXHIBITIONS

Displayed in the Community Gallery

Views from Pine Cottage, Adult Art Classes Showcase

June to November 2023

Views from Pine Cottage is a juried exhibition of student-created work in oil, acrylic, pastel and watercolour made by participants in studio and master classes led by artists David McEown, Judy Sherman, Don Chretien and Andrew Sookrah in the McMichael's Pine Cottage over the past year.

En Plein Air 2023, Annual Community Competition

November 2023 to June 2024

This two-month-long community competition welcomed 68 artists, including children and youth, to the grounds of the McMichael to paint *en plein air*. This exhibition celebrated 29 participating artists of distinction whose works successfully captured the spirit the land.

6. ADULT PROGRAMMING

Adult Art Classes

Virtual and in-person classes were offered for adults with popular returning instructors Andrew Sookrah, Judy Sherman, David McEown and new instructors Clarence Porter, Dominik Modlinski and Lydia Panart. The department also introduced a a successful series of *Artful Yoga* classes to promote community wellness and mental health.

Virtual Art Classes

Total Number of Programs: 4

Total Number of Sessions: 24

Total Number of Participants: 53

In-Person Art Classes

Total Number of Programs: 11

Total Number of Sessions: 27

Total Number of Participants: 143

Sunday Sip & Create Art Classes

Total Number of Programs: 13

Total Number of Sessions: 17

Total Number of Participants: 245

Artful Yoga

Total Number of Programs: 6

Total Number of Sessions: 46

Total Number of Participants: 913

Forest Therapy

Total Number of Programs: 1

Total Number of Sessions: 5

Total Number of Participants: 65

Expressive Art Retreat

Total Number of Programs: 1

Total Number of Sessions: 1

Total Number of Participants: 7

VIRTUAL CURATORIAL TALKS

Free with registration

Total attendance: 558

Wednesday April 19, 2023, *William Kurelek's Jewish Life in Canada*

A conversation about the recent acquisition of William Kurelek's series of paintings *Jewish Life in Canada* with artist Nataoka Hussar and academic David Koffman. Moderated by Sarah Milroy.

Wednesday May 17, 2023, *The Uses of Enchantment: Art & Environmentalism*

An exhibition talk with artists Shary Boyle, Winnie Truong, and Carrie Allison, moderated by Sarah Milroy.

Thursday August 22, 2023, *Scottish Roots in Canadian Art*

Edinburgh-born Executive Director Ian A.C. DeJardin explored the Scottish roots of some of Canada's most iconic artists, including Tom Thomson and Davide Milne.

Sunday January 21, 2024, *Early Days: New Directions for Indigenous Art*

Centred around the publication of the book *Early Days: Indigenous Art from the McMichael*, a panel of Indigenous art professionals and thinkers discussed how museum practice can further the aspirations of Indigenous artists, curators, and cultural workers. Featuring Barry Ace, Anishinaabe/Odawa, Dana Claxton, Wood Mountain Lakota, Emily Laurent Henderson, Kalaaleq (Greenlandic), Lynn Hill, Haudenosaunee, moderated by Bonnie Devine, Anishinaabe.

IN-PERSON CURATORIAL & ARTIST TALKS

Free with admission and registration

Total attendance: 877

Sunday May 7, 2023, *Uses of Enchantments: Art & Environmentalism*

A curatorial talk with exhibition artists Bill Burns and Sara Angelucci, moderated by Sarah Milroy, that discussed art's role in the climate crisis and the ways in which artworks can open a space for collective reckoning.

Saturday May 20, 2023, *Sandra Meigs, Sublime Rage*

A conversation between guest curator Jessica Bradley and the artist explored Meigs' recent series of paintings created during her pandemic retreats in the woods of Algonquin Park.

Sunday June 25, 2023, *Tom Thomson: North Star*

Executive Director and *North Star* curator Ian Dejardin explored the history and technique of Tom Thomson's astonishing oil sketches, untangling fact from fiction. The talk provided a better understanding of the man that changed the landscape of Canadian art forever.

Saturday July 8, 2023, *Ann MacIntosh Duff*

Associate Curator John Geoghegan discussed the work of the late Canadian artist Ann MacIntosh Duff, who, for nearly eight decades, recorded the world around her studios in Toronto and Georgian Bay in sensitive watercolours.

Saturday September 30, 2023, *Indigenous Perspective on Algonquin Park and Tom Thomson*

A conversation with artist and curator Bonnie Devine, Algonquin historian and cultural worker Christine Luckasavitch, and Sarah Milroy.

Friday October 13, 2023, *Unapologetic: Championing Canadian Art in the World*

McMichael Executive Director Ian Dejardin presented a handpicked selection of his favourite Canadian masterpieces and discussed why Canadians should never apologize for their art.

Saturday November 18, 2023, *Exhibition Opening: Cobalt, A Mining Town and the Canadian Imagination* and *Moridja Kitenge Banza, Topographies*

Exhibition opening talks featuring guest curator Dr. Catharine Mastin and Montreal-based Congolese artist Moridja Kitenge Banza.

Sunday February 25, 2024, *Abstraction and Realism: The Versatile Genius of Bertram Brooker*

Guest curator Michael Parke-Taylor discussed Brooker's career as he toggled between abstract and figurative modes in service of an overarching belief that a global spiritual and cultural revolution could be achieved through a fusion of art and life.

TEACHING ARTISTS SERIES

Presentations by the McMichael's adult art instructors followed by an hour-long live watercolour demonstration and a question-and-answer period.

Saturday April 22, 2023, *A Watercolour Journey: from the Great Bear Rainforest to Antarctica with David McEown*

Saturday November 26, 2023, *Journey Through the Wilderness with Dominik Modlinski*

Teaching Artist Series

Total Number of Programs: 2

Total Number of Sessions: 2

Total Number of Registrants: 130

CONCERTS

Total Attendance: 447

Saturday May 13, 2023, *New Orleans Night*

Featuring the Red Hot Ramble Band led by Roberta Hunt

Friday June 30, 2023, *Tafelmusik Chamber Series: Shooting Stars*

Inspired by the words of Ian A.C. DeJardin, Executive Director of the McMichael, who describes Tom Thomson, Canada's pre-eminent modern painter thus: "... *because the career is so brief—really less than four years—it is less of an arc and more of an explosion,*" the program included works by three composers who shared with Thomson the fate of short but explosive working careers: Wolfgang Amadeus Mozart (1756–1792), Hyacinthe Jadin (1776–1800), and Franz Schubert (1797–1828).

Friday November 24, 2023, *Tafelmusik Chamber Series: Making Herself Heard, Music by Baroque Women*

Celebrating the creativity and artistry of women in the 17th and 18th centuries, *Making Herself Heard* featured the music of Baroque women whose renown as composers and performers was all but ignored in the annals of history.

Friday December 1, 2023, *Acoustic Conversation: Tom Thomson Guitar*

A conversation about the Tom Thomson Guitar, the final addition to the McMichael's Group of Seven Guitar Project, followed by a performance by the duo *Twin Flames* in which the guitar was played. With Linda Manzer, Grit Laskin, Tony Duggan-Smith, George Gray, Sergei de Jong and David Wren, moderated by Sarah Milroy.

Friday March 15, 2024, *Tafelmusik Chamber Series: Divertimento*

Showcasing the three lowest members of the string family, this concert presented the musical genre of the "divertimento," from the Italian *divertire* "to amuse." Works of the late 18th and early 19th centuries by composers including Beethoven, Rossini, and Michael Haydn displayed humour and wit in this concert of duos and trios.

PUBLIC TOURS

Free with admission

In fiscal 2023-24, both virtual and in-person free public tours were given by the McMichael's volunteer Docent Team related to the exhibitions on view. The tours were offered in two formats: *McMichael Highlights*, an overview of all exhibitions, and *Spotlight Tours*, focusing on specific exhibitions, notably the popular *Tom Thomson: North Star*.

Virtual Public Tours, total attendance: 301 guests

In-Person Public Tours, total attendance: 5,014 guests

McMichael Digital and Social Media

The McMichael's social media strategy centres around creating compelling narratives that highlight exhibitions, the permanent collection, programs, and special events. The primary goal is to share Canadian art history and artists with our audiences. By doing so, we aim to generate interest in our nation's historical and contemporary art.

Platform Highlights

Facebook

With 5% year-over-year follower growth, the McMichael Facebook account achieved moderate growth despite being below target. Our Facebook audience is incredibly active with an average of 9.2K monthly engagements, and posts reaching on average 128K monthly users. This platform continues to grow thanks to strategic use of Facebook Business Suite insights to pursue page likes from users who have engaged with shared content. We will continue this strategy in fiscal 2024-25.

Instagram

The McMichael's Instagram account saw 16% year-over-year growth, exceeding its goal and surpassing the 30K milestone. As a visually focused social media app, it has proven to be the optimal location to engage with artists, gallerists, and partners. The McMichael continued to prioritize stories and short-form video content (Reels), yielding excellent organic engagement. As the platform becomes increasingly dependent on paid posts for boosted reach and engagement, the gallery will have to consider paid campaigns to attract followers Canada-wide to bolster our follower count, as the majority of the gallery's followers currently reside in Ontario.

X

The McMichael X (formerly Twitter) account managed to maintain a stable follower count amidst platform turbulence and challenges including major user loss, algorithm changes, and a new "pay-to-play" verification program. Twitter verification for businesses was evaluated as an unjustifiable expense given the slow growth and engagement on the platform, in addition to its ongoing changes and turmoil. We will re-evaluate in fiscal 2024-25.

TikTok

After an invitation from TikTok to a specialized workshop for Toronto arts and culture organizations, the marketing team decided to explore the platform. TikTok's educational mandate aligns with our goal of using storytelling techniques and leveraging #MuseumTok trends enabled us to share content about artists, artworks, exhibitions, and the inner workings of the museum. A particular success was the sharing of four engaging videos featuring Executive Director, Ian DeJardin. These videos collectively garnered 48,078 views and received 3,104 engagements.

With TikTok becoming Gen Z's primary search destination, surpassing Google, we aimed to leverage its SEO potential to engage potential museum visitors. TikTok has proven effective in reaching Gen Z and Millennial demographics, a segment less present on our Facebook and Instagram platforms, which are dominated by individuals aged 50 and above.

TikTok Audience Demographics:

- Under 25: 5%

- 25-34: 49%
- 35-44: 29%
- 45 and above: 17%

A significant portion of our audience is based in Toronto (48%), but our strategic vision involves nationwide expansion by showcasing our touring shows to engage audiences across Canada.

Threads

Threads was added to our social media suite to mitigate some of the attrition experienced on X. While Threads does not yet have a comparable audience size to X, its integration with sister app Instagram has led to 5,000+ users following in less than a year and will likely experience further growth as users evacuate X. Threads demonstrates optimized performance with irreverent, silly, and curatorially driven posts.

LinkedIn

LinkedIn continues to be the key social site for B2B interactions as well as recruitment. The McMichael account boasts an impressive 10% engagement rate on this platform with a highly communicative and participatory community.

YouTube

YouTube is home to our longform digital content, hosting the curatorial talks that our audiences love and have come to expect. Between April 1, 2023, and March 31, 2024, the McMichael:

- Uploaded 23 videos to the McMichael YouTube channel
- Received 49,862 views of its YouTube videos
- Saw 5,298 hours of its YouTube video content watched

The top four performing videos during this time were:

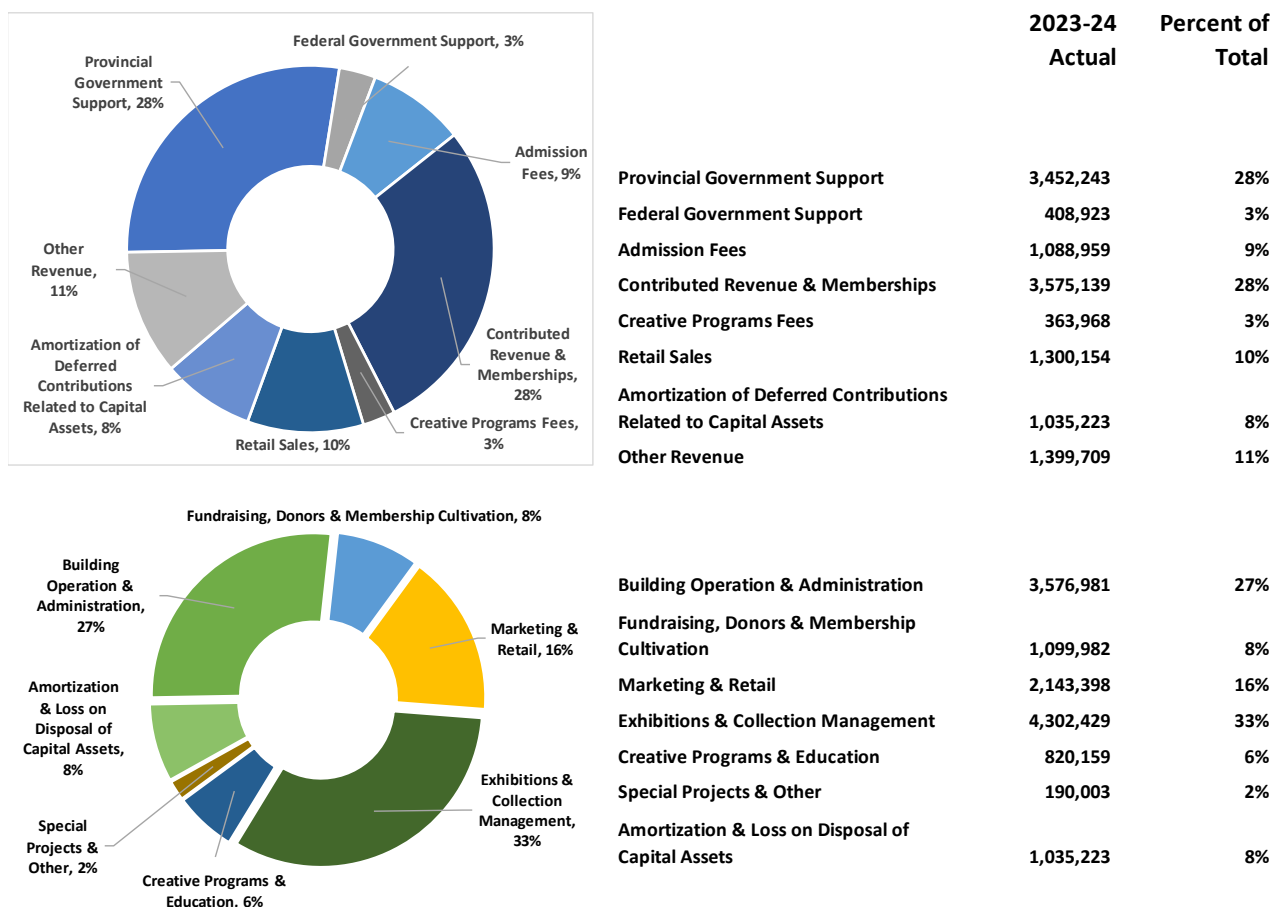
- Kent Monkman: Miss Chief Eagle Testicle: 4,050 views
- An Afternoon with Maud Lewis: 3,840 views
- Tom Thomson: North Star, Curatorial Talk: 3,690 views
- Exploring Tom Thomson: 2,289 views

ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE

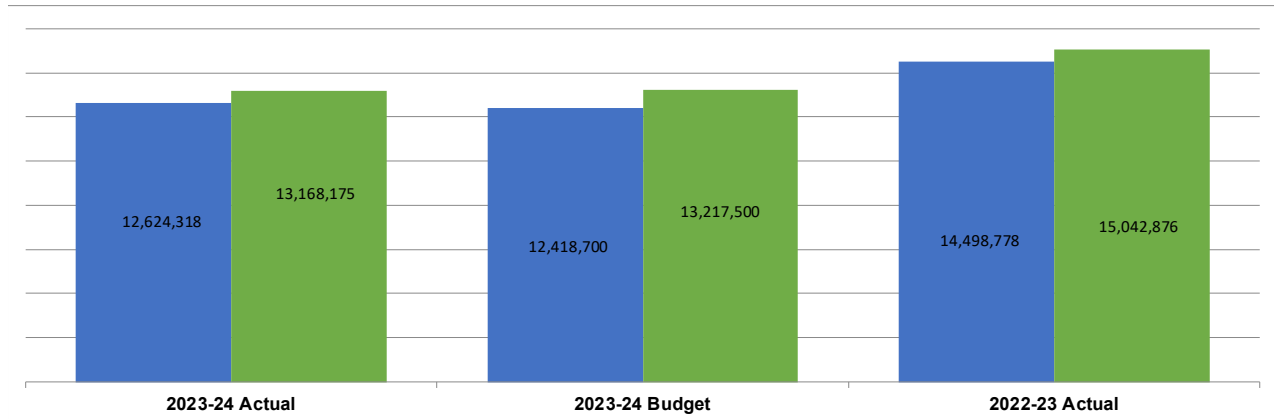
The McMichael's financial performance during fiscal 2023–24 reflects the organization's efforts to stabilize and further strengthen both its revenue-generating capacity and operations as it continues to distinguish itself in a sector that has been greatly impacted by post-pandemic effects including higher inflation.

Buoyed by a robust roster of relevant and appealing exhibitions and programs, attendance was very strong, exceeding levels recorded in the years immediately prior to the outbreak of the pandemic. This remarkable accomplishment, along with the addition of another major fundraising event to the annual calendar and the continued success of touring exhibitions and fundraising efforts, led to continued growth in self-generated revenues. In turn, this helped offset, in part, a decline in funding from both the federal and provincial levels of government. Spending continued to be conscientiously managed resulting in expenses being controlled in the context of increased levels of activity and an economic environment of significant cost increases. All told, the organization's commitment to prudent financial stewardship resulted in the deficit declining, albeit slightly, to \$543,857, which was 32% lower than the budgeted deficit.

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.



	2023-24 Actual	2023-24 Budget	2022-23 Actual
Revenue	12,624,318	12,418,700	14,498,778
Expenses	13,168,175	13,217,500	15,042,876



Key Metrics

	2023-24	2022-23	2021-22
Visitors			
General	81,162	62,217	44,317
Adult Groups	14,661	19,064	10,720
School Groups	31,904	20,770	1,501
Virtual Tours/Programs Participants (all visitor categories)	2,096	4,333	15,110
Total	129,823	106,384	71,648
Membership			
Individual Members	8,274	8,107	7,955
Memberships	5,229	5,139	5,006
Exhibitions			
From the Collection	3	3	3
Special Exhibitions	12	8	5
Touring	13	8	1
Total	15 (15 exhibitions were on-site at the McMichael; 5 touring exhibitions were also on view at the McMichael in F24)	11 (on-site at the McMichael) (8 exhibitions from the McMichael toured, 5 of which were not on view at the McMichael in F23)	9 (and 1 site-specific mural)
Acquisitions			
Total	287	329	53
Conservation			
Major Treatments	4	11	14

Minor Treatments	244	166	169
Examinations	1,820	1,793	1,495
Collections Management			
Number of works receiving new images	94	35 (Collection) 3,129 (Cape Dorset Archive, on long-term loan to MCAC)	33
Rehoused and/or inventoried	275 new acquisitions housed; 331 permanent and Cape Dorset collection works rotated in, and out of, in-house exhibitions; 191 works outgoing for, or returning from, loans or touring shows.	305 new acquisitions housed; 616 permanent and Cape Dorset collection works rotated in, and out of, in-house exhibitions; 53 works outgoing for, or returning from, loans or touring shows.	256 (115 Collection, new acquisitions; 141 works rotated in and out of exhibitions)
Volunteers			
Volunteers—General	39	34	36
Volunteers—Docents	20	20	19
Volunteers—Youth team	22	101	64
Volunteers—Board of Trustees (including Directors-in-Training)	19	17	17
Volunteers—Foundation	16	18	18
Staff			
Full-time	45	43	42
Part-time	73	72	60
Total	118	115	112
FTE	86.2	79.5	69.1

ANALYSIS OF PERFORMANCE MEASURES

The McMichael's strategic objectives as stated in the 2022–23 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	2023–24 Result	2023–24 Target	2022–23 Result
Total Attendance	129,823 (127,727 visitors and 2,096 virtual participants)	122,600 (112,600 visitors and 10,000 virtual participants)	Total attendance 106,384 (102,051 visitors and 4,333 virtual participants)
Speaking to the quality of and interest in the gallery's exhibitions and programs, total attendance was very strong, growing by 22% over the prior year and exceeding target by 6%. Indeed, visitation even surpassed numbers registered in the robust years immediately prior to the full onslaught of the COVID-19 pandemic. The trend towards in-person attendance and away from virtual participation continued.			
Numbers of followers and engagement across social media platforms	Facebook: 36,214 Instagram: 30,285 Twitter: 26,099	Facebook: 38,000 Instagram: 30,000 Twitter: 26,500	Facebook: 34,328 Instagram: 26,049 Twitter: 26,144
The McMichael's Facebook follower count grew by 5% in fiscal 2023-24, nearly reaching target. The platform with the most engagement, the McMichael has an average of 4.8K monthly engagements, with posts reaching 222K users monthly on Facebook. This platform continues to grow (despite the app's stagnation in general) due to the gallery's strategy of using Facebook Business Suite insights to pursue page likes from users who have engaged with shared content. We will continue this strategy in F25. The McMichael's Instagram account gained 2,269 followers in fiscal 2023-24, which still marks significant growth despite being below target. As a visually focused social media app, its features and following align best with the McMichael audience. The gallery has vastly expanded its Instagram Story presence, which has effectively marketed our programs and events. In addition, a new focus on video content (Reels) has received excellent organic social engagement. As the platform becomes increasingly dependent on paid posts for boosted reach and engagement, the gallery will reallocate resources to maintain growth on this platform and strategize to attract followers Canada-wide to bolster our follower count outside of Ontario. X (Twitter) Despite a tumultuous year for the platform, the McMichael account managed to gain 247 followers, which, despite being significantly lower than our other platforms, can be considered an achievement, given the major exodus from the platform that occurred in January 2023. Under new ownership the platform has seen a major loss of users, constantly changing algorithms and a new "pay-to-play" verified program. Twitter verification for businesses was evaluated as an unnecessary expense given the slow growth and engagement on the platform, in addition to its ongoing changes and turmoil. This will be re-evaluated in F25.			

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

Performance Measure	2023–24 Result	2023–24 Target	2022–23 Result
Visitor Satisfaction	1,057 comments 97.6% positive	2,200 comments 97% positive	1,032 comments 97.5% positive
The McMichael's visitor satisfaction statistics reinforces that the gallery is consistently delivering an exemplary visitor experience. The number of visitor comments has not returned to the quantity received at the height of the pandemic, however, there has been a modest increase in visitor comments and satisfaction when compared to the previous fiscal year. Much of the negative feedback was from visitors who had anticipated a greater number of works by the Group of Seven and Tom Thomson on view. A smaller collection of negative feedback focussed on issues with directional flow, gallery food and beverage restrictions, and wayfinding. The Gallery has implemented staff training to address these issues. Positive visitor comments praised the curatorial and operational direction of the gallery, including exhibitions by contemporary and diverse artists, as well as the hospitality of the staff members in the gallery spaces. A growing number of positive comments reference the gallery's status as an experiential destination for art, culture, and nature.			
Membership Growth	48% retention 0.19% conversion	50% retention 1.0% conversion	36% retention 1.6% conversion
Fiscal 2023-24 was a fantastic year for membership and returning members from the previous fiscal period. During the summer of 2023, the development department worked diligently to keep members engaged with monthly ArtFlash updates and invitations to programs and workshops. Although the first two quarters saw low retention percentages, members returned to the gallery through various rejoin and incentive campaigns, resulting in a strong renewal of lapsed members. Members were encouraged to pre-purchase their membership online, which resulted in the conversion number at the Admissions Desk to be lower than normal.			

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

- 27,926 students participated in on-site school programs to discover curricular connections with the art of Canada, and more than 650 students participated in virtual school programs;
- 15 exhibitions were mounted at the McMichael, including three exhibitions of work from the permanent collection and 12 special exhibitions on Canadian art. 13 exhibitions, all curated by the McMichael, travelled to other venues;
- National Indigenous Peoples Day was celebrated with planting and knowledge sharing in the Minokamik Garden with students from Kleinburg Public School;
- Six publications were produced on Canadian art;
- Free public gallery tours were offered throughout the year covering every exhibition and served 5,014 people in person; 301 people attended a virtual tour;
- 9,459 people visited on Free Family Sundays;

- Eight in-person curatorial and artist talks on Canadian art were given featuring 11 artists, writers, curators, and scholars and reaching 877 people; four curatorial talks were offered virtually reaching 588 people
- A total of 287 acquisitions were made to the permanent collection of works of art with significance to all Canadians;

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

Performance Measure	2023–24 Result	2023–24 Target	2022–23 Result
Dollar-per-visitor revenue in the Gallery Shop	\$11.04	\$13.14	\$10.69
The Gallery Shop experienced another year of strong sales with an increase of more than \$248,000 from the previous year. The exhibition <i>Tom Thomson: North Star</i> had a lot of industry-wide merchandise and proved very popular, as was the catalogue. We increased shop exposure by opening for many evening events. Free Family Sundays does impact dollar-per-customer and dollar-per-visitor as the gallery experiences lighter sales those days but has robust attendance.			
Percentage of administrative and operational costs, compared to total operating costs	13%	13%	12%
Administrative expenses and operational costs were kept to a minimum and accounted for 13 percent of all expenses, consistent with target.			

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

Performance Measure	2023–24 Result	2023–24 Target	2022–23 Result
Staff Turnover	3.4%	7%	5.7%
It was forecasted that staff turnover would follow market trends and be high in fiscal 2023-24. However, the McMichael's focus on flexibility, diversity, engagement, shared goals, and strong market presence all supported the retention of quality staff. The provincial unemployment rate increased in 2023 which helped retain staff and recruit vacancies.			
Number of active volunteers, docents, and board members	116	180	197
Volunteer numbers held steady. The decrease shown is due to a more accurate count of youth volunteers exclusive to those who completed hours in the fiscal year and not a total of interested youth or youth from previous years.			

Number of volunteer hours contributed by volunteers and docents	8,455	8,000	9,183
Volunteer placement opportunities – particularly in the Creative Learning and Public Programs department – were available for on-site and remote work, allowing for greater inclusion of volunteers from across the GTA.			

RISK EVENTS

In fiscal 2023-24, the McMichael continued to work closely with our colleagues at the Ministry to address the challenges of our aging building and site head-on. The Ministry's annual Repair and Renovation capital funding program continues to provide significant funding for mitigating and managing the most serious risks, but the challenges are increasing.

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 8, 2026
 Norma Kraay, Vice-Chair, April 7, 2022 – April 6, 2025
 George Dark, February 1, 2017 – June 24, 2023
 Rosanna DeFrancesca, September 24, 2020 – September 23, 2023
 Drew Fagan, July 23, 2020 – July 26, 2026
 Debra Fenwick, June 25, 2020 – June 28, 2026
 Heather Fullerton, July 2, 2020 – July 1, 2023
 Maral Hasserjian, August 13, 2020 – August 12, 2023
 Regan Hayward, November 11, 2021 – April 26, 2023 (resigned)
 Rand Lomas, March 25, 2020 – May 17, 2026
 Karen McCleave, July 16, 2020 – July 26, 2026
 Michelle Meneley, June 25, 2020 – June 28, 2026
 Stacie Stanton, June 2, 2023 – May 31, 2026
 Leslie Whicher, January 19, 2022 – January 18, 2025
 Gillian Whitebread, March 21, 2018 – May 19, 2024
 Sabrina Zuniga, June 11, 2020 – June 10, 2026

McMichael Canadian Art Foundation Board

Andrew W. Dunn, Chair, June 2020 – June 2026
Mark Bursey, Vice-chair, March 2014 – June 2025
Paul Bailey, June 2023 – June 2026
Laura Barclay, June 2020 – June 2026
Rudy Bianchi, June 2017 – June 2023
Andrea Boyd, June 2022 – June 2025
Chris Bredt, June 2016 – June 2025
Robert Dunigan, June 2018 – June 2024
Bonnie Rosenberg (Hurvitz), June 2018 – June 2024
Paul Manias, March 2018 – June 2024
Michèle D. McCarthy, June 2015 – June 2023
Nathalie Mercure, June 2021 - 2024
Laura Mirabella, June 2020 – June 2026
Fiona O'Brien, June 2021 – June 2024
Patrick Pelliccione, June 2020 – June 2026
Melanie Russell, June 2021-2024
Carl Spiess, June 2017 – June 2026

ANNUAL SUPPORTERS

With Gratitude

The McMichael acknowledges the following supporters for their contributions made between April 1, 2023, and March 31, 2024. Their generosity makes it possible to connect audiences 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.

Government

Government of Ontario
Ministry of Tourism, Culture and Gaming
Ontario Cultural Attractions Fund
Summer Experience Program
Department of Canadian Heritage
The Canada Council
Young Canada Works
Canada Summer Jobs – Employment and Social Development Canada
City of Vaughan

Corporations and Foundations

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The Fiera Foundation
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Holly Robertson
Deborah Robinson
Marie Claire and Geoffrey Roche
Michelle Roth
Honey Rubenstein
Carol-Ann Ryan
Bruce Ryder and Annie Bunting
Thelma Sakamoto
Andrea Sanche
Rahul Sapra
Rose Savage
Ted Schnarr
Deborah Schulte and David Schenck
Malea Schulte Richardson
Deborah Scott
Scott Secord
Clemens Sels
Arati Sharma and Satish Kanwar
Ilana Shawn
Chen Shen
Stephanie Shorey
Jay Smith and Laura Rapp

Jim Smith
Michael Smith
Duane Smith
Vicki Smith
Laura Smith
Gillian Smith
Joel Smith
Virginia Solomon
Marion Soloway
Catharine Somerville
Daniel St. Germaine
Raymond and Stacie Stanton
Margaret Steed
Pamela and Michael Stein
Patti Stewart
Jeff Stober
Steve Stober
Lesley and Geoffrey Stowe
Greg and Marie Claude Sutton
Alina Tacmelova
Mary Throop
Ralph Tieleman
Adele Tosh
David Townley
Michael Tozman
David Trick
Doris Van Den Brekel
Marie Verschuuren and Gary Pottruf
Sam Vise
Rosemary Wagner
Alan Walker
Karen Walsh
Jennifer Wardrop
Jaime Watt
Carol Weinbaum and Nigel Schuster
Beth Weingarden
Paul Whitney
W David Wilson
Marni Wolfe
Andrea Wood
Jerald Wortsman
Marion Wright
Julie Yoo
Robert Yungblut
Gemma Zecchini
Kate Zeidler
Hong Zhou

\$100 to \$499

Alan A
Shelley Adler
Aline Akoulian and Ani Akgulian
Rebecca Al Lahiq
Julie Alary Lavallée
Tara Alisha
Clive and Blair Allen
Beverley and Scott Ambler
Jamie Angell
James Anok
Phyllis Antoniadis
Sandra Anzulini
Jim Armstrong and Janet Clark
Karam Arteen
Gail Atkinson Todd
William and Ellen Austin
Melanie Authier
Renata Azevedo Moreira
Matt Bahen
Alex Baile
Paul Bain
Patricia and Joseph Bartl
Kyle Beal
Jordan Beallor
Jane Beatty
Anders Bell
Janet Bellotto
Manel Benchabane
David Bernardo
John Bethel
Ameet Bhojwani
Lucas Biagini
Rudy and Gloria Bies
Diana Billes
Renee Bleeman and Ron Bernbaum
Glen Bloom
Brian Boigon
Elizabeth Bowen
Kimberley Bozak
Christopher Bozek
Cathrin Bradbury
Vessela Brakalova
Audra Branigan
Brenda Brazier
Sean Bredt
Tish Brennan
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Jonathan Brotchie
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Wendy Bunston
Patti Bunston Gunn
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Susan Burns
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Frederick and Jill Cain
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Genna Carragher
Jenn Carson and Doug Macdonald
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Rogelio Cazares
Nina Chagnon
Kit Chapman and Bob Zachary
Isabelle Chartier
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Rosi Maria Di Meglio
Maggie Dickson
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Jenny Donnell
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Anouchka Freybe and Scott Connell
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Judith Jasperson
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Matthew Kelleher
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OJ Kerr
Douglas and Monique Kerr
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Noor Khan
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Susan and Elizabeth King
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Peter Koetsier and Wendy Wingfelder
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Marion Landry
David Langley and Lilly Poon
Lori Latchman
Goulven Le Morvan
John and Anna Lee
Pablo Fernando Leite Naze
Susan Levesque and Marie Linzon
Karen and Gary Levy

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Kerri Lewis
Peter Liber and Josee Rivard
Volha Limarenka
Sandra Linsdell
Frances Linsdell and Andrew Stone
Jessica Liu
Koel Loyer
Chris Lu and Vera Cheung
Jennifer Lukas
Kenneth and Mary Lund
Michael Macaulay
Susan Macaulay
John MacDonald
Christina Magill and Joshua Coles
Rosa Malta
Craig and Sarah Maniscalco
Jonah Mann
Verna Mann-Renaud
Curtis Markusson
Shawn Martin
P. Mateas
Daphne and Charles Maurer
Ray McAuliffe
Nancy McCain and Bill Morneau
Martha McCall
Caitlin McCullough
Doug McCutcheon
Kara McIntosh and Jeff Taylor
Mary McKee
Kelly McKenzie
Julie McKernan
Janielle Mckoy
Jason McLean
Martha McLean Pedzinski
Robert Mitchell
Johanna Mizgala
Susan Monteith
Tanya Morrow
Fabienne Moureaux
Adam Moz
Kahame Msiska
Joseph M. Mulder
Marcella Munro
Samir Murji
Ann Marie Murnaghan and Miles Barstead
Cameron Mustard and Louise Logan
Gwen Nacos

Susan Neill
Lynda Newmarch
Tannie Ng
Evelyn Nickerson
Joanna Nixon
Ramona Nordal
Terry O'Reilly and Wendy Watson
Raymond Okonowski
Linda O'Leary
Cecilia Omole
Kevin and Christina O'Neill
Shari Orenstein
Paul Orenstein
Robert Orr
Mary Osborne
Christopher Palin and Susan Middleton
Cecelia Paolucci
Sarah Pape
Silia Paulozza and John Florian
Nancy Pencer
Tony Pham
Colin Pickard
Terence and Nina Picton
Jocelyn Piirainen
Liann Pincott
Jillian Pivnick
Franca Policaro
Dale Ponder
Jorge Posada
Leo Prendergast and Lynn Belfry
John Pringle
Michael Prokopow
Tracy Pryce
Alim and Salima Punja
Paul Pynkoski and Tania Natale
Sharon Ranson
Robert and Celia Rasmussen
Thomas Regier
Hatty Reisman
Navid Riahidehkordi
Ryan Rice
Joanne Rider
Jane Ritchie
Annette Rockwell
Bonnie Rosenberg
Gella Rothstein
Nancy Rowat
Thanuja Rukman

Michelle Salmons
Millet and Nancy Salter
Margaret Samuel
Michelle Savoy
Gail Sax and Michel Trocme
Beverly Schaeffer
Lisa Schneider and Irina Efimov
Lilianne and Aby Schneider
Duncan and Diane Scott
Donald and Mary Jane Scott
Dovide Secter
Sarah Secter
Andrew Sergienko and Irene Maltsev
Suheyla Sertpolat
Rachel Shantz
Stacey and David Sharpe
Cristina and Keith Shortt
Jesse Sihra
Emilia Simonyan
Nick Simunovic
Munpreet and Kulbinder Singh
Matt Skipp
Mateusz Sklad and Lynn Tobin-Sklad
Helene and John Skratt
Susan Wortzman and Glenn Smith
Sandra Smith and Bernard Beard
Marie-Justine Snider
Muriel Solomon
Elena and Jorge Soni
Carolyn Stamegna
Shuchi Stanger
William and Pamela Stanger
Lisa Sterio
Colin Stinson
Louise Sugar
Maia-Mari Sutnik
Tom Symes
Maxim Sytchev
Sanjar Tajimuratov and Gulya Safina
Joy R. Takahashi
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Thomas Teo and Angela Febbraro
Jason and Kristen Theriault
William Thorsell
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Lara Tomaszewska
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Pamela Tranah
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Laura Twigge- Molacey
Randi Usher
Peggy Van de Plassche
Christopher VanBerkum
Matthew Varey
Laurent Vernet
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Denis Walz
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Michael Warren
Rachael Watson
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Mary Wemp
Norma B. Wenger
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Leanne Wierzba
Catherine Williams
William Wine
Helen Winfield
Renee Wolfe
Sylvia Wong
Duncan and Claudia Wood
Bruce Munro Wright
David H. and Jennifer L. Wright
Erin Wright
Nancy Wright
Sung Fang Wu
Ben Xing
Jessica Yakubowicz
Bonnie and David Young
Sabrina Zuniga

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Sara Angelucci
Salah Bachir and Jacob Yerex
Christopher Bredt and Jamie Cameron
W. Bruce C. Bailey
Richard J. Balfour
Toni Ann Chowne
Robin Collyer
Lynne Ennis-Smith
Estate of Janet K. Forbes
Louis Gagliardi

Jeanne Gural, Linda Gural and Nancy Murtagh
Joseph Hartman
Ronald and Sherry Haynes
Mrs. Elizabeth Jackson
Derek Liddington and Daniel Faria Gallery
Sydney and William R. Pieschel, QC
Leslie Reid
Stewart and Clemencia Sheppard
Monique and Christopher Wernham

Gifts In-Kind

IN-KIND DONORS – MOONLIGHT GALA

Moridja Kitenge Banza
John and Patricia Hartman
Rajni Perera
Winnie Truong
Margaux Williamson
Food Dudes
Stratus
Allied Wine Group
Big Cannoli
Castello Ristorante

French75
Dolcini by Joseph
Johnvince
King's Lock
Last Straw Distillery
Oro Caffè
Pizzaville
San Antonio Seafood
Steam Whistle
Spring Mill Distillery

Air Canada
Audain Art Museum
Fogo Island Inn
Four Seasons
Herzig Eye Institute
Premier Event Tent Rentals
Shaw Festival
Temagami Outfitting Co.
124Queen

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Leslie Reid
Chris Savage
Hunter Thompson

IN-KIND ARCHIVE DONORS

Barb Bolin
Marilyn MacEachern
Rod Roblin
Stewart Sheppard

AUDITED FINANCIAL STATEMENTS

Please see Appendix B.

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

As part of the government of Ontario, agencies are expected to act in the best interests of Ontarians by being efficient, effective, and providing value for money to taxpayers. The below summarizes and reflects Annual Report content that is most illustrative of the mandate letter's requirements.

Competitiveness, Sustainability and Expenditure Management

- Identifying and pursuing opportunities for revenue generation through partnerships, where appropriate.
- Identifying efficiencies and savings through innovative practices, and/or improved program sustainability.
- Operating within the agency's financial allocations.

- Complying with applicable direction related to supply chain centralization, including contract harmonization for planned and pending procurements, accounting practices and realty interim measures for agency office space.
- Leveraging and meeting benchmarked outcomes for compensation strategies and directives.

Fiscally, our finances are stable and trending in the right direction with operational revenues at record levels, including more than \$1.2 million from touring exhibitions, and the deficit continuing to decline. Critically, the addition of the opening night of Art Toronto to our annual events schedule (in late October) raised nearly \$560,000 in revenue, attracting the downtown audience of Canadian art lovers that our location often makes difficult to access. Meanwhile, Moonlight Gala 2023, held under the stars on May 27, raised almost \$650,000. Together, these events provided critical operational revenue to the gallery.

Art the same time, fundraising for exhibitions, publications and acquisition approached \$2.3 million, continuing the trend begun in 2019 to ramp up our fundraising to enhance the scale and excellence of our curatorial endeavours. This investment triggers attendance on our own platform but also at our exhibitions across Canada and in the US as ever-larger audiences enjoy our projects via our expanding touring program. On our own site, annual visits to the gallery this year exceeded pre-pandemic levels, as we moved forward to more effectively engage both tourists to the region and local audiences.

Administrative expenses and operational costs continue to be kept to a minimum, accounting for 13% of all expenses.

We have worked closely with Supply Ontario to bring our practices into alignment with procurement directives, particularly in the area of marketing and communications.

We monitor compensation at comparable institutions in order to remain competitive in the marketplace.

Transparency and Accountability

- Abiding by applicable government directives and policies and ensuring transparency and accountability in reporting.
- Adhering to accounting standards and practices, and responding to audit findings, where applicable.
- Identifying appropriate skills, knowledge and experience needed to effectively support the board's role in agency governance and accountability.

Recognizing the challenges represented by changes to nonprofit accounting, increasing government reporting requirements, and the demands in support of the Board's role in agency governance and accountability, we have moved our Head of Finance into the role of Chief Financial Officer.

The Chief Operating Officer continues to take the lead role in the organization's responsibility to fulfil the Value-for-Money audit requirements, including ongoing reporting against recommendations.

Risk Management

- Developing and implementing an effective process for the identification, assessment, and mitigation of agency risks, including COVID-19 impacts and any future emergency risks.

We use the risk register framework as required by the Ministry. Risks are monitored and reviewed quarterly by Board committees, including the Finance and Audit Committee, and Property and Buildings.

The latter committee is particularly engaged in monitoring the numerous risks facing the buildings, including the HVAC, mechanical, electrical, security and fire suppression systems.

The Ministry's annual Repair and Renovation capital funding program continues to be very significant for mitigating and managing the most serious risks, but the challenges are increasing.

Workforce Management

- Optimizing your organizational capacity to support the best possible public service delivery, including redeploying resources to priority areas, where needed.
- Supporting the implementation of the Community Jobs Initiative (CJI) by identifying opportunities to relocate new or existing agencies to lower cost communities.

The McMichael took another important step this year with the appointment of Emily Laurent Henderson to the post of Associate Curator; Indigenous Art & Culture. She takes up a position that has been empty since the departure of Lynn Hill in the mid-1990s. Previously, Emily has worked as an editor at Inuit Art Quarterly and as a curator at the Art Gallery of Ontario. We are pleased to welcome her aboard as she develops the coming exhibition *Dreaming Forward: Worlds on Paper from the Kinngait Archives*, opening March 2025.

In education, we continue to serve our community through our Free Family Sundays (more than 9,400 visitors in this fiscal), through our adult and children's education programs (more than 31,000 young people came through our doors this year); through our programs for elders, those living with Alzheimer's and other exceptionalities; and our VOICES program, in which at risk youth are engaged in leadership training through art. The McMichael has a central role to play in the lives of our visitors and neighbours, and we strive to deepen those connections in everything we do. Fiscal 2023-24 also saw the signing of an MOU with Vaughan regarding the establishment of a cultural corridor in the city. McMichael is a key partner in developing this vision.

Diversity and Inclusion

- Developing and encouraging diversity and inclusion initiatives by promoting an equitable, inclusive, accessible, anti-racist and diverse workplace.
- Adopting an inclusion engagement process to ensure all voices are heard to inform policies and decision-making.

The IDEA (Inclusion, Diversity, Equity and Access) Committee continues to implement the action plan and more explicitly integrate these priorities into our areas of activities as described in the Business Plan. A new Multiyear Accessibility Plan has also been developed.

The efforts of the Creative Learning & Programs department to make the gallery experience as inclusive as possible were strongly supported by an exhibition schedule that presented a rich diversity of artists and styles. A perfect example of this approach was the wonderfully successful family programming designed around the exhibition of work by artist Moridja Kitenge Banza featuring performances and workshops by Ontario-based artists from the African diaspora.

The increasing diversity of the gallery's permanent collection and special exhibitions was very well received by local school boards, notably in relation to our leadership program, VOICES, offered to York Region District and Toronto District School Boards. Diversifying the frontline staff was another objective in fiscal 2024. Thanks to initiatives that directly engaged Student Services departments at several GTA universities,

we significantly increased the number of contracts offered to artist and educators from visible minorities and marginalized groups. These efforts will be ongoing.

Growth in the number of accessible programming for people living with exceptionalities and programs in support of mental health were another success of the past year. The six-session program Living with Art for young adults living with Autism spectrum disorder is consistently fully booked; similarly popular programs include Expressive Art workshops, Forest Therapy and yoga classes. In the next fiscal, we intend to further develop this group of programs under the umbrella of Slow Art Looking. This suite of programs will use the McMichael's art and natural resources to offer audiences from all walks of life affordable and accessible opportunities for respite, wellness, engagement and reflection.

We also continue to work closely with Indigenous communities and stateholders, including artists, elders, and others, not only in our programs, but also in our forestry stewardship practices.

Data Collection

- Improving how the agency uses data in decision-making, information sharing and reporting, to inform outcome-based reporting and improve service delivery.
- Increasing data sharing with Supply Ontario when applicable regarding procurement spending and planning, contract arrangements and vendor relations to support data-driven decision-making.

Our ticketing and reservation system has now been fully implemented to include event bookings.

We use consistent KPIs for outcome-based reporting, as illustrated both in our Business Plan and Annual Report; internally, we report on our KPIs quarterly.

We work closely with Supply Ontario as applicable for procurement planning and have implemented the new requirements for Ontario-first procurement as well as working with VORs.

Digital Delivery and Customer Service

- Exploring and implementing digitization for online service delivery to ensure customer service standards are met.
- Using a variety of approaches or tools to ensure service delivery in all situations, including pursuing delivery methods that have evolved since Covid-19.

We continue to deliver content online, such as virtual art courses, talks, and tours.

Social media is always an area of focus with rich engagement potential, as this report illustrates. We monitor data closely to optimize the platforms. For example, TikTok's education mandate aligns with our goal of telling compelling stories about art and we have successfully leveraged #MuseumTok to share content about artists, artworks, exhibitions, and the inner workings of the museum. TikTok has proven effective in reaching Gen Z and Millennial demographics, a segment less present on our Facebook and Instagram platforms, which are dominated by individuals aged 50 and above.

Priorities specific to the McMichael

- 1. Showcase Canadian and Indigenous art and increase access to the museum's collection in the gallery and through touring exhibitions.**

As illustrated in this report, both the variety of exhibitions and acquisitions reflects our ambition to represent all of Canadian art, from historic to contemporary, from landscape to abstract, and inclusive of the diversity of Canadian voices and regions. The completion of the digitization of the Cape Dorset (Kinngait) archive of more than 90,000 Inuit works on paper in summer 2023 marked an important milestone in accessibility that will lead to an exciting exhibition and publication on this critical body of work in 2025.

2. Continue to prioritize financial sustainability, including strategies that increase self-generated revenue.

As noted above, touring exhibitions were a very significant source of revenue in fiscal 2023-24. The success of hosting the Opening Night benefit of Art Toronto has added another exciting fundraising event to our annual calendar that also enhances our presence and reputation; we are delighted to be in preparations for the fall of 2024.

3. Continue to work with the Ministry to advance efforts related to capital repair and rehabilitation.

The Ministry's support has ensured that the gallery can continue to operate, despite the aging infrastructure. We continue to experience systemic issues and failures of specific pieces of equipment, but thus far have been able to ensure the safety of both the collection and visitors.

4. Collaborate with industry stakeholders and other agencies and attractions to promote the growth of the tourism industry in Ontario.

The McMichael continues to participate in a wide network of other agencies and attractions, particularly in the City of Vaughan with whom we signed a Creative Industries Corridor MOU in 2023. We work closely with other numerous other partners in tourism, attractions and local government including being members of the Kleinburg BIA, Central Counties Tourism (RTO 6), Vaughan Attractions Council, Toronto Attractions Council, York Region Arts Council, Tourism Vaughan, Tourism Industry Association of Ontario and many others.

APPENDIX A: ACQUISITIONS TO THE PERMANENT COLLECTION

Abbas Akhavan (born 1977)

Study for a Garden 2017

cast bronze, 50 unique pieces

each: 119.4 × 5.1 × 5.1 cm (47 × 2 × 2 in.)

Purchased with the assistance of Francis and Eleanor Shen, Jane Wells and Mark Bursey 2023.39

David Altmejd (born 1974)

Untitled 2007

acrylic sheets and gold-tone chains on a painted wooden base

overall: 204.5 × 81.3 × 157.5 cm (80 1/2 × 32 × 62 in.);

acrylic "box" only: 94.6 × 76.4 × 152.3 cm (37 1/4 × 30 1/16 × 59 15/16 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.1

Stephen Andrews (born 1956)

J (a small part of something larger #1) 2001

oil on plywood

182.9 × 152.4 cm (72 × 60 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.2

Parenthesis (No Gold) 1996

silkscreen on pig intestine, 2 parts

framed (each): 168.9 × 130.8 cm (66 1/2 × 51 1/2 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.3.A-B

Friendly Fire (A BBC cameraman also received minor injuries but continued filming with his blood dripping on the lens) 2003

crayon rubbing on parchment paper

48 × 61 cm (18 7/8 × 24 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.4

At the Morgue 2003

crayon rubbing on parchment paper

48.3 × 61 cm (19 × 24 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.5

Soldiers in the Palace, 1, 2 and 3 2003

crayon rubbing on parchment paper, 3 parts

each: 61 × 48.3 cm (24 × 19 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.6

W (Self Portrait) 1993

collage of Pantone paper, encaustic and oil paint on plywood

91.5 × 46.1 cm (36 × 18 1/8 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.7

Sara Angelucci (born 1962)

July 24 (Wild Grape, Queen Anne's Lace, Daisy Fleabane) 2020

inkjet print on resin-coated paper mounted on aluminum composite panel, 5/12

118.8 × 86.3 cm (46 3/4 × 34 in.)

Gift of the artist. 2023.16

Pitseolak Ashoona (1904 - 1983)

Caribou Cache 1975

lithograph on paper, 31/32, printed by Pee Mikkigak (1940 - 1996)

56.3 × 38 cm (22 3/16 × 14 15/16 in.)

In honour of our father, Harry Gural, whose appreciation of Canadian art sparked our love of the McMichael Canadian Art Collection

2024.11

Moridja Kitenge Banza (born 1980)

Chiromancie #14 n°2 2023

acrylic on canvas

152.4 × 243.8 cm (60 × 96 in.)

Purchase, 2023

2023.23

Frederic Bell-Smith (1846 - 1923)

Halifax, N.S. Seascape 1886

watercolour on paper

12.5 × 17.7 cm (4 15/16 × 6 15/16 in.)

Gift of Ronald M. Haynes

2023.26.1

B.C. Binning (1909 - 1976)

Two Little Ships in Primary Colours 1950

oil on hardboard

18 × 14.6 cm (7 1/16 × 5 3/4 in.); framed: 36.5 × 31.1 cm (14 3/8 × 12 1/4 in.)

Gift of Toni Ann Chowne

2023.28.1

Ronald Bloore (1925 - 2009)

Untitled 1977

oil on hardboard

50.8 × 61 cm (20 × 24 in.)

Gift of Ronald M. Haynes

2023.26.2

Sandra Brewster (born 1973)

Owning Yellow 2023

acrylic and photo-based gel transfer on wood panel

213.4 × 121.9 cm (84 × 48 in.)

Purchased with the generous support of Hatch

2023.38

Jack Bush (1909 - 1977)

Study for "Day Spin" c. 1976

chalk pastel and graphite on paper

sheet: 10.1 × 15.1 cm (4 × 5 15/16 in.);

image: 9.6 × 9.9 cm (3 3/4 × 3 7/8 in.)

Gift of Ronald M. Haynes

2023.26.3

June Clark (born 1941)

Untitled (from the Perseverance Suite) 2023

metal, paint

27 × 22.9 × 19 cm (10 5/8 × 9 × 7 1/2 in.)

Purchase, 2023

2023.19

Robin Collyer (born 1949)

Temporary Hunt Camp 1994, printed 2024

chromogenic print, 1/5

sheet: 82.3 × 109 cm (32 3/8 × 42 15/16 in.);

image: 68.1 × 93.7 cm (26 13/16 × 36 7/8 in.)

Gift of the artist

2024.10.1

T Bay 1996, printed 2024

chromogenic print, 4/5

sheet: 83.4 × 109 cm (32 13/16 × 42 15/16 in.);

image: 68 × 93.7 cm (26 3/4 × 36 7/8 in.)

Gift of the artist

2024.10.2

Forest Floor 1998, printed 2024

chromogenic print, 4/5

sheet: 83.7 × 109 cm (32 15/16 × 42 15/16 in.);

image: 68.3 × 93.7 cm (26 7/8 × 36 7/8 in.)

Gift of the artist

2024.10.3

Rosedale Valley Road (plastic) 2006, printed 2024

chromogenic print, 1/5

sheet: 83.4 × 109 cm (32 13/16 × 42 15/16 in.);

image: 68.1 × 93.7 cm (26 13/16 × 36 7/8 in.)

Gift of the artist
2024.10.4

Rosedale Valley Road (dormers) 2006, printed 2024
chromogenic print, 1/5
sheet: 83.5 × 109 cm (32 7/8 × 42 15/16 in.);
image: 68.3 × 93.7 cm (26 7/8 × 36 7/8 in.)
Gift of the artist
2024.10.5

Greg Curnoe (1936 - 1992)

300 YRS. OF CANADIAN ART 1967
ink and graphite on paper in an artist-made frame
framed: 50.8 × 37 cm (20 × 14 9/16 in.)
Gift of Stephen B. Smart 2023.30.12

Ruth Cuthand (born 1954)

"Boil Water Advisory no. 6", RCH31 2016
found glassware, resin and glass beads
Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation
2024.5

Sergei de Jonge (born 1949), Tony Duggan-Smith (born 1953), George Gray, Jean Larrivée (born 1944), Grit Laskin (born 1953), Linda Manzer (born 1952), and David Wren (born 1952)

The Tom Thomson Guitar - Baritone Steel String Guitar 2015 - 2017
Sitka Spruce (top); cedar strips laminated onto African mahogany (back and sides); flamed maple (body binding and neck); holly (headstock and heel cap veneer); African ebony (fingerboard); cow bone (nut and saddle); watercolour pencil; Gotoh 510 X-chrome tuners
Purchased with the support of Kevin Hearn and the individual supporters of the Tom Thomson Guitar Project
2023.14

Anishinaabe

Horse Martingale early 20th century
wool, cotton, leather, metal bells, cowrie shells, glass beads
123.5 × 48 cm (48 5/8 × 18 7/8 in.)
Gift of Stephen B. Smart
2023.30.14

Kainai / Blood

Beaded Moccasins early 20th century
glass beads, hide
29 cm long x 12 cm wide (11 7/16 x 4 3/4 in.)
Gift of Stephen B. Smart
2023.30.13

Mi'kmaq*Basket with Handles* 1940s

woven natural and dyed black ash splints, wood handles and rim

15 × 26.5 cm diameter (5 7/8 × 10 7/16 in. diameter)

Gift of the Estate of Janet K. Forbes

2023.24.1

Handkerchief Basket c. 1940

woven natural and dyed black ash splints, sweet grass braiding and binding

3 × 13.5 × 13 cm (1 3/16 × 5 5/16 × 5 1/8 in.)

Gift of the Estate of Janet K. Forbes

2023.24.2

Betty Goodwin (1923 - 2008)*Untitled (la mémoire du corps)* 1995

oil stick over silver gelatin print on mylar

161.3 × 115.8 cm (63 1/2 × 45 9/16 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.8

Voyage 2000

oil stick, steel plate, wax coated cotton tarpaulin, hemp ropes, steel wire

61 × 168 × 41 cm (24 × 66 1/8 × 16 1/8 in.) (excluding hanging ropes)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.9

Bess Harris (1890 - 1969)*Cactus Plants* c. 1961

conté on sketchpad paper, laid down

sight: 43 × 35.5 cm (16 15/16 × 14 in.)

Gift of Stewart Sheppard

2023.12.1

Desert Plant c. 1961

coloured chalk pastel and black conté on sketchpad paper, laid down

sight: 43 × 35.5 cm (16 15/16 × 14 in.)

Gift of Stewart Sheppard

2023.12.2

Houses in Winter

oil on canvas board

37.8 × 46.1 cm (14 7/8 × 18 1/8 in.)

Gift of Toni Ann Chowne

2023.28.2

Lawren S. Harris (1885 - 1970)

Lynx Mountain, Mount Robson District c. 1924

pen and ink on paper

sheet: 33.3 × 39.9 cm (13 1/8 × 15 11/16 in.); image: 19.8 × 26.7 cm (7 13/16 × 10 1/2 in.)

Gift of Stewart Sheppard

2023.12.3

Street in Berlin 1907

graphite on paper, laid down on board

33 × 15.4 cm (13 × 6 1/16 in.)

Gift of Stewart Sheppard

2023.12.4

Portrait of an Elderly Woman between 1904 and 1907

graphite and conté on paper

34.3 × 27 cm (13 1/2 × 10 5/8 in.)

Gift of Stewart Sheppard

2023.12.5

Mattawa 1910

oil on paperboard

12 × 20.3 cm (4 3/4 × 8 in.)

Gift of Stewart and Clemencia Sheppard

2023.27.1

Four Scenes, Algoma c. 1920

oil on wood panel

26.5 × 35.4 cm (10 7/16 × 13 15/16 in.)

Gift of Stewart and Clemencia Sheppard

2023.27.2

Untitled (mountain drawing of the Jasper area) 1924

graphite on sketchbook paper

13.4 × 20.7 cm (5 1/4 × 8 1/8 in.)

Gift of Stewart and Clemencia Sheppard

2023.27.3

Campsite c. 1924

graphite on sketchbook paper

13.4 × 20.7 cm (5 1/4 × 8 1/8 in.)

Gift of Stewart and Clemencia Sheppard

2023.27.4

Untitled (New Hampshire?) c. 1935 ?

graphite on paper

21.3 × 27.8 cm (8 3/8 × 10 15/16 in.)

Gift of Stewart and Clemencia Sheppard

2023.27.5

Untitled (Mt. Robson area) c. 1943
graphite and oil on sketchpad paper
22.5 × 30.2 cm (8 7/8 × 11 7/8 in.)
Gift of Stewart and Clemencia Sheppard
2023.27.6

Untitled (house in Toronto) c. 1920
pen and ink on paper
sheet: 37.5 × 39.5 cm (14 3/4 × 15 9/16 in.);
image: 21.6 × 27.2 cm (8 1/2 × 10 11/16 in.)
Gift of Toni Ann Chowne
2023.28.3

Miners, Glace Bay, Halifax c. 1921 - 1922
graphite and ink (or watercolour?) on sketchpad paper
20.4 × 25.3 cm (8 1/16 × 9 15/16 in.)
Gift of Toni Ann Chowne
2023.28.4

Rocky Mountain #16
graphite on sketchpad paper
22.5 × 30.2 cm (8 7/8 × 11 7/8 in.)
Gift of Toni Ann Chowne 2023.28.5

Sketch for North Shore, Baffin Island II c. 1930
graphite on sketchpad paper
19.1 × 25.2 cm (7 1/2 × 9 15/16 in.)
Gift of Toni Ann Chowne
2023.28.6

John Hartman (born 1950)
Resurrection - Twelve Mile Bay 1990
lithograph on paper
sheet: 67 × 51.2 cm (26 3/8 × 20 3/16 in.);
image: 53.4 × 39.5 cm (21 × 15 9/16 in.)
Gift of Stephen B. Smart
2023.30.4

Joseph Hartman (born 1978)
Valérie Blass 2015, printed 2017
digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on aluminum composite panel, 2/9
print: 101.1 × 127.2 cm (39 13/16 × 50 1/16 in.);
mounted: 122.2 × 147.3 cm (48 1/8 × 58 in.)
Gift of the artist
2023.35.1

Pierre Dorion 2015, printed 2018

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on aluminum composite panel, 6/9

print: 68.5 × 86.5 cm (26 15/16 × 34 1/16 in.);

mounted: 86.5 × 104.3 cm (34 1/16 × 41 1/16 in.)

Gift of the artist

2023.35.2

Gathie Falk 2016, printed 2017

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on matboard, 2/9

print: 68.5 × 86.4 cm (26 15/16 × 34 in.);

mounted: 86.5 × 104.4 cm (34 1/16 × 41 1/8 in.)

Gift of the artist

2023.35.3

Colleen Heslin 2016, printed 2017

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on aluminum composite panel, 1/9

print: 68.5 × 86.3 cm (26 15/16 × 34 in.);

mounted: 86.5 × 104.4 cm (34 1/16 × 41 1/8 in.)

Gift of the artist

2023.35.4

Wanda Koop 2016, printed 2017

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on matboard, 2/9

print: 68.5 × 86.5 cm (26 15/16 × 34 1/16 in.);

mounted: 86.5 × 104.4 cm (34 1/16 × 41 1/8 in.)

Gift of the artist

2023.35.5

Duane Linklater 2016, printed 2017

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on gatorboard, 1/9

print: 68.5 × 86.4 cm (26 15/16 × 34 in.);

mounted: 86.5 × 104.4 cm (34 1/16 × 41 1/8 in.)

Gift of the artist

2023.35.6

Kent Monkman 2014, printed 2017

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on aluminum composite panel, 3/9

print: 68.4 × 86.5 cm (26 15/16 × 34 1/16 in.);

mounted: 86.3 × 104.4 cm (34 × 41 1/8 in.)

Gift of the artist

2023.35.7

Françoise Sullivan 2015, printed 2017

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on gatorboard, 1/9

print: 68.4 × 86.4 cm (26 15/16 × 34 in.);

mounted: 86.6 × 104.4 cm (34 1/8 × 41 1/8 in.)

Gift of the artist

2023.35.8

Joseph Tisiga 2016, printed 2017

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on aluminum composite panel, 1/9

print: 68.5 × 86.4 cm (26 15/16 × 34 in.);

mounted: 86.4 × 104.3 cm (34 × 41 1/16 in.)

2023.35.9

Claude Tousignant 2015, printed 2017

digital chromogenic print from 4 x 5 inch negative on Stonehenge paper, mounted on gatorboard, 1/9

print: 68.5 × 86.4 cm (26 15/16 × 34 in.);

mounted: 86.6 × 104.5 cm (34 1/8 × 41 1/8 in.)

Gift of the artist

2023.35.10

Susanna Heller (1956 - 2021)

Drawing #86: Ruins After 911, VI 2001

graphite on paper

22.9 × 15.2 cm (9 × 6 in.)

Gift of Richard J. Balfour

2024.1.1

Alexander Henderson (1831 – 1913) and William Notman (1826 – 1891)

42 albumen prints mounted on card in a leather-bound album

Gift of Stephen B. Smart

Alexander Henderson (1841 – 1913)

Niagara in Winter, on Luna Island 1869

10.7 × 16.5 cm (4 3/16 × 6 1/2 in.)

2023.8.1

Niagara in Winter, on Luna Island, Group of Shrubbery covered with Frozen Spray

10.9 × 16.7 cm (4 5/16 × 6 9/16 in.)

2023.8.2

Niagara in Winter on Luna Island 1869

16.6 × 10.9 cm (6 9/16 × 4 5/16 in.)

2023.8.3

Niagara in Winter, Horseshoe Falls and Terrapin Tower 1869

10.8 × 16.5 cm (4 1/4 × 6 1/2 in.)

2023.8.4

Montreal from Mount Royal, QC 1870
10.7 × 16.7 cm (4 3/16 × 6 9/16 in.)
2023.8.5

William Notman (1826 - 1891)

American Falls, Niagara
10.7 × 14.7 cm (4 3/16 × 5 13/16 in.)
2023.8.6

Horseshoe Falls and Terrapin Tower, Niagara Falls before 1873
10.7 × 14.7 cm (4 3/16 × 5 13/16 in.)
2023.8.7

Old Narrow Gorge, Niagara Falls
10.8 × 16.5 cm (4 1/4 × 6 1/2 in.)
2023.8.8

Niagara Gorge
10.8 × 16.5 cm (4 1/4 × 6 1/2 in.)
2023.8.9

Suspension Bridge, Niagara
10.8 × 16.6 cm (4 1/4 × 6 9/16 in.)
2023.8.10

Suspension Bridge, Niagara
10.7 × 16.5 cm (4 3/16 × 6 1/2 in.)
2023.8.11

Table Rock, Niagara
10.8 × 16.5 cm (4 1/4 × 6 1/2 in.)
2023.8.12

Osgoode Hall, Toronto
10.8 × 16.5 cm (4 1/4 × 6 1/2 in.)
2023.8.13

University College, Toronto
10.8 × 16.6 cm (4 1/4 × 6 9/16 in.)
2023.8.14

Main Entrance to University College, Toronto
16.5 × 10.7 cm (6 1/2 × 4 3/16 in.)
2023.8.15

Parliament Buildings, Ottawa
16.7 × 10.8 cm (6 9/16 × 4 1/4 in.)
2023.8.16

Departmental Buildings, Ottawa

10.9 × 16.7 cm (4 5/16 × 6 9/16 in.)

2023.8.17

Ottawa River from Barrack Hill

10.7 × 14.8 cm (4 3/16 × 5 13/16 in.)

2023.8.18

Rideau Falls, Ottawa 1869

10.7 × 16.5 cm (4 3/16 × 6 1/2 in.)

2023.8.19

Mount Royal from Notre Dame Church, Montreal, QC 1863

10.8 × 16.5 cm (4 1/4 × 6 1/2 in.)

2023.8.20

Victoria Square looking south, Montreal, QC 1867

10.7 × 16.5 cm (4 3/16 × 6 1/2 in.)

2023.8.21

Arts Building, McGill University, Montreal 1865

10.7 × 16.6 cm (4 3/16 × 6 9/16 in.)

2023.8.22

Notre Dame church, Notre Dame Street, Montreal, QC 1863

16.5 × 10.7 cm (6 1/2 × 4 3/16 in.)

2023.8.23

Christ Church, Montreal, QC 1863

16.5 × 10.7 cm (6 1/2 × 4 3/16 in.)

2023.8.24

Victoria Bridge, Montreal

10.8 × 16.6 cm (4 1/4 × 6 9/16 in.)

2023.8.25

Dufferin Terrace, Quebec City 1872 ?

16.5 × 10.8 cm (6 1/2 × 4 1/4 in.)

2023.8.26

Wolfe's Monument, Plains of Abraham, Quebec City, QC 1865

16.5 × 10.8 cm (6 1/2 × 4 1/4 in.)

2023.8.27

Montmorency Falls, near Quebec City, QC 1865

16.9 × 10.7 cm (6 5/8 × 4 3/16 in.)

2023.8.28

Cacouna Bay

10.8 × 16.5 cm (4 1/4 × 6 1/2 in.)

2023.8.29

Mountain House, Owl's Head, Lake Memphremagog, QC 1867

16.5 × 10.7 cm (6 1/2 × 4 3/16 in.)

2023.8.30

The Owl's Head from "Belmere", Lake Memphremagog, QC 1867

10.7 × 16.5 cm (4 3/16 × 6 1/2 in.)

2023.8.31

Blue Point, Lake Memphremagog, QC 1867

10.7 × 16.5 cm (4 3/16 × 6 1/2 in.)

2023.8.32

The Palisades, Molson's Island, Lake Memphremagog 1867

16.5 × 10.7 cm (6 1/2 × 4 3/16 in.)

2023.8.33

River Scene

10.6 × 14.7 cm (4 3/16 × 5 13/16 in.)

2023.8.34

H. R. H. Prince Arthur and sleigh at "Rosemount", Montreal, QC 1870

10.7 × 16.5 cm (4 3/16 × 6 1/2 in.)

2023.8.35

Tobogganing group, Montreal, QC 1868

16.5 × 10.8 cm (6 1/2 × 4 1/4 in.)

2023.8.36

Miss E. Large, ice skating in costume, Montreal, QC 1870

16.6 × 10.9 cm (6 9/16 × 4 5/16 in.)

2023.8.37

Baron Lisgar (1807-1876), Montreal, QC 1870

16.5 × 10.9 cm (6 1/2 × 4 5/16 in.)

2023.8.38

Lady Lisgar (1821-1895), Montreal, QC 1870

16.6 × 10.9 cm (6 9/16 × 4 5/16 in.)

2023.8.39

Mrs. Scott Siddons, actress, Montreal, QC 1871

16.5 × 10.9 cm (6 1/2 × 4 5/16 in.)

2023.8.40

Man in Fur Hat

16.7 × 10.9 cm (6 9/16 × 4 5/16 in.)

2023.8.41

The Dominion Cabinet 1871

16.6 × 10.7 cm (6 9/16 × 4 3/16 in.)

2023.8.42

Robert Houle (born 1947)

Sandy Bay 2006

oil on canvas

22.8 × 30.2 cm (9 × 11 7/8 in.)

Gift of Stephen B. Smart 2023.10

Postindian Premises for Self-Rule (Medicine Lodge) 2005

giclée print and acrylic on paper

sheet: 30.8 × 45.6 cm (12 1/8 × 17 15/16 in.);

image: 28.4 × 43.1 cm (11 3/16 × 16 15/16 in.)

Gift of Stephen B. Smart

2023.30.1.1

Postindian Premises for Self-Rule (Chief Running Wolf and Party of Blackfoot Braves) 2005

giclée print and acrylic on paper

sheet: 29.9 × 45.6 cm (11 3/4 × 17 15/16 in.);

image: 27.4 × 43.2 cm (10 13/16 × 17 in.)

Gift of Stephen B. Smart

2023.30.1.2

Postindian Premises for Self-Rule (The Horn Society of Alberta Indians) 2005

giclée print and acrylic on paper

sheet: 30 × 45.6 cm (11 13/16 × 17 15/16 in.);

image: 27.5 × 43.1 cm (10 13/16 × 16 15/16 in.)

Gift of Stephen B. Smart

2023.30.1.3

Postindian Premises for Self-Rule (Blackfoot Indian Braves) 2005

giclée print and acrylic on paper

sheet: 30.1 × 45.6 cm (11 7/8 × 17 15/16 in.);

image: 27.6 × 43.1 cm (10 7/8 × 16 15/16 in.)

Gift of Stephen B. Smart

2023.30.1.4

Postindian Premises for Self-Rule (The Sioux Dance) 2005

giclée print and acrylic on paper

sheet: 29.7 × 45.6 cm (11 11/16 × 17 15/16 in.);

image: 27.2 × 43.2 cm (10 11/16 × 17 in.)

Gift of Stephen B. Smart

2023.30.1.5

Maria Hupfield (born 1975)

Outer Heaven Rhythms 2023

silver spandex, sequins, tin jingles, industrial felt, tambourine

91.4 × 30.5 cm (36 × 12 in.)

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

2023.37.A-.E

Frank Johnston (1888 - 1949)

The Rocks of Great Bear, N.W.T. 1939

oil on canvas, laid down on hardboard

30.8 × 35.6 cm (12 1/8 × 14 in.)

Gift of Ronald M. Haynes 2023.26.4

Tropic Dawn between 1910 and 1920

pastel, watercolour and gouache on paperboard

48.1 × 45 cm (18 15/16 × 17 11/16 in.)

Gift of Mrs. Elizabeth Jackson

2024.2

Yousuf Karsh (1908 - 2002)

Portrait of Lawren S. Harris 1946

gelatin silver print, laid down

sight: 38.7 × 49.3 cm (15 1/4 × 19 7/16 in.)

Gift of Toni Ann Chowne and Stewart Sheppard

2023.13

Harold Klunder (born 1943)

Stokes Bay 1990

watercolour on paper

27.8 × 21.5 cm (10 15/16 × 8 7/16 in.)

Gift of Stephen B. Smart

2023.30.5

Lethbridge 14 1997 - 1998

watercolour on paper

50.8 × 38.2 cm (20 × 15 1/16 in.)

Gift of Stephen B. Smart

2023.30.6

Lethbridge 29 1998

watercolour on paper

50.8 × 38.1 cm (20 × 15 in.)

Gift of Stephen B. Smart

2023.30.7

Untitled (37.K.) 2000
watercolour on paper
46 × 61 cm (18 1/8 × 24 in.)
Gift of Stephen B. Smart
2023.30.8

Untitled (3.K.) 2000
watercolour on paper
46.1 × 61 cm (18 1/8 × 24 in.)
Gift of Stephen B. Smart
2023.30.9

Untitled (35.K.) 2000
watercolour on paper
46.1 × 61.1 cm (18 1/8 × 24 1/16 in.)
Gift of Stephen B. Smart 2023.30.10
Inner State 1993-1995
oil on canvas
152.4 × 243.8 cm (60 × 96 in.)
Gift of Sydney and William R. Pieschel, QC
2023.34

Gigaemi Kukwits (born 1945)
Sea Monster House 2010 - 2015
acrylic on canvas
76.7 × 117.2 cm (30 3/16 × 46 1/8 in.)
Purchased with the generous support of Demetriou Art Group
2023.40

Derek Liddington (born 1981)
The clouds hovered above the valley, taking the form of him, the form of her, the form of us (open mouth)
2022
oil on canvas
157.5 × 127.2 cm (62 × 50 1/16 in.)
Gift of the artist and Daniel Faria Gallery
2023.31

Arthur Lismer (1885 - 1969)
Bororer à la Harris
conté on paper, laid down
30.7 × 22.8 cm (12 1/16 × 9 in.)
Gift of Stewart Sheppard
2023.12.6

Attila Richard Lukacs (born 1962)

Arbor Vitae A 2002

oil and tar on canvas

168 × 94 cm (66 1/8 × 37 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.10

Arbor Vitae B 2002

oil and tar on canvas

152.4 × 87.6 cm (60 × 34 1/2 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.11

Arbor Vitae C 2002

oil and tar on canvas

162.5 × 86.6 cm (64 × 34 1/8 in.)

Gift from the Collection of Salah Bachir and Jacob Yerex

2023.18.12

J.E.H. MacDonald (1873 - 1932)

Summer Morning, Lake Simcoe 1919

oil on paperboard

21.4 × 26.4 cm (8 7/16 × 10 3/8 in.)

Purchased by the McMichael Canadian Art Foundation with funds from the Robert McMichael Memorial Art Fund in Honour of Ian A.C. Dejardin (Executive Director 2017 - 2023)

2023.33

Thoreau MacDonald (1901 - 1989)

Northern Diver 1930

oil on canvas

53.6 × 67 cm (21 1/8 × 26 3/8 in.)

Gift of Toni Ann Chowne

2023.28.7

Landon Mackenzie (born 1954)

Point of Entry (Ice Track) 2008 - 2009

oil and acrylic on linen

219.7 × 289.6 cm (86 1/2 × 114 in.)

Purchased with the support of Michael Audain and Yoshiko Karasawa

2023.20

Pegi Nicol MacLeod (1904 - 1949)

The Red Forest c. 1931

oil on wood, laid down on plywood

30.1 × 30.4 cm (11 7/8 × 11 15/16 in.)

Gift of Ronald M. Haynes

2023.26.5

Jacques Marchand

Sans Titre (Main) 2009

sand and acrylic on frosted mylar

55.9 × 43.2 cm (22 × 17 in.)

Gift of Stephen B. Smart

2023.30.11

Doris McCarthy (1910 - 2010)

Hoodoo Forms, Dinosaur Provincial Park 1982 ?

oil on plywood

29.9 × 40.1 cm (11 3/4 × 15 13/16 in.)

Gift of Ronald M. Haynes 2023.26.6

Scott McFarland (born 1975)

Untitled #1 (Night Ship) 2021

archival inkjet print on paper, 2/4

111.8 × 161.3 cm (44 × 63 1/2 in.)

Purchase, 2023

2023.21.1

Untitled #2 (Night Ship) 2021

archival inkjet print on paper, 2/4

111.8 × 161.3 cm (44 × 63 1/2 in.)

Purchase, 2023

2023.21.2

Untitled #3 (Night Ship) 2021

archival inkjet print on paper, 2/4

111.8 × 161.3 cm (44 × 63 1/2 in.)

Purchased with the generous support of the Weston Family Foundation

2023.29.1

Untitled #4 (Night Ship) 2021

archival inkjet print on paper, 2/4

111.8 × 161.3 cm (44 × 63 1/2 in.)

Purchase, 2023

2023.29.2

Ray Mead (1921 - 1998)

Untitled 1986

watercolour and oil pastel on paper

37.8 × 27.6 cm (14 7/8 × 10 7/8 in.)

Gift of Stephen B. Smart

2023.30.2

Sketchbook c. 1990

spiral-bound sketchbook with 14 drawings in charcoal, acrylic (?) and ink on paper
36 × 27.5 cm (14 3/16 × 10 13/16 in.)

Gift of Stephen B. Smart

2023.30.3

L.A.C. Panton (1894 - 1954)

Sketch for Atlantic Fugue c. 1952

gouache and charcoal over graphite on grey paper

sheet: 43.2 × 61.2 cm (17 × 24 1/8 in.);

image: 39.6 × 46.9 cm (15 9/16 × 18 7/16 in.)

Gift of Ronald M. Haynes

2023.26.7

Rajni Perera (born 1985)

Tundra (Phylogeny series) 2023

acrylic, gouache, chalk, charcoal, gel pen and graphite on hand-marbled paper trapezoidal: 115 × 164 cm
(45 1/4 × 64 9/16 in.)

Purchased with funding from the Edith Kennethea Dunn Memorial Acquisition Fund for Canadian Women Artists

2024.4

Robert Wakeham Pilot (1898 - 1967)

Canal Lachine 1916

oil on wood panel

12.7 × 17.7 cm (5 × 6 15/16 in.)

Purchase, 2023

2023.22

Tim Pitsiulak (1967 - 2016)

Butchering an Udjuk 2013

coloured pencil and felt-tip ink on paper

sight: sheet: 127 × 144.8 cm (50 × 57 in.);

image: 114.3 × 134.2 cm (45 × 52 13/16 in.)

Gift of Richard J. Balfour

2024.1.2

Itee Pootoogook (1951 - 2014)

Cut Up Walrus Meat 2013

coloured pencil on paper

sight: sheet: 57.2 × 76.2 cm (22 1/2 × 30 in.); image: 50 × 70.3 cm (19 11/16 × 27 11/16 in.)

Gift of Richard J. Balfour

2024.1.3

G.A. Reid (1860 - 1947)

Portrait 1890

oil on canvas

53.3 × 41 cm (21 × 16 1/8 in.)

Donated by Louis Gagliardi In Memory of Jenna Aceto, March 14, 2002- June 17, 2020
2023.15

Leslie Reid (born 1947)

Cantley IV 1991

oil and wax on canvas

124.5 × 188.3 cm (49 × 74 1/8 in.)

Gift of the artist

2023.25

Michael Robinson (1948 - 2010)

When the World Becomes Silent 2010

pen and ink and watercolour on paper

47.2 × 48.5 cm (18 9/16 × 19 1/8 in.)

Gift of Lynne Ennis-Smith

2024.9

Padloo Samayualie (born 1977)

A Pole—No Life Without It 2017

coloured pencil and felt-tip ink on paper

sight: sheet: 76.2 × 58.4 cm (30 × 23 in.);

image: 49.8 × 38.7 cm (19 5/8 × 15 1/4 in.)

Gift of Richard J. Balfour

2024.1.4

Carl Schaefer (1903 - 1995)

Hills, Township Bentinck, Hanover 1934

oil on board

30.3 × 35.4 cm (11 15/16 × 13 15/16 in.)

Gift of Ronald M. Haynes

2023.26.8

Lemon and Gourds 1951

oil on hardboard

29.3 × 39.7 cm (11 9/16 × 15 5/8 in.)

Gift of Ronald M. Haynes

2023.26.9

Rolling Hills, Voelzing Farm, Hanover 1936

watercolour, gouache and ink on paper

40 × 55.8 cm (15 3/4 × 21 15/16 in.)

Gift of Ronald M. Haynes

2023.26.10

The Johnson Farm House, North York 1937

watercolour over graphite on paper

28.7 × 39.3 cm (11 5/16 × 15 1/2 in.)

Gift of Ronald M. Haynes

2023.26.11

Wheat Stooks, Hanover 1938

watercolour over graphite on paper

29.1 × 40.1 cm (11 7/16 × 15 13/16 in.)

Gift of Ronald M. Haynes

2023.26.12

The Hay Loft 1942

watercolour over graphite on paper

28.5 × 39.2 cm (11 1/4 × 15 7/16 in.)

Gift of Ronald M. Haynes

2023.26.13

Rock in the Pasture 1948

watercolour and ink on paper

33 × 46.6 cm (13 × 18 3/8 in.)

Gift of Ronald M. Haynes

2023.26.14

Trees on a Dark Hillside Painted at Hockley Valley, Orangeville, Ontario 1949

watercolour over ink on paper

28.7 × 38.8 cm (11 5/16 × 15 1/4 in.)

Gift of Ronald M. Haynes

2023.26.15

Pinnacle Hill Woods, Version V, Waterloo County Near Doon 1979

watercolour and ink on paper

28.2 × 38.3 cm (11 1/8 × 15 1/16 in.)

Gift of Ronald M. Haynes

2023.26.16

Swamp, St. Nora's Lake, Haliburton 1962

watercolour and ink on paper

28.1 × 38.4 cm (11 1/16 × 15 1/8 in.)

Gift of Ronald M. Haynes

2023.26.17

Apples 1935

wood engraving on Japanese paper

sheet: 16.9 × 24.5 cm (6 5/8 × 9 5/8 in.);

image: 10.1 × 16.3 cm (4 × 6 7/16 in.)

Gift of Ronald M. Haynes

2023.26.18

Forest of the Summer Solstice, Pinnacle Hill Woods, Doon, Ontario 1959 watercolour on paper, mounted on illustration board
55.7 × 76.3 cm (21 15/16 × 30 1/16 in.)
Gift of Ronald M. Haynes
2023.26.19

Jack Shadbolt (1909 - 1998)

Autumn Grasses 1950
watercolour, gouache and ink on paper
56.2 × 76.1 cm (22 1/8 × 29 15/16 in.)
Gift of Ronald M. Haynes
2023.26.20

Arthur Shilling (1941 - 1986)

Peace River Spirit 1985
oil on canvas
91.4 × 76.2 cm (36 × 30 in.)
Gift of Monique and Christopher Wernham 2024.8

Krystle Silverfox

Ets'edegél' (Spear Game) 2020
16 cedar spears, acrylic paint, copper leaf
dimensions variable
Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation
2023.17

Michelle Sound

Indian Reserve No. 150 E 2023
embroidery thread, seed beads and mink fur pompoms on inkjet print on paper
64.8 × 51.4 cm (25 1/2 × 20 1/4 in.)
Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation
2023.41.1

Proclamation 2023

embroidery thread, porcupine quillwork, seed beads, and caribou hair tufting on inkjet print on paper
67.9 × 55.2 cm (26 3/4 × 21 3/4 in.)
Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation
2023.41.2

Swan River 2023

embroidery thread, seed beads and mink fur pompoms on inkjet print on paper
64.8 × 51.4 cm (25 1/2 × 20 1/4 in.)
Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation
2023.41.3

Larry Towell (born 1953)

Collapse of Tower #7, World Trade Center Attack, New York City, September 11, 2001 2001

gelatin silver print

sheet: 40.6 × 50.5 cm (16 × 19 7/8 in.);

image: 32.4 × 48.5 cm (12 3/4 × 19 1/8 in.)

Gift of Richard J. Balfour

2024.1.5

Aftermath of Attack on World Trade Center, New York City, September 11, 2001 2001

gelatin silver print

sheet: 40.6 × 50.5 cm (16 × 19 7/8 in.);

image: 31.6 × 47.5 cm (12 7/16 × 18 11/16 in.)

Gift of Richard J. Balfour

2024.1.6

Harold Town (1924 - 1990)

Penetralia 1959

oil and Lucite on hardboard

40.8 × 46.4 cm (16 1/16 × 18 1/4 in.)

Gift of Ronald M. Haynes

2023.26.21

F.H. Varley (1881 - 1969)

Northern Lights, BC between 1936 and 1940

oil on wood panel

30.2 × 38 cm (11 7/8 × 14 15/16 in.)

Purchased by the McMichael Canadian Art Foundation with funds from the Robert McMichael Memorial Art Fund

2023.11

Church in a Canyon, BC 1929 - 1930

oil on board

37.5 × 30.5 cm (14 3/4 × 12 in.)

Purchased by the McMichael Canadian Art Foundation with funds from the Robert McMichael Memorial Art Fund

2024.6

Margaux Williamson (born 1976)

Meeting Place 2021

oil on canvas

157.5 × 228.6 cm (62 × 90 in.)

Gift of W. Bruce C. Bailey in Honour of Katia and John Bianchini

2024.7

Lawrence Paul Yuxweluptun (born 1957)

Tree Study 2023

ink on matboard

114.3 × 61 cm (45 × 24 in.)

Purchased with the generous support of the Appleton Initiative for Reconciliation at the McMichael
2024.3

**33 sculptures by artists from Kangiqliniq, Arviat, Qamani'tuaq and Paulatuk; 84 prints by Kinngait artists,
all Gifts from the Christopher Bredt and Jamie Cameron Collection**

From Kangiqliniq:

Pierre Karlik (1931 - 2013)

Composition 1965

ivory with black pigment

11.4 × 33 × 5.1 cm (4 1/2 × 13 × 2 in.) 2023.36.1

John Kavik (1897 - 1993)

Head c. 1975

stone

19.1 × 12.7 × 14 cm (7 1/2 × 5 × 5 1/2 in.)

2023.36.2

John Tiktak (1916 - 1981)

Mother and Child c. 1974

stone

26.7 × 14 × 17.8 cm (10 1/2 × 5 1/2 × 7 in.)

2023.36.3

From Arviat:

Luke Anowtalik (1932 - 2006)

People 2005

antler

15.2 × 33 × 16.5 cm (6 × 13 × 6 1/2 in.)

2023.36.4

Jacob Irkok (1937 - 2009)

Wolf

stone

8.9 × 17.8 × 4.4 cm (3 1/2 × 7 × 1 3/4 in.)

2023.36.5

Andy Miki (1918 - 1983)

Fox

antler

15.2 × 14.5 × 2.5 cm (6 × 5 11/16 × 1 in.)

2023.36.6

David Nibgoarsi

Shaman 2005

bone, fur, stones, ivory, antler

38.1 × 30.5 × 15.2 cm (15 × 12 × 6 in.)

2023.36.7.A-D

John Pangnark (1920 - 1980)

Figure

stone

14 × 19 × 14.5 cm (5 1/2 × 7 1/2 × 5 11/16 in.)

2023.36.8

Figure

stone

16 × 12.5 × 9 cm (6 5/16 × 4 15/16 × 3 9/16 in.)

2023.36.9

Figure c. 1970-1972

stone

10 × 7.7 × 6.5 cm (3 15/16 × 3 1/16 × 2 9/16 in.)

2023.36.10

Lucy Tasseor Tutsweetok (1934 - 2012)

Composition

stone

38.1 × 38.1 × 20.3 cm (15 × 15 × 8 in.)

2023.36.11

From Qamani'tuaq:

Mathew Aqigaaq (1940 - 2010)

Kneeling Woman 1969

stone

24.1 × 25.4 × 12.7 cm (9 1/2 × 10 × 5 in.)

2023.36.12

Bear with Fish

stone

23.5 × 15.2 × 22.9 cm (9 1/4 × 6 × 9 in.)

2023.36.13

Barnabus Arnasungaaq (1924 - 2017)

Dancing Inuit

stone

21 × 17.8 × 13 cm (8 1/4 × 7 × 5 1/8 in.)

2023.36.14

Winged Shaman

stone

16 × 13 × 6 cm (6 5/16 × 5 1/8 × 2 3/8 in.)

2023.36.15

Family

stone

28 × 18 × 15 cm (11 × 7 1/16 × 5 7/8 in.)

2023.36.16

Luke Iksiktaaryuk (1909 - 1977)

Dance Scene c. 1970

antler

17 × 46 × 19 cm (6 11/16 × 18 1/8 × 7 1/2 in.)

2023.36.17

David Ikutaaq (1929 - 1984)

Untitled (Man) 1970s

stone

14 × 10.8 × 10.8 cm (5 1/2 × 4 1/4 × 4 1/4 in.)

2023.36.18

Yvonne Kanayuq Arnakyuinak (1920 - 1998)

Mother and Child 1969

stone

6.7 × 4 × 5.2 cm (2 5/8 × 1 9/16 × 2 1/16 in.)

2023.36.19

Dominic Kingilik (1939 - 1990)

Bird c. 1974

antler with black inlay

18.5 × 17.8 × 11.4 cm (7 5/16 × 7 × 4 1/2 in.)

2023.36.20

Marie Kuunnuaq (1933 - 1990)

Family c. 1975

stone

standing man: 12.1 × 3.5 × 6 cm (4 3/4 × 1 3/8 × 2 3/8 in.)

mother and child: 8.8 × 7 × 4.5 cm (3 7/16 × 2 3/4 × 1 3/4 in.)

2023.36.21.A-B

Victoria Mamnguqsualuk (1930 - 2016)

Bear

stone

15.2 × 21.6 × 6.4 cm (6 × 8 1/2 × 2 1/2 in.)

2023.36.22

Josiah Nuilaalik (1928 - 2005)

Shaman c. 1995

stone

38.1 × 45.7 × 15.2 cm (15 × 18 × 6 in.)

2023.36.23

Peter Sevoga (1940 - 2007)

Mother and Child

stone

45.7 × 36.8 × 33 cm (18 × 14 1/2 × 13 in.)

2023.36.24

Thomas Sivuraq (born 1941)

Inuit Family 1976

stone

27.9 × 30.5 × 30.5 cm (11 × 12 × 12 in.)

2023.36.25

Mother and Child c. 1990

stone

35.5 × 18 × 13 cm (14 × 7 1/16 × 5 1/8 in.)

2023.36.26

Bird Human Transformation 2000

stone

10 × 6.5 × 9.5 cm (3 15/16 × 2 9/16 × 3 3/4 in.)

2023.36.27

George Tataniq (1910 - 1991)

Resting Figure with a Drum early - mid 1970s

stone, hide, wood and thread

24 × 23 × 16.5 cm (9 7/16 × 9 1/16 × 6 1/2 in.)

2023.36.28.A-B

Simon Tookoome (1934 - 2010)

People and Animal Composition

stone

22.9 × 18.4 × 11.4 cm (9 × 7 1/4 × 4 1/2 in.)

2023.36.29

Paul Toolooktook (1947 - 2003)

Man with Face 1969

stone

19.1 × 12.7 × 14 cm (7 1/2 × 5 × 5 1/2 in.)

2023.36.30

From Paulatuk:

Abraham Anghik Ruben (born 1951)

First Man, First Woman - Raven Creation Myth 2001

Brazilian soapstone

52.5 × 39 × 28 cm (20 11/16 × 15 3/8 × 11 in.)

2023.36.31

David Ruben Piqtoukun (born 1950)

Death of the Old Spirits 1992

stone

39.8 × 24.4 × 20 cm (15 11/16 × 9 5/8 × 7 7/8 in.)

2023.36.32.A-B

Orphan 1996

Brazilian soapstone

31.5 × 30.5 × 12.5 cm (12 3/8 × 12 × 4 15/16 in.)

2023.36.33

84 prints from Kinngait Studios:

Kenojuak Ashevak (1927 - 2013)

Starlit Ravens 2001

lithograph on paper, 48/50, printed by Niviaksie Quvianaqtuliaq (born 1970)

sheet: 57 × 71.5 cm (22 7/16 × 28 1/8 in.);

image: 48.5 × 63.4 cm (19 1/8 × 24 15/16 in.)

2023.36.34

Gulls and Ravens 2001

lithograph on cream paper, 48/50, printed by Pitseolak Niviaqsi (1947 - 2015)

57 × 76.5 cm (22 7/16 × 30 1/8 in.)

2023.36.35

Floral Transformation 2002

etching and aquatint on paper, 1/50, printed by Studio PM, Montreal

sheet: 80.2 × 98.6 cm (31 9/16 × 38 13/16 in.);

image: 57.8 × 74 cm (22 3/4 × 29 1/8 in.)

2023.36.36

Young Owl 2004

etching and aquatint on paper, 24/50, printed by Studio PM, Montreal

sheet: 80 × 68.1 cm (31 1/2 × 26 13/16 in.);

image: 56 × 46 cm (22 1/16 × 18 1/8 in.)

2023.36.37

Grand Entrance 2008

etching and aquatint on paper, 8/50, printed by Studio PM, Montreal
sheet: 80.2 × 105.5 cm (31 9/16 × 41 9/16 in.); image: 60.4 × 80.3 cm (23 3/4 × 31 5/8 in.)
2023.36.38

Courting Loon 2008

lithograph on beige/grey paper, artist's proof, printed by Pitseolak Niviaqsi (1947 - 2015)
56.3 × 76.6 cm (22 3/16 × 30 3/16 in.)
2023.36.39

Owl's Overture 2010

etching and aquatint with sugar lift and hand-painting by Harold Klunder (born 1943)
on paper, 18/50, printed by Studio PM, Montreal
sheet: 80.2 × 102.8 cm (31 9/16 × 40 1/2 in.);
image: 50.9 × 79.7 cm (20 1/16 × 31 3/8 in.)
2023.36.40

Mayoreak Ashoona (born 1946)

Rabbits at Dawn 2006

stonecut on Japanese paper, 6/50, printed by Arnaqu Ashevak (1956 - 2009)
62.5 × 79.2 cm (24 5/8 × 31 3/16 in.)
2023.36.41

Tuulirjuaq / Great Big Loon 2009

stonecut and stencil on Japanese paper, 8/50, printed by Qavavau Manumie (born 1958)
102.5 × 74.5 cm (40 3/8 × 29 5/16 in.)
2023.36.42

Shuvinai Ashoona (born 1961)

Summer Tent 2001

etching and aquatint on paper, 9/25, printed by Studio PM, Montreal
sheet: 69.6 × 86.6 cm (27 3/8 × 34 1/8 in.);
image: 49.8 × 64.9 cm (19 5/8 × 25 9/16 in.)
2023.36.43

Summer Sealift 2003

lithograph on grey/beige paper, 31/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
57 × 76.3 cm (22 7/16 × 30 1/16 in.)
2023.36.44

Egg 2006

lithograph on grey paper, 14/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
61.2 × 43.5 cm (24 1/8 × 17 1/8 in.)
2023.36.45

Tide Pool 2007

lithograph on cream paper, 8/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
sheet: 35.6 × 40.9 cm (14 × 16 1/8 in.);
image: 30.7 × 36.7 cm (12 1/16 × 14 7/16 in.)
2023.36.46

Aujaqsiut Tupiq / Summer Tent 2009

etching and aquatint on paper, 26/50, printed by Studio PM, Montreal
sheet: 80.1 × 94 cm (31 9/16 × 37 in.);
image: 53.8 × 69.6 cm (21 3/16 × 27 3/8 in.)
2023.36.47

Quilt of Dreams 2008

lithograph on grey paper, 16/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
sheet: 46.6 × 63.8 cm (18 3/8 × 25 1/8 in.);
image: 38.3 × 56.2 cm (15 1/16 × 22 1/8 in.)
2023.36.48

Tribute 2009

lithograph on paper, 4/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
102.8 × 76 cm (40 1/2 × 29 15/16 in.)
2023.36.49

Handstand 2010

stonecut and stencil on Japanese paper, 46/50, printed by Qiatsuq Niviaqsi (born 1941)
86.5 × 62.1 cm (34 1/16 × 24 7/16 in.)
2023.36.50

Meelia Kelly (1940 - 2006)

Raven Steals the Ulu 2001

stonecut and stencil on Japanese paper, 33/50, printed by Arnaqu Ashevak (1956 - 2009)
62.2 × 51 cm (24 1/2 × 20 1/16 in.)
2023.36.51

Nugirurqvik / Fawning Grounds 2003

etching and aquatint on paper, 48/50, printed by Studio PM, Montreal
sheet: 71.1 × 60.5 cm (28 × 23 13/16 in.);
image: 48 × 42.3 cm (18 7/8 × 16 5/8 in.)
2023.36.52

Five & A Half Birds 2004

etching and aquatint on paper, 21/50, printed by Studio PM, Montreal
sheet: 80 × 104.5 cm (31 1/2 × 41 1/8 in.);
image: 59 × 77.5 cm (23 1/4 × 30 1/2 in.)
2023.36.53

Precious Owl 2005

etching and aquatint on paper, 17/50, printed by Studio PM, Montreal
sheet: 61.7 × 48.2 cm (24 5/16 × 19 in.);
image: 40.5 × 30.2 cm (15 15/16 × 11 7/8 in.)
2023.36.54

Celebration Song 2006

stonecut on Japanese paper, 1/35, printed by Arnaqu Ashevak (1956 - 2009),
matrix carved by Qavavau Manumie (born 1958)
62.8 × 72.8 cm (24 3/4 × 28 11/16 in.)
2023.36.55

Hoot 2006

stonecut on Japanese paper, 19/50, printed by Qavavau Manumie (born 1958)
33 × 61.9 cm (13 × 24 3/8 in.)
2023.36.56

Siassie Kenneally (1969 - 2018)

Fish Tails 2008

etching and aquatint on paper, 13/30, printed by Studio PM, Montreal
sheet: 63.2 × 50.2 cm (24 7/8 × 19 3/4 in.);
image: 40.2 × 29.9 cm (15 13/16 × 11 3/4 in.)
2023.36.57

Qavavau Manumie (born 1958)

Inugagulligaa / Legend of the Little People 2002

lithograph on cream paper, 16/50, printed by Pitseolak Niviaqsi (1947 - 2015)
50.8 × 66 cm (20 × 26 in.)
2023.36.58

Dark Fantasy 2008

etching and aquatint on paper, 8/50, printed by Studio PM, Montreal
sheet: 80.3 × 95.9 cm (31 5/8 × 37 3/4 in.);
image: 53.9 × 71.5 cm (21 1/4 × 28 1/8 in.)
2023.36.59

Transformation 2009

lithograph on paper, 15/50, printed by Pitseolak Niviaqsi (1947 - 2015)
33.1 × 44.2 cm (13 1/16 × 17 3/8 in.)
2023.36.60

Qulaaguulik / Helicopter 2009

lithograph on cream paper, 14/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
38.4 × 49.5 cm (15 1/8 × 19 1/2 in.)
2023.36.61

Ohotaq Mikkigak (1936 - 2014)

Totem of Owls 2000

stonecut on Japanese paper, 32/50, printed by Qiatsuq Niviaqsi (born 1941)

62.5 × 76.8 cm (24 5/8 × 30 1/4 in.)

2023.36.62

Igutsaq / The Bee 2000

stonecut and stencil on Japanese paper, artist's proof, printed by Arnaqu Ashevak (1956 - 2009)

46 × 62.5 cm (18 1/8 × 24 5/8 in.)

2023.36.63

All-Knowing Shaman 2000

stonecut on Japanese paper, artist's proof, printed by Qavavau Manumie (born 1958)

sheet: 68.8 × 62.2 cm (27 1/16 × 24 1/2 in.);

image: 56 × 51.1 cm (22 1/16 × 20 1/8 in.)

2023.36.64

Shaman's Search 2000

stonecut on grey Japanese paper, artist's proof, printed by Qiatsuq Niviaqsi (born 1941)

40.5 × 63.5 cm (15 15/16 × 25 in.)

2023.36.65

Three Ravens 2001

lithograph and chine collé on black paper, 36/50, printed by Rob Harmer

sheet: 36.9 × 101.2 cm (14 1/2 × 39 13/16 in.);

image: 25.5 × 91.2 cm (10 1/16 × 35 7/8 in.)

2023.36.66

Spirit Reflection 2002

stonecut on grey paper, 3/50, printed by Ematulu Saggiak

20.5 × 45.7 cm (8 1/16 × 18 in.)

2023.36.67

Hesitant Bird 2002

stonecut and stencil on grey/green Japanese paper, 3/50, printed by Arnaqu Ashevak (1956 - 2009)

56.2 × 65.3 cm (22 1/8 × 25 11/16 in.)

2023.36.68

The Line Up 2003

lithograph on paper, 4/50, printed by Pitseolak Niviaqsi (1947 - 2015)

26 × 56.5 cm (10 1/4 × 22 1/4 in.)

2023.36.69

Triumphant Catch 2003

etching and aquatint on paper, 4/50, printed by Studio PM, Montreal

sheet: 35.3 × 52 cm (13 7/8 × 20 1/2 in.);

image: 16.2 × 33.5 cm (6 3/8 × 13 3/16 in.)

2023.36.70

Unravelling the Shaman 2004

etching and aquatint on paper, 6/50, printed by Studio PM, Montreal
sheet: 71.6 × 80.5 cm (28 3/16 × 31 11/16 in.);
image: 49.5 × 60.5 cm (19 1/2 × 23 13/16 in.)
2023.36.71

Qamutaujaq / Snowmobile 2006

lithograph on paper, 11/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
76.7 × 57 cm (30 3/16 × 22 7/16 in.)
2023.36.72

Covey of Ptarmigan 2007

lithograph on paper, 8/50, printed by Pitseolak Niviaqsi (1947 - 2015)
37.8 × 107.1 cm (14 7/8 × 42 3/16 in.)
2023.36.73

Owl Incognito 2008

etching and aquatint on paper, 8/50, printed by Studio PM, Montreal
sheet: 73.6 × 91.9 cm (29 × 36 3/16 in.);
image: 50.4 × 70 cm (19 13/16 × 27 9/16 in.)
2023.36.74

Startled Muskox 2009

etching and aquatint on paper, 8/50, printed by Studio PM, Montreal
sheet: 50 × 50.1 cm (19 11/16 × 19 3/4 in.);
image: 29.8 × 30.2 cm (11 3/4 × 11 7/8 in.)
2023.36.75

Kananginak Pootoogook (1935 - 2010)

An Intimate Memory 2001

lithograph on paper, 8/50, printed by Pitseolak Niviaqsi (1947 - 2015)
57.3 × 76.3 cm (22 9/16 × 30 1/16 in.)
2023.36.76

Approaching Storm 2002

lithograph on cream paper, 41/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
71.8 × 57 cm (28 1/4 × 22 7/16 in.)
2023.36.77

Arctic Murres 2007

etching and aquatint on paper, 8/50, printed by Studio PM, Montreal
sheet: 77.1 × 89.7 cm (30 3/8 × 35 5/16 in.);
image: 49.2 × 69.8 cm (19 3/8 × 27 1/2 in.)
2023.36.78

Twilight Gathering 2007

stonecut and stencil on Japanese paper, 20/25, printed by Arnaqu Ashevak (1956 - 2009)
sheet: 45.7 × 40.7 cm (18 × 16 in.); image: 34.8 × 29.2 cm (13 11/16 × 11 1/2 in.)
2023.36.79

Lull 2008

lithograph on paper, 8/50, printed by Pitseolak Niviaqsi (1947 - 2015)
sheet: 66.4 × 23.2 cm (26 1/8 × 9 1/8 in.);
image: 60.1 × 16.8 cm (23 11/16 × 6 5/8 in.)
2023.36.80

Midnight Sun 2008

lithograph on cream paper, 25/50, printed by Pitseolak Niviaqsi (1947 - 2015)
sheet: 38.5 × 56.9 cm (15 3/16 × 22 3/8 in.);
image: 25.9 × 40.7 cm (10 3/16 × 16 in.)
2023.36.81

Owl on Sealskin 2009

etching and aquatint on paper, 32/50, printed by Studio PM, Montreal
sheet: 104.8 × 80.3 cm (41 1/4 × 31 5/8 in.);
image: 80 × 60.3 cm (31 1/2 × 23 3/4 in.)
2023.36.82

Dorset at Twilight 2008

lithograph on paper, 30/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
sheet: 38 × 57.2 cm (14 15/16 × 22 1/2 in.);
image: 23.5 × 40.7 cm (9 1/4 × 16 in.)
2023.36.83

Sharni Pootoogook (1922 - 2003)

Blue Bird and Sedna 2002

etching and aquatint on paper, 1/50, printed by Studio PM, Montreal
sheet: 77.6 × 88.8 cm (30 9/16 × 34 15/16 in.);
image: 52.9 × 65.7 cm (20 13/16 × 25 7/8 in.)
2023.36.84

Dancing Spirits 2003

etching and aquatint on paper, 36/50, printed by Studio PM, Montreal
sheet: 58.5 × 79.9 cm (23 1/16 × 31 7/16 in.);
image: 37.4 × 61.4 cm (14 3/4 × 24 3/16 in.)
2023.36.85

Anirnik Ragee (born 1935)

Field of Verse 2004

lithograph on cream paper, 21/50, printed by Pitseolak Niviaqsi (1947 - 2015)
sheet: 36 × 35.7 cm (14 3/16 × 14 1/16 in.);
image: 25.5 × 25.3 cm (10 1/16 × 9 15/16 in.)
2023.36.86

Pauta Sails (1916 - 2009)

Startled Loons 2004

stonecut and stencil on Japanese paper, 21/50, printed by Qiatsug Niviaqi (born 1941)

51 × 61.2 cm (20 1/16 × 24 1/8 in.)

2023.36.87

Pitaloosie Sails (1942 - 2021)

Woman & Snowbird II 2005

etching and aquatint with sugar lift on paper, 17/50, printed by Studio PM, Montreal

sheet: 80 × 61 cm (31 1/2 × 24 in.);

image: 54.5 × 44.4 cm (21 7/16 × 17 1/2 in.)

2023.36.88

Tight Rope 2006

lithograph on cream paper, 19/50, printed by Pitseolak Niviaqi (1947 - 2015)

38.1 × 55.9 cm (15 × 22 in.)

2023.36.89

Tattooed Shaman 2008

etching and aquatint on paper, 15/50, printed by Studio PM, Montreal

sheet: 74.7 × 85.7 cm (29 7/16 × 33 3/4 in.);

image: 51.5 × 63.5 cm (20 1/4 × 25 in.)

2023.36.90

Owl's Masquerade 2010

etching and aquatint with sugar lift and hand-painting by Beatriz Sobrado Sámano

on paper, 29/50, printed by Studio PM, Montreal

sheet: 79.1 × 80.2 cm (31 1/8 × 31 9/16 in.);

image: 54.7 × 56 cm (21 9/16 × 22 1/16 in.)

2023.36.91

Ningiukulu Teevee (born 1963)

Owlet 2006

stonecut on Japanese paper, 19/50, printed by Qiatsug Niviaqi (born 1941)

61.2 × 62 cm (24 1/8 × 24 7/16 in.)

2023.36.92

Rainbow Reflection 2006

stonecut and stencil on Japanese paper, 14/50, printed by Qiatsug Niviaqi (born 1941)

62.3 × 66.4 cm (24 1/2 × 26 1/8 in.)

2023.36.93

Caribou Spirit 2007

stonecut and stencil on Japanese paper, 8/50, printed by Qavavau Manumie (born 1958)

54 × 63.8 cm (21 1/4 × 25 1/8 in.)

2023.36.94

Arnallu / Fish Woman 2007

stonecut on Japanese paper, 1/50, printed by Qiatsuq Niviaqsi (born 1941)
50.8 × 66 cm (20 × 26 in.)
2023.36.95

"Huit Huit" 2007

stonecut on Japanese paper, 4/50, printed by Qiatsuq Niviaqsi (born 1941)
49.4 × 62.6 cm (19 7/16 × 24 5/8 in.)
2023.36.96

Symphony of Owls 2007

etching and aquatint on paper, 4/50, printed by Studio PM, Montreal
sheet: 71 × 85.2 cm (27 15/16 × 33 9/16 in.);
image: 48.6 × 62.3 cm (19 1/8 × 24 1/2 in.)
2023.36.97

Owls in Moonlight 2007

etching and aquatint on paper, 4/50, printed by Studio PM, Montreal
sheet: 105.8 × 80.3 cm (41 5/8 × 31 5/8 in.);
image: 77.5 × 59 cm (30 1/2 × 23 1/4 in.)
2023.36.98

Angijuaqtaq / Dress 2006

etching and aquatint on paper, 13/50, printed by Studio PM, Montreal
sheet: 96 × 76.5 cm (37 13/16 × 30 1/8 in.);
image: 71.2 × 55.7 cm (28 1/16 × 21 15/16 in.)
2023.36.99

The First Owl 2008

stonecut and stencil on Japanese paper, 15/50, printed by Qavavau Manumie (born 1958), matrix carved by Qiatsuq Niviaqsi (born 1941)
74.5 × 62 cm (29 5/16 × 24 7/16 in.)
2023.36.100

Curious Bear 2008

lithograph on paper, 8/50, printed by Niviaksie Quvianaqtuliaq (born 1970)
sheet: 38.3 × 51.5 cm (15 1/16 × 20 1/4 in.);
image: 33.3 × 46.4 cm (13 1/8 × 18 1/4 in.)
2023.36.101

Snow Geese Return 2008

etching and aquatint on paper, 8/50, printed by Studio PM, Montreal
sheet: 99.2 × 71.6 cm (39 1/16 × 28 3/16 in.);
image: 70.4 × 49.5 cm (27 11/16 × 19 ½ in.)
2023.36.102

Timmiqti / Bull Walrus 2008

stonecut and stencil on Japanese paper, 8/50, printed by Qiatsuq Niviaqsi (born 1941)
49.8 × 62.3 cm (19 5/8 × 24 1/2 in.)
2023.36.103

Yesterday 2008

stonecut and stencil on Japanese paper, artist's proof, printed by Qavavau Manumie (born 1958)
sheet: 43.7 × 33.1 cm (17 3/16 × 13 1/16 in.);
image: 28.5 × 22.6 cm (11 1/4 × 8 7/8 in.)
2023.36.104

The Owl and The Boy 2008

lithograph on paper, 38/50, printed by Pitseolak Niviaqsi (1947 - 2015)
61.3 × 46.4 cm (24 1/8 × 18 1/4 in.)
2023.36.105

Seasonal Migration 2009

stonecut and stencil on Japanese paper, 8/50, printed by Qiatsuq Niviaqsi (born 1941)
sheet: 76.3 × 62.4 cm (30 1/16 × 24 9/16 in.);
image: 62.1 × 42.4 cm (24 7/16 × 16 11/16 in.)
2023.36.106

Arctic Appetizer 2009

lithograph on paper, 8/50, printed by Pitseolak Niviaqsi (1947 - 2015)
40.7 × 51 cm (16 × 20 1/16 in.)
2023.36.107

Imposing Walrus 2009

serigraph on paper, 32/50, printed by Atelier GF
sheet: 37.9 × 45.7 cm (14 15/16 × 18 in.);
image: 30 × 40.7 cm (11 13/16 × 16 in.)
2023.36.108

Auvviq / Caterpillar 2009

lithograph on Japanese paper, 4/30, printed by Pitseolak Niviaqsi (1947 - 2015)
10.5 × 13 cm (4 1/8 × 5 1/8 in.)
2023.36.109

Kiviuq Nanuqlu / Kiviuq and the Bear 2010

stonecut and stencil on Japanese paper, 29/50, printed by Qiatsuq Niviaqsi (born 1941)
sheet: 62 × 71.7 cm (24 7/16 × 28 1/4 in.); image: 44.3 × 60.1 cm (17 7/16 × 23 11/16 in.)
2023.36.110

Owl Eyes 2010

stonecut on gold/brown Japanese paper, 29/50, printed by Qavavau Manumie (born 1958)
sheet: 48.3 × 63.3 cm (19 × 24 15/16 in.);
image: 36.2 × 47.2 cm (14 1/4 × 18 9/16 in.)
2023.36.111

Kamiapiit / Beautiful Boots 2010

lithograph on cream paper, 29/50, printed by Pitseolak Niviaqsi (1947 - 2015)

sheet: 38.5 × 47.5 cm (15 3/16 × 18 11/16 in.);

image: 28.2 × 37.7 cm (11 1/8 × 14 13/16 in.)

2023.36.112

Tuktu Qakuqtaq / White Caribou 2010

lithograph on paper, 8/50, printed by Pitseolak Niviaqsi (1947 - 2015)

sheet: 57.3 × 77 cm (22 9/16 × 30 5/16 in.);

image: 50.5 × 70.5 cm (19 7/8 × 27 3/4 in.)

2023.36.113

Jutai Toonoo (1959 - 2015)

Not Me Anymore 2010

lithograph on paper, 4/50, printed by Pitseolak Niviaqsi (1947 - 2015)

sheet: 63.7 × 45.9 cm (25 1/16 × 18 1/16 in.);

image: 53.4 × 35.4 cm (21 × 13 15/16 in.)

2023.36.114

Sphere 2010

lithograph on cream paper, 29/50, printed by Niviaksie Quvianaqtuliaq (born 1970)

sheet: 76.8 × 57.2 cm (30 1/4 × 22 1/2 in.);

image: 49.3 × 37.3 cm (19 7/16 × 14 11/16 in.)

2023.36.115

Papiara Tukiki (1942 - 2023)

Aana / Very Old Fish 2004

lithograph on paper, 21/50, printed by Pitseolak Niviaqsi (1947 - 2015)

37.8 × 106.7 cm (14 7/8 × 42 in.)

2023.36.116

Birds On A Wire 2004

etching and aquatint on paper, 28/50, printed by Studio PM, Montreal

sheet: 51.3 × 79.8 cm (20 3/16 × 31 7/16 in.);

image: 32.1 × 60.8 cm (12 5/8 × 23 15/16 in.)

2023.36.117

APPENDIX B: AUDITED FINANCIAL STATEMENTS

McMICHAEL CANADIAN ART COLLECTION

Financial Statements

Year Ended March 31, 2024

McMICHAEL CANADIAN ART COLLECTION

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Year Ended March 31, 2024

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INDEPENDENT AUDITOR'S REPORT

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

Opinion

We have audited the financial statements of McMichael Canadian Art Collection (the "Collection"), which comprise the statement of financial position as at March 31, 2024, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Collection as at March 31, 2024, and the results of its 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 *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Collection 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 Collection'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 Collection or to cease operations, or has no realistic alternative but to do so.

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

Auditor's 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 auditor's 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.

(continues)

Independent Auditor's Report to the Board of Trustees of McMichael Canadian Art Collection and the Ontario Ministry Tourism, Culture and Sport *(continued)*

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 this financial information.

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.
- 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 Collection'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 Collection's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's 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 auditor's report. However, future events or conditions may cause the Collection 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 represent the underlying transactions and events in a manner that achieves fair presentation.

We 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.

Hogg, Shain & Scheck PC

Toronto, Ontario
June 20, 2024

Authorized to practise public accounting by the
Chartered Professional Accountants of Ontario

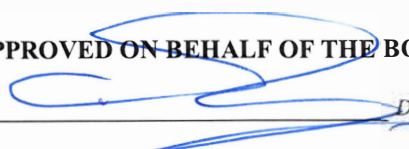
McMICHAEL CANADIAN ART COLLECTION

Statement of Financial Position

As at March 31, 2024

	2024	2023
ASSETS		
Current:		
Cash and cash equivalents	\$ 828,163	\$ 944,418
Restricted cash (Note 3)	808,708	1,002,497
Accounts receivable and accrued interest	367,015	528,055
Grant receivables	82,368	-
Inventory (Note 10)	503,071	479,024
Prepaid expenses and deposits	168,847	256,963
Due from McMichael Canadian Art Foundation	-	29,066
	<u>2,758,172</u>	<u>3,240,023</u>
CAPITAL ASSETS (Note 4)	<u>1,660,349</u>	<u>1,806,490</u>
	<u>\$ 4,418,521</u>	<u>\$ 5,046,513</u>
LIABILITIES		
Current:		
Accounts payable and accrued liabilities	\$ 969,361	\$ 572,665
Employee future benefits (Note 6)	64,000	59,000
Due to McMichael Canadian Art Foundation	12,502	-
Unearned revenues (Note 2)	846,890	1,005,300
	<u>1,892,753</u>	<u>1,636,965</u>
Deferred contributions: (Note 5)		
Expenses of future years	110,930	232,555
Capital assets (Notes 8 and 11)	2,358,124	2,576,422
	<u>2,469,054</u>	<u>2,808,977</u>
	<u>4,361,807</u>	<u>4,445,942</u>
NET ASSETS		
Unrestricted	<u>56,714</u>	<u>600,571</u>
	<u>\$ 4,418,521</u>	<u>\$ 5,046,513</u>

APPROVED ON BEHALF OF THE BOARD

 Director

 Director

See the accompanying notes to these financial statements

McMICHAEL CANADIAN ART COLLECTION

Statement of Operations and Changes in Net Assets

Year Ended March 31, 2024

	2024	2023
REVENUES		
Province of Ontario:		
Operating grant	\$ 3,328,800	\$ 3,328,800
Designated programs (Notes 5 and 9)	123,443	350,565
	<u>3,452,243</u>	<u>3,679,365</u>
Government of Canada:		
Designated programs (Note 5)	408,923	635,566
Amortization of deferred contributions related to capital assets (Notes 5 and 8)	1,035,223	2,663,465
Internally generated:		
Transfer from McMichael Canadian Art Foundation (Note 8)	2,248,693	3,544,947
Collections and exhibitions	1,291,396	891,988
Special events	1,205,350	676,971
Retail operations (Note 10)	895,767	664,962
Admissions	783,921	521,604
Programs and education	669,006	486,359
Food services, facility rentals and catering	404,387	466,024
Interest	106,129	47,411
Memberships (Note 2)	106,097	189,128
Volunteer donations	15,000	30,000
Miscellaneous	2,183	988
	<u>7,727,929</u>	<u>7,520,382</u>
	12,624,318	14,498,778
EXPENSES		
Salaries, wages and benefits (Notes 6, 7 and 10)	5,305,376	5,140,140
Curatorial and exhibitions	2,160,005	1,681,929
Amortization of capital assets	1,035,223	2,663,465
Facility operation and security	880,743	871,091
Membership and fundraising	735,046	506,345
Acquisition of works of art	657,856	2,174,448
Marketing and promotion	565,797	559,029
Administration (Note 10)	458,553	401,040
Cost of sales (Note 10)	441,359	326,986
Collection management	391,052	317,869
Designated programs	190,003	169,686
Services, supplies, and selling costs (Note 10)	183,926	114,246
Programs and education	163,236	116,602
	<u>13,168,175</u>	<u>15,042,876</u>
EXCESS OF EXPENSES OVER REVENUES	(543,857)	(544,098)
NET ASSETS, UNRESTRICTED, BEGINNING OF YEAR	600,571	1,144,669
NET ASSETS, UNRESTRICTED, END OF YEAR	\$ 56,714	\$ 600,571

See the accompanying notes to these financial statements

McMICHAEL CANADIAN ART COLLECTION**Statement of Cash Flows
Year Ended March 31, 2024**

	2024	2023
OPERATING ACTIVITIES		
Excess of expenses over revenues	\$ (543,857)	\$ (544,098)
Items not affecting cash:		
Amortization of capital assets	1,035,223	2,663,465
Amortization of deferred contributions related to capital assets	(1,035,223)	(2,663,465)
Increase (decrease) in deferred contributions related to expenses of future years	(121,625)	21,436
	<u>(665,482)</u>	<u>(522,662)</u>
Changes in non-cash working capital:		
Accounts receivable and accrued interest	161,040	(110,568)
Grant receivables	(82,368)	379,594
Inventory	(24,047)	(23,831)
Prepaid expenses and deposits	88,116	(185,311)
Accounts payable and accrued liabilities	396,696	(655,641)
Employee future benefits	5,000	5,000
Due from/to McMichael Canadian Art Foundation	41,568	482,593
Unearned revenues	<u>(158,410)</u>	<u>567,237</u>
	<u>427,595</u>	<u>459,073</u>
Cash flows used by operating activities	<u>(237,887)</u>	<u>(63,589)</u>
FINANCING AND INVESTING ACTIVITIES		
Additions to deferred contributions related to capital assets	816,925	1,589,775
Capital assets acquired	(889,082)	(1,634,207)
Decrease (increase) in restricted cash	<u>193,789</u>	<u>(152,584)</u>
Cash flows from (used by) financing and investing activities	<u>121,632</u>	<u>(197,016)</u>
DECREASE IN CASH	(116,255)	(260,605)
CASH - BEGINNING OF YEAR	<u>944,418</u>	<u>1,205,023</u>
CASH - END OF YEAR	<u>\$ 828,163</u>	<u>\$ 944,418</u>

See the accompanying notes to these financial statements

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year Ended March 31, 2024

The McMichael Canadian Art Collection (the "Collection") is an agency of the Government of Ontario assisted through the Ontario Ministry of Tourism, Culture, and Sport. The institution was donated to the province in 1965 and legislation, in 1972, incorporated the gallery as a non-profit organization. The Collection 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 Collection'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

Basis of presentation

The financial statements have been prepared by management in accordance with Canadian Public Sector Accounting Standards, including the section 4200 standards for government not-for-profit organizations.

Revenue recognition

The Collection follows the deferral method of accounting for contributions.

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

Restricted contributions are recognized as revenues in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenues when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

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

Revenues from collections, exhibitions, admissions, food services, facility rentals and catering, programs and education are recognized when the service is provided.

Special event revenues are recognized when the event occurs.

Revenues from retail operations are recognized when the goods are sold.

Effective April 1, 2023, the Collection has adopted all of the requirements under CPA Canada Public Sector Accounting Handbook Section PS 3400, Revenue, for its membership fees (Note 2). Fees charged for memberships are initially reported as unearned revenues and then recognized as revenues on a straight-line monthly basis over the membership term.

Unearned revenues

Unearned revenues consist of exhibition and touring fees, membership fees and other fees received in the current year related to activities of future years.

Contributed services and goods

Gifts in kind received by the Collection, for which fair value can be reasonably determined and which are used in the normal course of the Collection's operations, are recognized in the financial statements on a net basis.

(continues)

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year Ended March 31, 2024

1. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Cash and cash equivalents

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

Inventory

Consumables in the gallery shop are valued at the lower of cost, determined on an average cost basis, and net realizable value. On a periodic basis, management assesses the likelihood of realizing future benefits of its inventory. When changes or indications that the carrying value may not be recoverable, a reduction to the estimated net realizable value is recognized.

Capital assets

Capital assets are stated at cost less accumulated amortization. Capital assets are amortized over their estimated useful lives on a straight-line basis at the following rates and methods:

Information technology	10%
Landscaping infrastructure	8.3%
Equipment	33%
Furniture	14.3%
Buildings	2.5%

The Collection regularly reviews its capital assets to eliminate obsolete items.

Capital assets acquired during the year but not placed into use are not amortized until they are utilized.

Impairment of long-lived assets

Long-lived assets, including capital assets, are tested for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. The impairment loss is measured as the amount by which the carrying amount of the capital asset exceeds its fair value. Fair value is determined by the replacement value of the asset.

Collection

The Collection's holds 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 contributed to the development of Canadian art.

The value of these works of art, 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 Collection and are not recorded in these financial statements. Works of art acquired are expensed in the year of purchase.

Employee future benefits

The Collection provides defined retirement benefits and compensated absences to substantially all its employees. These future benefits include pension and sick leave. The pension benefits are further described in Note 7.

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.

(continues)

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year Ended March 31, 2024

1. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Financial instruments

The Collection initially measures its financial assets and financial liabilities at fair value and subsequently at amortized cost. The financial assets and liabilities subsequently measured at amortized cost include cash and cash equivalents, restricted cash, accounts receivable, grants receivable and accounts payable.

Financial assets measured at cost or amortized cost are tested for impairment if indications arise. A previously recognized impairment loss may be reversed to the extent of the improvement, either directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal, had the impairment loss not been recognized previously. The amount of any write down or reversal is recognized in excess of expenses over revenues.

Use of estimates

The preparation of financial statements in accordance with Canadian Public Sector Accounting Standards 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 revenues and expenses during the year. Significant estimates requiring management judgment consist principally of collectability of accounts receivable, useful life of capital assets, inventory obsolescence, accrued liabilities and employee future benefits. Actual results could differ from those estimates.

2. CHANGE IN ACCOUNTING POLICY

Effective April 1, 2023, the Collection has adopted all of the requirements under additional guidance provided by CPA Canada Public Sector Accounting Handbook, PS 3400, Revenue. The adoption of these requirements resulted in a change in the revenue recognition accounting policy for membership fees.

This change in accounting policy was applied prospectively beginning in fiscal 2024, as permitted by the transition provisions. No adjustments of the comparative financial statements were required.

3. RESTRICTED CASH

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

	2024	2023
Expenses of future years (Note 5)	\$ 110,930	\$ 232,555
Deferred Provincial capital grant (Note 5)	697,778	769,942
	<u>\$ 808,708</u>	<u>\$ 1,002,497</u>

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year Ended March 31, 2024

4. CAPITAL ASSETS

	Cost	Accumulated amortization	2024 Net book value	2023 Net book value
Information technology	\$ 1,967,367	\$ 1,267,105	\$ 700,262	\$ 740,418
Landscaping infrastructure	4,564,332	3,874,729	689,603	800,521
Equipment	2,912,560	2,779,591	132,969	89,077
Furniture	272,708	170,193	102,515	141,474
Land	35,000	-	35,000	35,000
Buildings	28,462,542	28,462,542	-	-
	\$ 38,214,509	\$ 36,554,160	\$ 1,660,349	\$ 1,806,490

5. DEFERRED CONTRIBUTIONS

Expenses of future years

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

	2024	2023
Balance, beginning of year	\$ 232,555	\$ 211,119
Contributions received or receivable	414,689	1,007,567
Amounts recognized as revenues:		
Province of Ontario	(123,443)	(350,565)
Government of Canada	(408,923)	(635,566)
Private donations	(3,948)	-
Balance, end of year	\$ 110,930	\$ 232,555

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 revenues in the Statement of Operations.

	2024	2023
Balance, beginning of year	\$ 2,576,422	\$ 3,650,112
Contributions received or receivable	816,925	1,589,775
Amounts amortized to revenues	(1,035,223)	(2,663,465)
Balance, end of year	\$ 2,358,124	\$ 2,576,422

6. EMPLOYEE FUTURE BENEFITS

The employee future benefits liability reported on the statement of financial position, of \$64,000 (2023 - \$59,000) is made up of sick leave benefits. The accumulated sick leave benefits accrued represent management's best estimate of the liability based on historical use of banked sick days.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year Ended March 31, 2024

7. PENSION PLAN

The Collection provides pension benefits for substantially all its 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 Collection contributed \$352,855 (2023 - \$325,898) to the OMERS Pension Plan representing 9% (2023 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$68,500) (2023 - (\$66,600)) and 14.6% (2023 - 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 contributions, the Collection expensed \$5,787 (2023 - \$6,932) in matching pension contributions for employees exercising an option to buy back a portion of their past pension service time for time spent on leave.

8. 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 Collection. The Collection 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, substantially all monetary donations are recorded as contributed revenues by the Foundation. The Foundation will transfer to the Collection an amount from contributed revenues as required for the Collection's operating purpose and as approved by the Foundation's Board of Directors.

During 2024, the Foundation recorded \$1,582,860 (2023 - \$1,549,128) as unrestricted contributed revenues, and transferred \$2,221,372 (2023 - \$3,544,947) to the Collection for operating purposes as well as \$126,114 (2023 - 651,146) in support of capital projects and related expenses.

Net unrestricted assets of the Foundation amounting to \$1,902,173 (2023 - \$1,993,095) are for the benefit of the Collection. The Foundation also holds \$9,484,992 (2023 - \$8,516,085) of designated funds for the Collection.

9. FINANCIAL RISKS

The Collection is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the Collection's risk exposure and concentration as of March 31, 2024.

Credit risk

The Collection is exposed to credit risk with respect to accounts receivable and accrued interest. The Collection continuously assesses accounts receivable on the basis of amounts it is virtually certain to receive, and transacts with credit proven counterparties.

(continues)

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year Ended March 31, 2024

9. FINANCIAL RISKS (continued)

Liquidity risk

Liquidity risk is the risk that the Collection will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Collection manages its liquidity risk by monitoring its operating cash flow requirements. The Collection prepares a 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 Collection, the Ontario Ministry of Tourism, Culture and Sport provided \$nil (2023 - \$328,877) to support liquidity. The funding has been reported as designated program revenues in the Statement of Operations.

The Collection is not exposed to significant market, interest, currency and other price risks. There has been no material change to risk exposure from fiscal 2023.

10. RETAIL OPERATIONS - GALLERY SHOP

	2024	2023
Sales	\$ 895,767	\$ 664,962
Cost of sales:		
Inventory, beginning of year	479,024	455,193
Purchases	465,406	350,817
	944,430	806,010
Gross inventory, end of year	520,576	496,571
Less write-down of inventory	17,505	17,547
Inventory, end of year	503,071	479,024
	441,359	326,986
Gross profit	454,408	337,976
Expenses:		
Salaries, wages and benefits	226,387	198,312
Selling	46,561	44,876
	272,948	243,188
Net earnings	\$ 181,460	\$ 94,788

11. PROVINCE OF ONTARIO FUNDING

In March 2024, the Ministry of Tourism, Culture, and Sport notified the Collection that \$733,666 of unspent capital funding, previously received by the Collection, could be retained. Of this balance, \$683,666 was repurposed to fund operational costs and \$50,000 for capital purposes, provided the operational portion of funds would be used by April 30, 2024, and the capital portion of funds would be used by March 31, 2025. Any remaining unused funds are to be returned to the Province of Ontario. As at March 31, 2024, \$697,776 of this funding is included in deferred contributions for capital assets on the Statement of Financial Position.

12. COMPARATIVE FIGURES

Some of the comparative figures have been reclassified to conform to the current year's presentation.

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