The year 2015/2016 was one of transition for the Art Gallery of Guelph (AGG). Closed for renovations initiated in May 2015, the gallery addressed remaining barriers to accessibility while engaging in offsite programming throughout the community. In September 2015, the AGG re-opened with a new accessible entrance that merged the structure’s restored front porch with an elevated ramp, new underground plumbing, as well as updated storage spaces. This necessary capital work paralleled the gallery’s ongoing rebranding following the implementation of Art Gallery of Guelph Act which received Royal Assent in late 2014, renaming the gallery from the Macdonald Stewart Art Centre (established 1978) to the Art Gallery of Guelph.

In early 2016, the Board began a search for new leadership for the Art Gallery of Guelph which culminated with the appointment of Dr. Shauna McCabe as the gallery’s new Director. The Trustees welcome Shauna and congratulate AGG staff on the achievement of the 2015/2016 artistic program. Many of the exhibitions advanced key partnerships, including Of Time and Buildings, co-produced by Art Gallery of Guelph and George Eastman House, Berlin 2013/1983 featuring new work by Daniel Young and Christian Giroux commissioned by TIFF, the Goethe-Institut Toronto, and Ed Video Media Arts Centre with support from the Canada Council for the Arts, as well as The Queer Feeling of Tomorrow, the outcome of the prestigious Middlebrook Prize for Young Canadian Curators facilitated through the support of the Wellington Community Foundation’s Middlebrook Social Innovation Fund, the Guelph Community Foundation’s Musagetes Fund, as well as John and Miranda Kissick.

Throughout the year, the Board of Trustees provided fiscal oversight and governance during this period of transition. I would like to thank our Trustees for their participation and leadership as well as their dedication as community volunteers. Our deep appreciation also to our members, donors, and stakeholders – the University of Guelph, City of Guelph, as well as the Upper Grand District School Board. The gallery also relies on the generous support of our public funders – the Department of Canadian Heritage, Canada Council for the Arts and the Ontario Arts Council, as well as the Ontario Trillium Foundation. A heartfelt thank you for your commitment to the arts.

I also extend my gratitude to the AGG Volunteer Association for their ongoing commitment to the AGG’s sustainability through their management of the Gallery Shop, the Art Sales & Rental program, as well as fundraising efforts.

On behalf of all Trustees, I congratulate the Art Gallery of Guelph on an outstanding year. It was a pleasure to serve as Chair of the AGG Board of Trustees in 2015/2016.
above: Middlebrook Prize for Young Canadian Curators exhibition, *The Queer Feeling of Tomorrow* (installation view), curator Adam Barbu, September 17, 2015 – December 13, 2015; facing: Art Gallery of Guelph community “selfie” from September 17, 2015
Throughout 2015/2016, the AGG continued to focus on renewal following the renaming of the institution through the Art Gallery of Guelph Act, provincial legislation that received Royal Assent on December 11, 2014. This new identity marked changes in the AGG’s strategic and organizational direction as well. In January 2016, the AGG Board of Trustees began a search for new leadership for the Art Gallery of Guelph; Dr. Shauna McCabe was selected as the institution’s new Director. Renewing the gallery’s mission for the future – its function as a premier Canadian public art gallery as well as a leading cultural focus for the diverse communities of Guelph and the surrounding region – has been the gallery’s key opportunity and strategic priority.

In 2015, under the interim leadership of Dawn Owen, Acting Director and Curator of Contemporary Art, the gallery concentrated on addressing fundamental accessibility needs of its physical space, improving public access by undertaking significant capital updates to the building’s façade. From May to September, the Art Gallery of Guelph undertook a major construction project on the front exterior of the building. Over four months, the historical porch was fully restored, sewer laterals beneath the porch replaced, and a new accessibility ramp was introduced at the north end of the building. The project cost $327,704 and was supported by a capital improvements grant through the Ontario Trillium Foundation in the amount of $150,000. The project also benefitted from important contributions from the University of Guelph through Physical Resources Capital Renewal and the Accessibility Fund as well as from the City of Guelph. The project’s completion was marked with a public reception on Thursday, September 17, 2015. Over 200 people gathered on the new porch and front lawn for what might be the biggest Guelph selfie — affectionately known as a Guelphie — to date.

This year, the gallery’s innovative artistic program continued to advance and contribute to contemporary art discourse at regional, national, and international levels with a goal to expand Canadian and international partnerships as well the engagement of diverse communities in our own region and more broadly. The AGG is a dynamic social space and creative platform that initiates dialogue, engages and challenges broad audiences, promotes learning opportunities, and provides a forum for the understanding of contemporary and historical art practices. This vision is achieved through a program that makes art and visual culture accessible within an ever-changing cultural landscape. Annually, the gallery combines historical and contemporary art practice from around the world to produce high-quality, rigorous, and collaborative exhibitions and publications that foster and proliferate the exchange of art and ideas, reflected throughout 2015/2016.
above: Cole Swanson, Regina Mortem (installation view), from Out of the Strong, Something Sweet, January 21 – April 10, 2016
MAJOR EXHIBITIONS

OF TIME AND BUILDINGS—This international exhibition, curated by renowned photography historian Alison Nordström and co-produced by AGG and George Eastman House (Rochester, NY), considered space, place, and time as expressed and depicted in 45 photographs created before and after the digital turn. The works explored buildings that no longer exist, buildings that never were, and buildings of imaginary futures, as created by contemporary artists: Feng Bin (China), John Divola (USA), Susan Dobson (Canada), Jeff Chien-Hsing Liao (Taiwan), Odette England (Australia), Erik Johnson (USA), Lori Nix (USA), Sam Sweezy (USA), and Paul Yankus (USA). A symposium on Time and Temporality embraced an intertextual and interdisciplinary discourse. This presentation was supported by the Offices of Research/CIO (U of G). AGG and GEH co-published an exhibition catalogue that included a foreword by Nordström and an essay by Sarah Bassnett (Western University, London, ON).

THE QUEER FEELING OF TOMORROW—In 2015, AGG became the new host organization of the prestigious Middlebrook Prize for Young Canadian Curators. By supporting and mobilizing Canadian creative talent through this initiative, AGG aims to inspire positive social change through creativity and connectedness in a time of unprecedented economic, environmental, social, and cultural challenges. Prize winner Adam Barbu (Ottawa/Toronto) curated an exhibition that traced a queer orientation to the world expressed through the pursuit of the ambiguous enclaves and shadows of “official culture,” featuring Sunil Gupta (UK), John Hanning (NYC), Shan Kelley (Montreal), Julia Martin (Ottawa), David Poolman (Toronto), and Laurel Woodcock (Toronto/Guelph). A teen writing workshop, Queer Futures, led by Guelph artist/educator Pearl Van Geest, provided a platform for positive, alternative modes of social engagement for LGBT+ youth in Guelph.

DISTANT GROUNDS —Master printmaker Stu Oxley (Elora) has, in recent years, shifted his practice to include large-scale painting. The retrospective exhibition DISTANT GROUND (curated by Emily McKibbon) demonstrated how painting opened Oxley’s printmaking to bold experimentation in colour and form, revealing a surprising symbiosis between the disciplines. Presented by AGG in partnership with the MacLaren Art Centre (Barrie), DISTANT GROUND was the first exhibition to solely focus on Oxley’s paintings.

ARTISTS AT RIVERSIDE STUDIO—Since 1989, Stu Oxley has worked collaboratively with senior Canadian and international artists to produce extraordinary print works on paper. Presented in conjunction with DISTANT GROUND, the exhibition ARTISTS AT RIVERSIDE STUDIO formed a portrait of printmaking in Canada, emphasizing collaboration rather than singular artistic production. Featured artists included Carl Beam, Joe Fafard, John Hartman, Marie Lannoo, Margaret Priest, Tony Scherman, Ron Shuebrook, Tony Urquhart, and Tim Zuck, among others.
BERLIN 2013/1983—This exhibition featured an ambitious new work by Sobey Art Award winners Daniel Young (Berlin) and Christian Giroux (Guelph) that continued their collaborative program of conceptual film installations. The project is an example of the artists' preoccupation with the built environment, documenting architectural construction in Berlin and pairing new buildings with those erected during the era of the divided city. BERLIN 2013/1983 was presented by AGG in collaboration with Ed Video (Guelph), following its premiere at TIFF Bell Lightbox/Goethe-Institut. The co-publication will be produced in 2016 and launched at Art Metropole (Toronto).

OUT OF THE STRONG, SOMETHING SWEET—In this solo exhibition, artist Cole Swanson (Toronto) examined profoundly complex trans-species relations, specifically the intersections between human, bee, and bovine biologies. Swanson's practice is informed by his extended research on miniature painting, the preparation of organic and mineral-based pigments, and materiality and modernity in contemporary culture, which he has undertaken through multiple residencies at the Shastri Indo-Canadian Institute in Jaipur, Rajasthan. The exhibition catalogue included texts by Dawn Owen, Carolyne Topdjian, and Ashley McLellan.

EMERGING REGIONAL ARTISTS PROGRAM

INCONSOLABLE featured a new and ambitious body of figurative work by Eileen MacArthur (Arthur, ON). Her paintings are contemporized by her source imagery (screen shots from reality TV), suggesting that the viewers’ gaze through art (versus television) is perhaps more contemplative, although no less invasive. INCONSOLABLE was curated by Dawn Owen for the Boarding House Gallery, AGG’s satellite location in downtown Guelph.

CURATING THE COLLECTION

RARITIES & B-SIDES considered the tropes of objectivism and subjectivism in selected works from the permanent collections at AGG. The exhibition was presented at the Boarding House Gallery. TITLED UNTITLED featured 25 historical/contemporary paintings, drawings, and prints by Syollie Amituk, Cathy Daley, Robert Flack, David Harper, Kiakshuk, James Lahey, Ray Mead, Zhou Nan, Nick Ostoff, Don Russell, Susan Schelle, and Tony Scherman, among others. WORDS OF ART featured 31 contemporary works that explored the intersection of text and image by regional, national, and international artists: Roy Arden, Sylvie Belanger, Phil Bergerson, Greg Curnoe, Yosef Drenters, Marcel Duchamp, Graham Gillmore, Will Gorlitz, Lyne Lapointe, Vessna Perunovich, and others.

TRAVELLING WITH THE ANCESTORS: AN EXPLORATION OF HISTORICAL FIRST NATIONS BEADWORK—This exhibition, curated by Naomi Smith (Chippewas of Nawash Reserve, Neyaashiinigmiing) from The William Reid Collection at AGG, featured a selection of over 70 Native beadworks, tracing the visual evolution of historical Woodlands and Northeastern Native beadwork from the early 1800s to the mid-1900s. The exhibition continued through 2015/16 in conjunction with a series of public beading workshops.
ARTS EDUCATION AND PUBLIC ENGAGEMENT

AGG is committed to the development of critical thinking and life-long learning through the visual arts. Our broad and eclectic audience includes members of the general public, the regional arts community, the university community, and school-aged children. AGG annually offers a variety of educational programs including those for children and youth, gallery talks, exhibition openings, performances, community collaborations, and media-based initiatives. Ongoing workshops and lectures feature presentations by artists, curators, and others who are engaged in the professional arts and cultural sector.

Mentoring is an integral component of our educational programming, through which AGG aims to provide a comprehensive introduction to the creative economy for students and young cultural professionals. In 2015/16, AGG collaborated with School of Fine Arts and Music on the delivery of university courses, including Aboriginal Studies: Arts of the Americas and Museum Studies. Academic Internships are conducted at AGG in collaboration with universities and colleges in Canada and abroad. AGG hires up to 10 students per year through the Ontario Work Study Program and creates full-time contract positions through the Canadian Heritage: Young Canada Works and Canada Summer Jobs programs.

Throughout 2015-2016, AGG collaborated with a range of organizations to bring the experience of art to the broad community:

DASHA SHENKMAN LECTURE IN CONTEMPORARY ART (AGG and School of Fine Art & Music, University of Guelph) The annual Dasha Shenkman Lecture was established in 2007 and is made possible through the support of Dasha Shenkman, OBE, Canadian art collector and philanthropist. In 2015/2016, the AGG collaborated with the School of Fine Art & Music, hosting the reception for New York-based curator and artist Fred Wilson in conjunction with his lecture “Looking Through Glass Darkly, Exhibition Projects and Sculpture.”

VISITING ARTISTS (AGG and Departments of Studio Art and Art History, University of Guelph)—In February, AGG co-presented (with Studio Art) a public talk titled “Interventions on the Imaginary” by Vancouver-based interdisciplinary artist Sonny Assu (Ligwilda’xw Kwakwaka’wakw of Quadra Island and Campbell River, BC); and in March, AGG partnered with Art History to host the 10th ARTHattack! Symposium, which featured a keynote address by Vancouver/Montreal-based media artist Adad Hannah.

ARTIST TALKS The AGG hosts ongoing events tethered specifically to the curatorial program: Jan 26: Young & Giroux in Conversation with Robert Enright; Feb 23: Tour with painter/printmaker Stu Oxley and curator Emily McKibbon; Mar 30: Artist Talk and Book Launch with mixed media artist Cole Swanson

CAMP CREATE: SUMMER CAMP FOR KIDS (AGG and Harcourt United Memorial Church)—Camp Create, AGG’s summer art camps for children aged 7-11, encouraged creative thinking and art-making in four themed weeks: (1) Film & Media; (2) Drawing & Painting; (3) Cartoons & Characters; and (4) Street & Public Art.

GUELPH JAZZ FESTIVAL + COLLOQUIUM (AGG, Guelph Jazz Festival, and ICASP: Improvisation, Community and Social Practice)—AGG co-presented two musical workshops, Tony Wilson: A Day’s Life Band (Vancouver) and Waxwing (Vancouver), which took place at Silence in downtown Guelph.
ART! WITH AGG (AGG & YMCA/YWCA)—AGG hosted three afternoons of creative play with Conestogo Campers, Puslinch Power Campers, and Guelph Y Day Campers including yarn bombing and AGG’s infamous outdoor “Inflatable Art Gallery.”

CULTURE DAYS (AGG and the Ontario Arts Council)—A beading workshop with artist/educator/curator Naomi Smith (Chippewas of Nawash Reserve, Neyaashiinigmiing, ON), during which 20 individuals made strawberry emeries using traditional Indigenous methods and materials.

ABORIGINAL AWARENESS WEEK (AGG and the Aboriginal Resource Centre at the University of Guelph)—AGG hosted a curator’s talk and beading demonstration by Naomi Smith, presented in conjunction with the exhibition Travelling with the Ancestors.

GUELPH FILM FESTIVAL (AGG and Boarding House Gallery)—AGG hosted a public screening of the “Strange and Familiar: Architecture on Fogo Island,” which highlighted the rich cultural scene of Fogo Island, NL, followed by a Q&A session with the film’s director.

IN THE GALLERY (AGG and School of Fine Art & Music, University of Guelph)—“In the Gallery” is a short-format, interdisciplinary speaker series that invites academics in a broad range of disciplines to discuss artworks from the AGG collections. In 2015-2016, ITG welcomed: Andrew Bailey, Philosophy (Sep 23), Sandra Parmegiani, Languages and Literature (Oct 21), Colleen Renihan, Music and/as Language (Nov 18), Melissa McAfee, Special Collections Librarian (Dec 2), Jodie Salter on “The Culture of Stupidity” (Jan 27), Johnathan Newman, Environmental Sciences (Feb 10), Lisa Cox, Curator of CAV Barker Museum of Canadian Veterinary History (Mar 2), and Dr. Charlotte Yates on “Women and Work” (Mar 16).

FAMILY DAY—Inspired by the exhibition Out of the Strong, Something Sweet, visitors of all ages were invited to the gallery for an afternoon of free, family-friendly honeybee-themed activities, including an interactive waggle-dance, mono printing, and screenings.

CANADA DAY (AGG and The Rotary Club of Guelph)—AGG presented the “Imagination Station” as part of the Canada Day in the Park celebrations. Children and families were encouraged to experiment, explore, and play with non-traditional art materials.

CAMP CREATE: MARCH BREAK CAMP (AGG) The March Break edition of “Camp Create” offered specialized programming for children aged 8-13. Naomi Smith led a five-day workshop that taught preteens how to make custom-fit and personalized beaded moccasins according to Indigenous tradition.

ART ON THE STREET (AGG, Guelph Arts Council, Downtown Guelph Business Association)—AGG participated in the 13th Annual Art On The Street Art Exhibition and Fair (downtown Guelph), engaging the community in creative activities and advancing the gallery’s rebranding through novelty frozen treats identified with the gallery’s new logo.

REVISION/REDLAB DIGITAL STORYTELLING WORKSHOP (AGG and Project ReVision, University of Guelph) AGG hosted a two-day digital storytelling workshop with REDLAB, a mobile multi-media lab that uses arts-based methods to dismantle stereotypical understandings of difference and enable participants to share personal stories through audio/visual means.

SHOP TALK SERIES AGG hosted ongoing talks by local makers. Sep 29: Shop Talk with jeweler Tricia McMaster; Oct 27: Shop Talk with landscape painter Julia Veenstra; Dec 1: Shop Talk with dry pastel artist Jessica Masters
above: Dasha Shenkman Lecture in Contemporary Art presenter Fred Wilson. The AGG hosted the event reception in collaboration with the School of Fine Art & Music, University of Guelph, Wednesday March 23, 2016
above: The AGG’s Canadiana/Begging Bear by artist Carl Skelton was installed in 1999 and remains one of the gallery’s most interactive installations, augmented daily through public participation – in this case by a baby bear; facing: children atop William Noah’s Kivioq’s Journey Ends, 2005
The Art Gallery of Guelph receives support from a broad range of sources, from memberships and volunteer activities to private donations and grants from public funders.

In 2015/2016, the Art Gallery of Guelph undertook a major construction project supported by a capital improvements grant through the Ontario Trillium Foundation in the amount of $150,000 as well as through contributions by the University of Guelph through Physical Resources Capital Renewal and the Accessibility Fund as well as by the City of Guelph.

The AGG also secured funding for initiatives through core provincial and federal operating grants from the Ontario Arts Council, Canada Council for the Arts, and the Department of Canadian Heritage, as well as through foundation grants including the Guelph Community Foundation and the Centre Wellington Community Foundation.

Events play a key role in building capacity as well. The AGG’s signature auction fundraising, ART/CRAFT, took place on November 14, 2015 and featured art works by over 30 regional artists in an eight-week-long exhibition that closed with a live auction. Among the objectives of ART/CRAFT is to encourage individuals to become art collectors. Over 200 people attended the auction, many of whom purchased their first original art work on the occasion. The Art Gallery of Guelph volunteers also lead significant fundraising initiatives in support of the AGG, coordinating another successful Gardenscapes event in June which offered tours of numerous private gardens with volunteer certified horticultural experts at each site. Through such events as well as the Gallery Shop and Art Sales and Rental, the AGG volunteers annually raise funds that support new acquisitions and other AGG priorities.

The AGG continued to foster collaborative community connections by partnering with local businesses, organizations and events, including local school boards and youth programs, Guelph Jazz Festival, Guelph Film Festival, TIFF, Culture Days, the University of Guelph School of Fine Arts and Music, Ed Video Media Arts Centre, Woodland Cultural Centre, the Aboriginal Research Centre, and the Centre for International Improvisation, Community, and Social Practice, among others.
The Art Gallery of Guelph continues in a sound financial position. The Finance Committee met during the past year to review the annual operating, capital, and art acquisition budgets, the building capital expenditure report, the five-year plan for building capital expenses, and the porch/ramp/sewer reconstruction project, as well as the financial statements.

The Finance Committee would like to thank all the individuals and organizations who have so generously donated in support of AGG’s exhibitions, educational programming, ART/CRAFT auction, and collections.

The gallery operates with strong commitments from our sponsoring bodies that ensure the gallery’s prominent role in the community. The Art Gallery of Guelph is grateful to our institutional sponsors: the University of Guelph, the City of Guelph, and the Upper Grand District School Board. AGG raises additional funding through provincial and federal grants, through regional foundation grants, and through community fundraising and special events.

The Finance Committee also acknowledges the AGG Volunteer Association for their enthusiasm and commitment to the gallery. The volunteers annually raise funds that enable AGG to build the Art Acquisition Fund and apply for matching support from the Canada Council for the Arts.

I would like to express my appreciation to the members of the Finance Committee for the 2015-2016 fiscal year: Linda Busuttil, Rebecca Graham, Tanya Lonsdale, Barbara Turley-McIntyre, and Dawn Owen. It has been a pleasure for me to serve as Treasurer and Chair of the Finance Committee for such a well-managed organization.

On September 29, 2016 the Committee met with the auditor, BDO Canada LLP, to review the Auditors’ Report and the Financial Statements for the period ended April 30, 2016. As in the past, the Art Gallery of Guelph continues in a sound financial position and financial controls were considered excellent by the auditor, the result of prudent management by the Art Gallery of Guelph staff. The Committee noted the appraised value of the collection is to be updated in the next year as it is material from an insurance perspective.

I would like to thank Jean Prichard of BDO Canada LLP for the contribution she makes to the organization. I also express my appreciation to the staff of the Art Gallery of Guelph and to the members of the Audit Committee. Thank you to Daniel Atlin and Martha MacNeil, as well as John Valeriote and Marva Wisdom, who departed the Board and the committee in January 2016.
Art Gallery of Guelph
Financial Statements
For the year ended April 30, 2016
Art Gallery of Guelph
Financial Statements
For the year ended April 30, 2016

<table>
<thead>
<tr>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Auditor’s Report</td>
</tr>
<tr>
<td>Financial Statements</td>
</tr>
<tr>
<td>Statement of Financial Position</td>
</tr>
<tr>
<td>Statement of Changes in Net Assets</td>
</tr>
<tr>
<td>Statement of Operations and Changes in Fund Balances</td>
</tr>
<tr>
<td>Notes to the Financial Statements</td>
</tr>
</tbody>
</table>
Independent Auditor's Report

To The Members of Art Gallery of Guelph

We have audited the accompanying financial statements of Art Gallery of Guelph (incorporated as The Macdonald Stewart Community Art Centre in 1978; the Art Gallery of Guelph Act received Royal Assent on December 11, 2014) which comprise the statement of financial position as at April 30, 2016, and the statement of changes in net assets and the statement of operations and changes in fund balances for the year then ended and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, 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.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the organization's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

In common with many not-for-profit organizations, the organization derives part of its revenues from the general public in the form of donations, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of the organization. We were unable to determine whether any adjustments might be necessary to donation revenue, excess of revenue over expenses, assets and net assets.

Qualified Opinion

In our opinion, except for the effects of the matter described in the Basis for Qualified Opinion paragraph, these financial statements present fairly, in all material respects, the financial position of Art Gallery of Guelph as at April 30, 2016, and the results of its operations and changes in fund balances for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Chartered Professional Accountants, Licensed Public Accountants
Guelph, Ontario
November 15, 2016
## Art Gallery of Guelph
### Statement of Financial Position

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Art Acquisition Fund</th>
<th>Capital Fund</th>
<th>Investment in the Arts</th>
<th>Capital Assets</th>
<th>Arts Endowment Fund</th>
<th>Total April 30 2016</th>
<th>Total April 30 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$658</td>
<td>$16,131</td>
<td>$109,702</td>
<td>$107,108</td>
<td>$0</td>
<td>$318,763</td>
<td>$217,781</td>
<td></td>
</tr>
<tr>
<td>Due from the University of Guelph</td>
<td>$16,131</td>
<td>$85,822</td>
<td>$109,702</td>
<td>$107,108</td>
<td>$0</td>
<td>$318,763</td>
<td>$217,781</td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$8,964</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$8,964</td>
<td>24,262</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$10,500</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$25,753</td>
<td>$85,822</td>
<td>$109,702</td>
<td>$107,108</td>
<td>$0</td>
<td>$442,208</td>
<td>$328,385</td>
<td>306,543</td>
</tr>
<tr>
<td><strong>Restricted cash</strong></td>
<td>$0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$442,208</td>
<td>456,024</td>
</tr>
<tr>
<td><strong>Investments - County of Wellington</strong></td>
<td>$260,724</td>
<td>$0</td>
<td>$0</td>
<td></td>
<td></td>
<td></td>
<td>$260,724</td>
<td></td>
</tr>
<tr>
<td><strong>Property, plant and equipment</strong></td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td></td>
<td></td>
<td></td>
<td>$884,310</td>
<td>$794,632</td>
</tr>
<tr>
<td>(Notes 3 and 4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$286,477</td>
<td>$85,822</td>
<td>$109,702</td>
<td>$107,108</td>
<td>$884,310</td>
<td>$442,208</td>
<td>$1,915,627</td>
<td>$1,557,199</td>
</tr>
</tbody>
</table>

| **Liabilities**        |                |                      |              |                        |                |                     |                     |                     |
| **Current**            |                |                      |              |                        |                |                     |                     |                     |
| Accounts payable and accrued liabilities | $6,122     | $0                   | $0           |                         | $0             | $0                  | $6,122              | $14,362             |
| Deferred contributions (Note 5) | $68,576 | $0                   | $0           |                         | $0             | $0                  | $68,576             | $71,576             |
| Deferred revenue - County of Wellington Legacy Fund | $226,383 | $0                   | $0           |                         | $0             | $0                  | $226,383            |                     |
| **Total**              | $301,081       | $0                   | $0           |                         | $0             | $0                  | $301,081            | 85,938              |

| **Net Assets**         |                |                      |              |                        |                |                     |                     |                     |
| Invested in capital assets | $0          | $0                   | $0           |                         | $884,310       | $0                  | $884,310            | 794,632             |
| Endowed net assets     | $0            | $0                   | $0           |                         | $0             | $0                  | $442,208            | $456,024            |
| Internally restricted net assets | $0    | $85,822              | $109,702    | $107,108               | $0             | $0                  | $302,632            | 218,350             |
| Unrestricted net assets| (14,604)      | $0                   | $0           |                         | $0             | $0                  | (14,604)            | 2,255               |
| **Total**              | (14,604)       | $85,822              | $109,702     | $107,108               | $884,310       | $442,208            | $1,614,546          | $1,471,261          |

| **Total**              | $286,477       | $85,822              | $109,702     | $107,108               | $884,310       | $442,208            | $1,915,627          | $1,557,199          |

The accompanying notes are an integral part of these financial statements

**APPROVED BY THE BOARD OF TRUSTEES:**
<table>
<thead>
<tr>
<th>For the year ended April 30</th>
<th>Invested in capital assets</th>
<th>Endowed</th>
<th>Internally restricted</th>
<th>Unrestricted</th>
<th>Total 2016</th>
<th>Total 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of the year</td>
<td>$ 794,632</td>
<td>$ 456,024</td>
<td>$ 218,350</td>
<td>$ 2,255</td>
<td>$ 1,471,261</td>
<td>$ 1,283,552</td>
</tr>
<tr>
<td>Surplus (deficit) of revenue over expenditures</td>
<td>(104,939)</td>
<td>(13,816)</td>
<td>261,194</td>
<td>846</td>
<td>143,285</td>
<td>187,709</td>
</tr>
<tr>
<td>Investment in capital assets</td>
<td>194,618</td>
<td>0</td>
<td>(176,912)</td>
<td>(17,706)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Balance, end of the year</td>
<td>$ 884,311</td>
<td>$ 442,208</td>
<td>$ 302,632</td>
<td>$ (14,605)</td>
<td>$ 1,614,546</td>
<td>$ 1,471,261</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
<table>
<thead>
<tr>
<th>Fund</th>
<th>Operating Acquisition Capital Investment in the Arts</th>
<th>Total in the Arts</th>
<th>Total Fund</th>
<th>Endowment Fund</th>
<th>Fund in the Arts</th>
<th>Total Fund</th>
<th>Fund in the Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>$822,895</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>2016</td>
<td>$925,639</td>
<td>$39,400</td>
<td>$256,722</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td></td>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sponsors (Note 6)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$566,173</td>
<td>$0</td>
<td>$256,722</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$822,895</td>
</tr>
<tr>
<td></td>
<td>Fundraising and other sources</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$161,584</td>
<td>$26,300</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$187,884</td>
</tr>
<tr>
<td></td>
<td>Provincial government (Note 7)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$64,425</td>
<td>$13,100</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$77,525</td>
</tr>
<tr>
<td></td>
<td>Federal government (Note 8)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$35,000</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$35,000</td>
</tr>
<tr>
<td></td>
<td>Gain (loss) on investments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$(2,486)</td>
<td>$0</td>
<td>$(8,122)</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$(13,816)</td>
</tr>
<tr>
<td></td>
<td>Interest</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$1,826</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$1,826</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>$924,793</td>
<td>$30,501</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$925,974</td>
</tr>
<tr>
<td></td>
<td>Expenditures</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total operating and program costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$846</td>
<td>$8,899</td>
<td>$256,722</td>
<td>$(4,427)</td>
<td>$13,100</td>
<td>$0</td>
<td>$925,639</td>
</tr>
<tr>
<td></td>
<td>Surplus (deficit) of revenue over expenditures</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$13,144</td>
<td>$164,799</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$178,943</td>
</tr>
<tr>
<td></td>
<td>Fund balance, opening</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$12,973</td>
<td>$256,722</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$259,695</td>
</tr>
<tr>
<td></td>
<td>Interfund transfers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Capital asset fund transfers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>
1. Summary of Significant Accounting Policies

Nature of Business
Art Gallery of Guelph (the “organization”) was incorporated without share capital under the laws of Ontario for the purpose of providing the public with original works of art in a gallery setting as an educational resource and a forum for the understanding of artistic vision.

The organization is a registered charity and, as such, is exempt from income tax and may issue income tax receipts to donors.

Basis of Accounting
These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations.

Fund accounting
Revenue and expenses relating to programs and administration are reported in the Operating Fund.

The Art Acquisition Fund reports revenue and expenditures related to the Art Gallery collection. These funds are restricted for art purchases and related expenses at the direction of the Board.

The Capital Fund reports revenue and expenditures relating to the Art Gallery facilities. These funds are restricted and are expended at the direction of the Board. The Art Gallery has developed a comprehensive plan with respect to future major repairs and replacements. This plan is updated at least annually. The Capital Fund is built up to fund those major repairs and replacements.

The Ministry of Citizenship and Culture established a program entitled "Investment in the Arts" which was designed to encourage business donations and to assist public art galleries to establish endowments. The Investment in the Arts Fund accounts for funds raised through this program. The Fund was established in 1987, and the principal was restricted for a five year period. According to the program, beginning in 1992, the Art Gallery was permitted to withdraw from the fund. Interest earned on the fund and principal are now available through a provision, for specific purposes, at the direction of the Board.

The Endowment Fund has been established by the Ontario Arts Council Foundation ("OAC"). (See Note 2.)
1. Summary of Significant Accounting Policies (continued)

Revenue recognition
The organization accounts for contributions using the deferral method. Restricted contributions are recognized as revenue of the appropriate fund in the year in which they are received or the year in which the related expenses are incurred.

Unrestricted contributions are recognized as revenue of the appropriate fund when received or receivable if the amount to be received is reasonably estimated and collection is reasonably assured. Amounts transferred from deferred contributions occur when the expenses related to the contribution have been incurred.

Endowment contributions are recognized as direct increases in the endowment fund balance.

Restricted investment income is recognized as revenue of the appropriate fund in the year received. Unrestricted investment income is recognized as revenue when earned.

Property, Plant and Equipment
Purchases of assets are recorded as additions to property, plant and equipment. Property, plant and equipment is amortized on a straight-line basis over the estimated useful life of the asset. For building improvements the period is 15 years and for website, equipment, software and computers the period is 5 years. No amortization is taken in the year of purchase.

On the statement of changes in net assets, amortization is reflected as a deduction from the amount shown as invested in capital assets, and purchases of capital assets are shown as an addition.

Art collection
The art collection is not capitalized in the statement of financial position. Purchases of collection items are expensed in the period in which the items are acquired. Collection items which are donated are not recorded as revenue or expense items. The accumulated cost of the collection as described in note 3 is adjusted for the value of purchases and donations made during the year. The value of the art collection has been recorded at a nominal value on the statement of financial position to signify its existence. The Art Gallery also has stewardship of the University of Guelph’s Art Collection.

Contributed goods and services
Contributed goods and services are not recorded in the financial statements. Contributed items are valued by qualified appraisers and a donation receipt is issued to the donor for the amount of the appraisal.
1. Summary of Significant Accounting Policies (continued)

**Related party transactions**

Related party transactions occur in the normal course of operations and are measured at the exchange amount, being the amount of consideration established and agreed to by the related parties.

**Financial instruments**

Financial instruments are recorded at fair value when acquired or issued. In subsequent periods, changes in fair value of financial instruments related to the restricted funds are recorded directly in net assets. All other financial instruments are reported at cost or amortized cost less impairment, if applicable. Financial assets are tested for impairment when changes in circumstances indicate the asset could be impaired. Transaction costs on the acquisition, sale or issue of financial instruments are expensed for those items remeasured at fair value at each statement of financial position date and charged to the financial instrument for those measured at amortized cost.
2. Arts Endowment Fund

The Art Gallery of Guelph established the Arts Endowment Fund at the Ontario Arts Council Foundation (OACF) in 1999 under the terms of the Arts Endowment Fund (AEF) program. The AEF is a program of the Government of Ontario through the Ministry of Culture administered by the OACF.

In each of the calendar years 2001, 2002 and 2003, under Phase II of the AEF Program, the Gallery was eligible to raise and have matched a maximum of $35,017. In calendar years 2007 and 2008, the Gallery was eligible to raise and have matched a total of $21,975. The Gallery contributed the maximum amount in each calendar year, and it was matched by the OACF to complete their commitment to match contributions under this program.

The capital in the fund is endowed and will be held in perpetuity for the Art Gallery by the OACF. The Gallery receives annual payouts of income, including $20,176 in 2016 ($19,057 in 2015). The income payments are to be used for operations. The Board of Directors of the OACF meets annually to determine the income to be paid out to organizations from their funds, based on the investment returns for the year.

The OACF board is responsible for the investment of the funds. The board reviews its investment policy on a regular basis in order to ensure the wise investment of the funds. As at March 31, 2014, the funds were invested with Burgundy Asset Management Ltd. in the Burgundy Balanced Foundation Fund and with Letko Brosseau & Associates in the LBO RSP Global Balanced Fund. The investment return for the year ended March 31, 2016 for the funds established under the AEF Program was 0.1% (2015 - 13.8%). A payout is not guaranteed year to year.

As at April 30, 2016, the market value of the Arts Endowment Fund was $442,208, compared to $456,024 as at April 30, 2015. The Fund is presented at fair market value on the Statement of Financial Position.

3. Art Collection

During the fiscal year, the Art Gallery collection increased by $397,200 (2015 - $364,050) in acquisitions through donations of $366,500 (2015 - $336,950) and purchases of $30,700 (2015 - $27,100) (net of taxes). The Art Gallery’s art collection was appraised by P.E.R.T. Fine Art Consultants in April 2008 at $13,779,900. As at April 30, 2015 the art collection had an accumulated cost of $16,530,336 (appraised value plus donations and purchases made since 2008.) The cost of the Art Gallery’s collection does not include the cost of any taxes paid on purchases. The accumulated cost of the collection at April 30, 2016 is $16,927,536. The collection is recorded at $1 in capital assets to recognize its existence. The collection is insured at its fair market value.

A reappraisal of the value of the art collection is to be done every ten years, with the next one to be initiated in 2017.
April 30, 2016

4. Property, Plant and Equipment

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td>Accumulated Amortization</td>
</tr>
<tr>
<td>Building improvements</td>
<td>$1,509,867</td>
<td>$648,151</td>
</tr>
<tr>
<td>Equipment</td>
<td>23,727</td>
<td>23,727</td>
</tr>
<tr>
<td>Computers/Software</td>
<td>127,409</td>
<td>115,669</td>
</tr>
<tr>
<td>Art Collection</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Website</td>
<td>54,267</td>
<td>43,414</td>
</tr>
<tr>
<td></td>
<td>$1,715,271</td>
<td>$830,961</td>
</tr>
</tbody>
</table>

Depreciation expense for the year amounts to $104,939 (2015 - $89,189).

In 2015, the Art Gallery of Guelph successfully achieved a major capital project, which included the restoration of the front porch, the reconstruction of a barrier-free ramp, and the replacement of the sewer lateral. The porch/ramp/sewer project cost $327,704 and was funded through The Ontario Trillium Foundation, the University of Guelph Capital Renewal and Accessibility Funds, and the AGG Capital Fund.

5. Deferred Contributions

Deferred contributions reported in the Statement of Financial Position are funds that were received in the current period or in preceding periods that are related to a subsequent period expenditure. Changes in the deferred contributions balance reported in the Statement of Financial Position are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred contributions, beginning of the year</td>
<td>$71,576</td>
<td>$61,576</td>
</tr>
<tr>
<td>Add: amounts concerning future expenditures</td>
<td>10,000</td>
<td>10,000</td>
</tr>
<tr>
<td>Less: amount recognized in the year</td>
<td>(13,000)</td>
<td>0</td>
</tr>
<tr>
<td>Deferred contributions, end of the year</td>
<td>$68,576</td>
<td>$71,576</td>
</tr>
</tbody>
</table>
Art Gallery of Guelph
Notes to Financial Statements

April 30, 2016

6. Related Party Transactions

The Art Gallery of Guelph is sponsored by the University of Guelph, the City of Guelph, and the Upper Grand District School Board. As of February 2012, the County of Wellington indicated a desire to withdraw as a sponsor from the Sponsor Agreement. The following organizations provide funding and services for the Art Gallery.

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of Guelph</td>
<td>$636,726</td>
<td>$424,240</td>
</tr>
<tr>
<td>City of Guelph</td>
<td>185,669</td>
<td>182,056</td>
</tr>
<tr>
<td>Upper Grand District School Board</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$822,895</td>
<td>$606,796</td>
</tr>
</tbody>
</table>

The Upper Grand District School Board leases the property to the Gallery for $12 per year.

7. Provincial Government Funding

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ontario Arts Council Foundation (&quot;OAC&quot;) Operating</td>
<td>$64,078</td>
<td>$67,450</td>
</tr>
<tr>
<td>Ontario Trillium Foundation</td>
<td>-</td>
<td>150,000</td>
</tr>
<tr>
<td>OAC Foundation: Arts Endowment Fund</td>
<td>20,176</td>
<td>19,057</td>
</tr>
<tr>
<td>Ontario Work Study Program</td>
<td>14,863</td>
<td>12,177</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$99,117</td>
<td>$248,684</td>
</tr>
</tbody>
</table>

8. Federal Government Funding

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council for the Arts</td>
<td>$58,000</td>
<td>$58,000</td>
</tr>
<tr>
<td>Canada Council for the Arts: Art Acquisition Fund</td>
<td>13,100</td>
<td>30,000</td>
</tr>
<tr>
<td>Canadian Museums Association (Young Canada Works Summer Intern Grant)</td>
<td>6,425</td>
<td>5,183</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$77,525</td>
<td>$93,183</td>
</tr>
</tbody>
</table>

9. Statement of Cash Flow

A Statement of Cash Flow has not been presented as the Art Gallery’s cash flow is controlled by the University of Guelph.
10. Financial Instrument Risk

Credit Risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The organization is exposed to normal credit risk resulting from the possibility that a customer or counterparty to a financial instrument defaults on their financial obligations; if there is a concentration of transactions carried out with the same counterparty; or of financial obligations which have similar economic characteristics such that they could be similarly affected by changes in economic conditions. The organization's financial instruments exposed to concentration of credit risk relate to its accounts receivable and balance due from the University of Guelph. The risk has not changed from the prior year.
<table>
<thead>
<tr>
<th>Date</th>
<th>Title of Exhibition</th>
<th>Curators/ Collaborators</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUL 7 – AUG 1/15</td>
<td>Rarities &amp; B-Sides</td>
<td>AGG Curatorial Staff (Guelph, ON) Boarding House Gallery (Guelph, ON)</td>
<td><em>Rarities &amp; B-Sides</em> considered the tropes of objectivism and subjectivism in a broad range of paintings, prints, drawings, and sculptures selected from the permanent collections at AGG, including works by: Alex Cameron, General Idea, Robert Markle, Guido Molinari, Rolph Scarlett, and others.</td>
</tr>
<tr>
<td>SEP 17 – NOV 1/15</td>
<td>Of Time and Buildings</td>
<td>Alison Nordström (Curator, Boston, MA) George Eastman House (Rochester, NY) Offices of Research/CIO (University of Guelph)</td>
<td><em>This international exhibition and catalogue considered space, place, and time as expressed and depicted in 45 photographs created before and after the digital turn. The works explored buildings that no longer exist, buildings that never were, and buildings of imaginary futures.</em></td>
</tr>
<tr>
<td>SEP 17 – DEC 13/15</td>
<td>The Queer Feeling of Tomorrow</td>
<td>Adam Barbu (Curator, Ottawa/Toronto, ON) 2015 Middlebrook Prize for Young Canadian Curators Centre Wellington Community Foundation’s Middlebrook Social Innovation Fund The Guelph Community Foundation’s Musagetes Fund</td>
<td>*This exhibition explored themes of doubt, resilience, and political agency through the work of six contemporary artists: Sunil Gupta (UK), John Hanning (NY), Shan Kelley (Montreal), Julia Martin (Ottawa), David Poolman (Toronto), and Laurel Woodcock (Toronto). A two-day workshop led by Guelph artist/educator Pearl Van Geest engaged local LGBT+ teens in a local writing project titled <em>Queer Futures.</em></td>
</tr>
<tr>
<td>SEP 17 – DEC 13/15</td>
<td>Titled Untitled</td>
<td>AGG Curatorial Staff (Guelph, ON)</td>
<td><em>Titled Untitled</em> featured 25 works that share a common title but vary dramatically in intent, style, and materiality. The exhibition explored the diverse ways in which artists, historical and contemporary, have rendered art works that are <em>Untitled.</em></td>
</tr>
<tr>
<td>Date</td>
<td>Exhibition Title</td>
<td>Curator(s)</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>SEP 17 – APR 10/16</td>
<td>Travelling with the Ancestors: An Exploration of Historical First Nations Beadwork</td>
<td>Naomi Smith (Curator, Chippewas of Nawash Reserve, Neyaashiinigmiing)</td>
<td>This exhibition from The William Reid Collection at AGG, featured a selection of over 70 Native beadworks, tracing the visual evolution of historical Woodlands and Northeastern Native beadwork from the early 1800s to the mid-1900s. Due to popular demand, the exhibition continued through the 2015/16 fiscal year in conjunction with a series of public beading workshops led by Naomi Smith.</td>
</tr>
<tr>
<td>NOV 21 – DEC 20/15</td>
<td>Words of Art</td>
<td>AGG Curatorial Staff (Guelph, ON)</td>
<td><em>Words of Art</em> featured 31 contemporary works that explored the intersection of text and image by regional, national, and international artists: Roy Arden, Sylvie Belanger, Phil Bergerson, Greg Curnoe, Yosef Drenters, Marcel Duchamp, Graham Gillmore, Will Gorlitz, Lyne Lapointe, Vessna Perunovich, and others.</td>
</tr>
<tr>
<td>JAN 9 – MAR 12/16</td>
<td>Inconsolable</td>
<td>Eileen MacArthur (Artist, Arthur, ON) Dawn Owen (Curator, Guelph, ON) Boarding House Gallery (Guelph, ON)</td>
<td><em>Inconsolable</em> featured a new and ambitious body of figurative work by Eileen MacArthur. Her paintings are contemporized by her source imagery (screen shots from reality TV), suggesting that the viewers’ gaze through art (versus television) is perhaps more contemplative, although no less invasive.</td>
</tr>
<tr>
<td>JAN 21 – MAR 27/16</td>
<td>Distant Grounds</td>
<td>Stu Oxley (Artist, Elora, ON) Emily McKibbon (Curator, Barrie, ON) MacLaren Art Centre (Barrie, ON)</td>
<td>This retrospective exhibition demonstrated how painting opened Master Printmaker Stu Oxley’s printmaking to bold experimentation in colour and form. <em>Distant Ground</em> was the first exhibition to solely focus on Oxley’s paintings.</td>
</tr>
</tbody>
</table>
| JAN 21 – MAR 27/16 | Artists at Riverside Studio | Stu Oxley (Co-Curator, Elora, ON)  
Emily McKibbon (Co-Curator, Barrie, ON)  
MacLaren Art Centre (Barrie, ON) | Since 1989, Master Printmaker Stu Oxley has worked collaboratively with senior Canadian and international artists to produce extraordinary print works on paper. Presented in conjunction with *Distant Ground*, the exhibition *Artists at Riverside Studio* formed a portrait of printmaking in Canada, emphasizing collaboration rather than singular artistic production. |
Christian Giroux (Artist, Toronto/Guelph, ON)  
Dawn Owen (Curator, Guelph, ON)  
Ed Video Media Arts Centre (Guelph, ON) | This exhibition featured an ambitious new work by Sobey Art Award winners Young & Giroux that continued their collaborative program of conceptual film installations. The project is an example of the artists’ preoccupation with the built environment, documenting architectural construction in Berlin and pairing new buildings with those erected during the era of the divided city. |
| JAN 21 – APR 10/16 | Out of the Strong, Something Sweet | Cole Swanson (Artist, Toronto, ON)  
Dawn Owen (Curator, Guelph, ON) | In this solo exhibition, artist Cole Swanson examined profoundly complex trans-species relations, specifically the intersections between human, bee, and bovine biologies. Swanson’s practice is informed by his extended research on miniature painting, the preparation of organic and mineral-based pigments, and materiality and modernity in contemporary culture. |
AGG Acquisitions 2015

1. Janet Morton, born 1963
   **Louis XV - Guelph**, 2014
   Rescued needlepoint, mixed media, acrylic, embroidery floss
   Gift of the Artist, 2015
   Art Gallery of Guelph Collection
   AG2015.001

2. Kate Wilhelm, born 1976
   **Gender Bend’her**, 2011
   Digital C-print
   Frame: 32 × 44 in. (81.3 × 111.8 cm)
   Sheet: 24 × 36 in. (61 × 91.4 cm)
   Purchased with funds raised by the AGG Volunteer Association and with financial support from the Canada Council for the Arts Acquisition Assistance Program, 2015
   Art Gallery of Guelph Collection
   AG2015.002

3. Kate Wilhelm, born 1976
   **Teargas Tamara with Jala, Eshe, Refused and Kez**, 2011
   Digital C-print
   Frame: 32 × 44 in. (81.3 × 111.8 cm)
   Sheet: 24 × 36 in. (61 × 91.4 cm)
   Purchased with funds raised by the AGG Volunteer Association and with financial support from the Canada Council for the Arts Acquisition Assistance Program, 2015
   Art Gallery of Guelph Collection
   AG2015.003

4. Melissa Doherty, born 1967
   **Landscape Material (Pine)**, 2015
   Oil on canvas
   60 × 60 in. (152.4 × 152.4 cm)
   Purchased with funds raised by the AGG Volunteer Association and with financial support from the Canada Council for the Arts Acquisition Assistance Program, 2015
   Art Gallery of Guelph Collection
   AG2015.004

5. Susan Detwiler
   **Green Rabbit (Scooter) (Midas Series)**, 2001
   Cast aluminum and auto body paint
   13 × 9 1/2 × 2 1/2 in. (33 × 24.1 × 6.4 cm)
   Gift of the Artist, 2015
   Art Gallery of Guelph Collection
   AG2015.005
6. Susan Detwiler  
**Silver Squirrel (Silverado) (Midas Series),** 2001  
Cast aluminum and auto body paint  
Gift of the Artist, 2015  
Art Gallery of Guelph Collection  
AG2015.006

7. Susan Detwiler  
**Ranger, Green Raccoon (Midas Series),** 2001  
Cast aluminum and auto body paint  
3 1/4 × 8 × 11 in. (8.3 × 20.3 × 27.9 cm)  
Purchased with funds raised by the AGG Volunteer Association and with financial support from the Canada Council for the Arts Acquisition Assistance Program, 2015  
Art Gallery of Guelph Collection  
AG2015.007

8. Wanda Koop, born 1951  
**A View from Here,** 2008  
Acrylic on canvas  
Canvas: 30 × 40 in. (76.2 × 101.6 cm)  
Gift of Robert Enright, 2015  
Art Gallery of Guelph Collection  
AG2015.008

9. Lois Betteridge, born 1928  
**Silver Rattle (Gragger),** 1981  
Sterling, hammer-formed and chased, brass rivets, plexiglass, red stone, pennies  
8 5/16 in. (21.1 cm)  
Purchased with funds donated by Michael Barnstijn and Louise MacCallum, Lise Betteridge, Keith and Lois Betteridge, and Usher Posluszny, 2015  
Art Gallery of Guelph Collection  
AG2015.009

10. Naomi Smith, First Nations (Neyaasshiiniigmiing)  
"Ode to Lelia and the Ancestors" Flat Bag (or Purse), 2014  
Glass seed beads, cotton velveteen, paper, deer hide, raw silk  
10 1/2 × 8 3/16 in. (26.7 × 20.8 cm)  
Purchased with funds raised by the AGG Volunteer Association and with financial support from the Canada Council for the Arts Acquisition Assistance Program, 2015  
Art Gallery of Guelph Collection  
AG2015.010

11. Unknown (Ojibway)  
**Strawberry Basket with Cover,** circa 1970  
Ash splint and sweet grass coloured with natural dyes  
Gift of Harry Lovett, 2015  
Art Gallery of Guelph Collection  
AG2015.011
12. Unknown (Ojibway)  
*Quilled Box with Splayed Work on Cover*, circa 1970  
Birch bark and sweet grass  
Gift of Harry Lovett, 2015  
Art Gallery of Guelph Collection  
AG2015.012

13. Evan Macdonald, Canadian, 1905-1972  
*Rockwood Park*, circa 1955  
Oil on canvas  
Gift of Beverley Anderson in memory of Ruby L. Anderson and Thomas C. Anderson, 2015  
Art Gallery of Guelph Collection  
AG2015.013

14. Carl Beam, Canadian, 1943 - 2005  
*Dark Horse*, 2002  
Mixed media on canvas  
36 × 24 in. (91.4 × 61 cm)  
Gift of Milton Winberg, 2015  
Art Gallery of Guelph Collection  
AG2015.014

15. Carl Beam, Canadian, 1943 - 2005  
*Robert Johnson and Raven*, 2002  
Mixed media on canvas  
36 × 24 in. (91.4 × 61 cm)  
Gift of Milton Winberg, 2015  
Art Gallery of Guelph Collection  
AG2015.015

16. Carl Beam, Canadian, 1943 - 2005  
*Square*, 2002  
Mixed media on canvas  
36 × 24 in. (91.4 × 61 cm)  
Gift of Milton Winberg, 2015  
Art Gallery of Guelph Collection  
AG2015.016

17. Carl Beam, Canadian, 1943 - 2005  
*Family in Blue*, 2002  
Mixed media on canvas  
36 × 24 in. (91.4 × 61 cm)  
Gift of Milton Winberg, 2015  
Art Gallery of Guelph Collection  
AG2015.017
18. Carl Beam, Canadian, 1943 - 2005
   **Medal Box**, 2002
   Mixed media on canvas
   36 × 24 in. (91.4 × 61 cm)
   Gift of Milton Winberg, 2015
   Art Gallery of Guelph Collection
   AG2015.018

19. Carl Beam, Canadian, 1943 - 2005
   **Bob and Eagle**, 2002
   Mixed media on canvas
   36 × 24 in. (91.4 × 61 cm)
   Gift of Milton Winberg, 2015
   Art Gallery of Guelph Collection
   AG2015.019

20. Carl Beam, Canadian, 1943 - 2005
   **Rosa Parks**, 2002
   Mixed media on canvas
   36 × 24 in. (91.4 × 61 cm)
   Gift of Milton Winberg, 2015
   Art Gallery of Guelph Collection
   AG2015.020

21. Carl Beam, Canadian, 1943 - 2005
   **Mother Teresa**, 2002
   Mixed media on canvas
   36 × 24 in. (91.4 × 61 cm)
   Gift of Milton Winberg, 2015
   Art Gallery of Guelph Collection
   AG2015.021

22. Carl Beam, Canadian, 1943 - 2005
   **Einstein with Orange**, 2002
   Mixed media on canvas
   36 × 24 in. (91.4 × 61 cm)
   Gift of Milton Winberg, 2015
   Art Gallery of Guelph Collection
   AG2015.022

23. Carl Beam, Canadian, 1943 - 2005
   **Medals**, 2002
   Mixed media on canvas
   36 × 24 in. (91.4 × 61 cm)
   Gift of Milton Winberg, 2015
   Art Gallery of Guelph Collection
   AG2015.023
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Born - Died</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
<th>Notes</th>
</tr>
</thead>
</table>
30. Carl Beam, Canadian, 1943 - 2005
*Frida Kahlo*, 2002
Mixed media on canvas
36 × 24 in. (91.4 × 61 cm)
Gift of Milton Winberg, 2015
Art Gallery of Guelph Collection
AG2015.030

31. Carl Beam, Canadian, 1943 - 2005
*Slow Dissolve*, 2002
Mixed media on canvas
48 × 36 in. (121.9 × 91.4 cm)
Gift of Milton Winberg, 2015
Art Gallery of Guelph Collection
AG2015.031

32. Carl Beam, Canadian, 1943 - 2005
*Jumbo*, 2002
Mixed media on canvas
48 × 36 in. (121.9 × 91.4 cm)
Gift of Milton Winberg, 2015
Art Gallery of Guelph Collection
AG2015.032

33. Carl Beam, Canadian, 1943 - 2005
*Johnny Cash*, 2002
Mixed media on canvas
48 × 36 in. (121.9 × 91.4 cm)
Gift of Milton Winberg, 2015
Art Gallery of Guelph Collection
AG2015.033
In 2015, the Art Gallery of Guelph successfully achieved a major capital project, which included the restoration of the front porch, the reconstruction of a barrier-free ramp, and the replacement of the sewer lateral.

The porch/ramp/sewer project cost $327,704 and was supported by a capital improvements grant through The Ontario Trillium Foundation in the amount of $150,000. The project also benefitted from important contributions by the University of Guelph through Physical Resources Capital Renewal and the Accessibility Fund and by the City of Guelph.

I would like to thank the members of the House Committee: Colleen Clack, Jill Vigers, Janice Wright, and the staff of the Art Gallery of Guelph.
above: Of Time and Buildings (installation view), curated by Alison Nordström and co-produced by Art Gallery of Guelph and George Eastman House (Rochester, New York), September 17, 2015 – November 1, 2015
Chair
Rebecca Graham

Vice-Chair
John Valeriote

Treasurer
Ned Coates

Secretary
John Kissick

Executive Committee
Rebecca Graham, Chair
Martha Harley
Phil Allt
Tanya Lonsdale
Ned Coates
Barbara Turley-McIntyre
John Valeriote

House Committee
Tanya Lonsdale, Chair
Colleen Clack
Jill Vigers
Janice Wright

Finance Committee
Ned Coates, Chair
Linda Busuttil
Rebecca Graham
Tanya Lonsdale
Barbara Turley-McIntyre

Audit Committee
Barbara Turley-McIntyre, Chair
Daniel Atlin
Martha MacNeil
John Valeriote
Marva Wisdom

Board of Trustees
Rebecca Graham University of Guelph
Martha Harley University of Guelph
Daniel Atlin University of Guelph
Mark Bailey Upper Grand District School Board
Linda Busuttil Upper Grand District School Board
Martha MacNeil Upper Grand District School Board
Phil Allt City of Guelph
Timothy Dewhirst City of Guelph
Tanya Lonsdale City of Guelph
Ned Coates Appointed
John Kissick Appointed
Barbara Turley-McIntyre Elected
John Valeriote Elected (until January 2016)
Marva Wisdom Elected (until January 2016)
Colleen Clack, ex-officio City of Guelph

Honorary Chairperson
Liliane Stewart

Honorary Trustees
Charles C. Ferguson
Kenneth Hammill
Joanne Shoveller
Nancy Sullivan

Curator Emerita
Judith Nasby
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dawn Owen</td>
<td>Acting Director and Curator of Contemporary Art</td>
</tr>
<tr>
<td>Nina Berry</td>
<td>Administrative Assistant</td>
</tr>
<tr>
<td>Verne Harrison</td>
<td>Gallery Coordinator</td>
</tr>
<tr>
<td>Robbyne MacKenzie</td>
<td>Community Engagement Coordinator</td>
</tr>
<tr>
<td>Elise Vandenbosch</td>
<td>Community Outreach Assistant</td>
</tr>
<tr>
<td>Sally Evans</td>
<td>Communications and New Media Assistant</td>
</tr>
<tr>
<td>Graham Ragan</td>
<td>Installation Assistant</td>
</tr>
<tr>
<td>Rebecca Daggett</td>
<td>Collections Assistant</td>
</tr>
<tr>
<td>Sydni Gulko</td>
<td>Front of House Assistant</td>
</tr>
<tr>
<td>Natascha Hufgard</td>
<td>Front of House Assistant</td>
</tr>
<tr>
<td>Dana Moretti</td>
<td>Front of House Assistant</td>
</tr>
<tr>
<td>Holly Protheroe</td>
<td>Front of House Assistant</td>
</tr>
<tr>
<td>Nicole Vanderpost</td>
<td>Front of House Assistant</td>
</tr>
<tr>
<td>Susan Anthony</td>
<td>Archana Fawcett</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>Nora Athoe</td>
<td>Dale Gerrard</td>
</tr>
<tr>
<td>Lynn Barker</td>
<td>Rita Green</td>
</tr>
<tr>
<td>Liz Bayne</td>
<td>Tricia Halley</td>
</tr>
<tr>
<td>Heather Beecroft</td>
<td>Jo-Ann Hayter</td>
</tr>
<tr>
<td>Susan Blair</td>
<td>Margaret Hill</td>
</tr>
<tr>
<td>John and Nancy Bligh</td>
<td>Eleanore Hulland</td>
</tr>
<tr>
<td>Helen Brimmell</td>
<td>Julia Kenalty</td>
</tr>
<tr>
<td>Liz Britton</td>
<td>Eva Kratochvil</td>
</tr>
<tr>
<td>Aileen Campbell</td>
<td>Verena Kulak</td>
</tr>
<tr>
<td>Paulette Cote</td>
<td>Theresa Lammer</td>
</tr>
<tr>
<td>Diane Craig</td>
<td>Juanita Landon Johnstone</td>
</tr>
<tr>
<td>Bob and Laurene Davis</td>
<td>Pat Laurin</td>
</tr>
<tr>
<td>E. Jill Dick</td>
<td>David McConnell</td>
</tr>
<tr>
<td>Carolann Douglas</td>
<td>Rosanne Morris</td>
</tr>
<tr>
<td>Jean Elliott</td>
<td>Judy Murphy</td>
</tr>
<tr>
<td>Dale Ellis</td>
<td>Anne Murray</td>
</tr>
</tbody>
</table>
Territorial Acknowledgement

The Art Gallery of Guelph acknowledges the Attawandaron people on whose traditional territory the gallery resides and we offer our respect to our Anishinaabe, Haudenosaunee, and Métis neighbours as we strive to strengthen our relationships with them. Today, this landscape is home to many First Nations, Métis, and Inuit peoples and acknowledging them reminds us of our important connection to this land where we live, work, and create.