Cover: Seth (Gregory Gallant), Living Room Suite, 2021, bronze
Commissioned with financial support from the Canada Council for the Arts and Guelph Community Foundation Musagettes Fund, 2021. Art Gallery of Guelph Collection
TABLE OF CONTENTS

Mandate, Mission, and Vision  3

Chair’s Message  4

Our Values  5

Director’s Report  7

Exhibition Program  9

Collection Development  14

Education and Engagement  26

Finance and Development  31

Audited Financial Statements  34

Who We Are: Board of Trustees  49

Who We Are: Staff  51

Volunteer Impact  53

Territorial Acknowledgement  54

Installation view of Kajuhiuthimajatka: What I’m Carrying On, 2022
Installation view: Emmanuel Osahor: *For a moment*, 2021
**Our Mandate**

The Art Gallery of Guelph is a platform for artistic practice and participation in the arts for the city of Guelph and the wider region. The AGG sets the highest possible standards for excellence, relevance and sustainability, fostering the visual arts locally, regionally and internationally by means of a rigorous exhibition, publication, education and collection program that advances the artistic field.

**Our Mission**

To stimulate, provoke and inspire through artistic experiences that nurture creative excellence, strengthen community, and inform public discourse, contributing to positive social change.

**Our Vision**

To advance the arts globally as a leader in exceptional, impactful, and inclusive programming, cultivating and interpreting artistic practices that ignite engagement with important issues of our time.
Chair’s Message | Daniel Atlin

As the Chair of the Art Gallery of Guelph’s Board of Trustees, I am pleased to recognize the institution’s accomplishments in the fiscal year 2021-2022. Building on our experiences of the previous year in which the gallery and the world navigated new pandemic conditions that impacted everyday life in incalculable ways, the gallery benefitted from the insights gained in order to generate opportunities and successes in our most recent year of operations.

Despite mandated lockdowns that closed the gallery from April 2 to July 15, 2021, and again from January 4 to February 7, 2022, the gallery remained mission-driven, focused on engaging communities with impactful art and ideas that have social and public resonance. I am grateful to the staff for their exemplary leadership and responsiveness, ensuring a strong return to operations following each closure. Our state of preparation allowed the gallery to reopen immediately with solid health and safety conditions and exceptional programs in place.

This year the gallery continued to demonstrate adaptability and flexibility. Given barriers to access throughout and beyond lockdowns, the gallery extended its commitment to innovation, ensuring access to rich dialogues and exchanges through platforms that included new virtual programs from talks to hands-on workshops, original online content, and interactive exhibition tours that expanded access to the work of artists and curators in our gallery spaces. Meaningful engagement is fundamental to the Art Gallery of Guelph’s priorities and embracing its online presence enabled the gallery to bring people together virtually, amplifying the work of a diversity of artists, communities, and partners. The gallery also moved activity beyond its walls and into the outdoor spaces that surround us, creating vital new opportunities for gathering and social exchange during the pandemic and beyond.

In solidarity with communities identifying as Indigenous, Black, and people of colour, the Art Gallery of Guelph continued to recognize that we each have a responsibility to take action against racism and inequity in all its forms, and this year’s artistic direction put this front and centre, through projects including Emmanuel Osahor: For a moment, Dawit L. Petros: Prospetto a mare, Vectors of Transmission, Collective Offerings, and Inuusira: Tarralik Duffy with Pitseolak Ashoona. The gallery prioritizes and fosters inclusivity, equity, accessibility, and diversity not only throughout our exhibitions, programming, and collections, but also through the work of our Board of Trustees, operational policies, and day-to-day activities.

As a result, the reports presented here document a year of significant creative programming and partnerships that advanced the gallery’s social impact, a guiding priority of our strategic plan. Every aspect of what we do is conceived with social engagement in mind, providing a blueprint for our artistic and operational initiatives. I would like to acknowledge my fellow Trustees and the institution’s sponsors – the University of Guelph, City of Guelph, and Upper Grand District School Board – and thank them for their dedication and commitment to the gallery. As a public art gallery, we are grateful for the ongoing work and support of our funders – the Ontario Arts Council, the Canada Council for the Arts, and Canadian Heritage – which enables the gallery to share exceptional creative experiences with thousands of visitors each year. Finally, I extend the Board’s appreciation to the truly remarkable and dedicated staff who are the essence of the organization as well as to the AGG Volunteer Association and their commitment to the gallery’s sustainability through their fundraising efforts.

Shinrin Fahimi, In the House of Fire with Avaz-e Eshgh (detail), 2021, sand, chalk, 3-channel video installation
**OUR VALUES**

**Excellence**
Setting the highest standards of best practices in our artistic programs, audience engagement, partnerships, and governance.

**Inclusiveness**
Striving for diversity in programming, exhibitions, staffing, and governance in ways that engage and reflect our increasingly global communities and deepen empathy and cross-cultural understanding, taking measures to eliminate all barriers to accessibility in the arts.

**Relevance**
Facilitating opportunities for dialogue and exchange that effect positive social change through artistic practices that are engaged, inspiring, and bold.

**Collaboration**
Developing mutually beneficial relationships with leading local, national and international artists and arts organizations, exemplary community partners, as well as funders and financial supporters through meaningful experiences and dialogue.

**Sustainability**
Embracing transparent practices and relationships with stakeholders in order to build creative, organizational, and financial capacity.

**Creativity and Innovation**
Fostering interdisciplinary and interactive practices that stimulate creativity and fuel innovation and new knowledge, transforming our relationship with audiences as well as our ways of working.
“We are in a moment of reckoning, a moment of transformation. This is the time to be bold and ambitious and to challenge the ways things have been done in the past.”

— Ford Foundation President Darren Walker

Following on the upheaval experienced by museums worldwide in 2020-2021, this past year the Art Gallery of Guelph continued to explore how the insights and capacities gained over the pandemic might support heightened social impact. Much of the year’s activities reflect a careful consideration of how the gallery can support global conversations while still ensuring our responsibility to place, expanding the communities reflected in our spaces. At once a challenge and opportunity, this question had become key to the Art Gallery of Guelph, guiding our response to the transformation of engagement and interaction over the last year as well as to wider calls for equity and social justice.

Despite the ongoing uncertainties, this deliberateness resulted in a year of achievements. During 2021-2022, the gallery featured eight exhibitions on site and in touring venues, while supporting the research and development of many other future projects. As the fiscal year began in the midst of a provincial lockdown, the gallery would re-open in July with four exceptional exhibitions on view. *Anna Torma: Permanent Danger*, circulated by the Textile Museum of Canada, featured the Hungarian-born artist’s distinct richly embroidered textiles, complemented on the first floor by *For a moment* and the paintings of SOFAM MFA graduate Emmanuel Osahor, creating a dialogue around garden imagery through the lens of immigration and attendant issues of place and displacement, beauty and risk.

The gallery was among the very first institutions to explore the visual culture of the pandemic, leading that summer with two exhibitions focused on Indigenous experiences in particular. *Vectors of Transmission* featured the work of artists Ruth Cuthand, Bonnie Devine, Bea Parsons, Barry Pottle, and Katherine Takpannie that documented elements of the changing environment created by the virus, presented with the support of the COVID-19 Research Development and Catalyst Fund, University of Guelph. This was paralleled by *Breathe*, a collective project that emerged first on social media and subsequently toured to venues across Canada, highlighting the work of Indigenous and non-Indigenous makers in the form of handcrafted masks. Extended because of earlier lockdown, the season would close in September with an outdoor reception and celebration of all of the artists and curators involved.

Our fall program would launch in October with the major exhibition *Prospetto a Mare* featuring the photo-based work of Eritrean Canadian artist Dawit L. Petros, exploring the extension of colonial power, while on the second floor, two exhibitions explored challenges to this power. *Collective Offerings*, curated by Mitra Fakhrashrafi and Vince Rozario, the 2021 winners of the Middlebrook Prize for Young Canadian Curators, responded to the compartmentalization and fragmentation produced by colonialism and deepened by this period of unprecedented political, ecological, and public health crises through the work of Meech Boakye and Christina Kingsbury, Shirin Fahimi, LAL (Rosina Kazi and Nicholas Murray), Jessica Karuhanga, and Shaista Latif. *Inuusira* brought together drawings and prints of contemporary Inuit artist Tarralik Duffy with the work of Pitseolak Ashoona from the gallery’s collection, the first exhibition from AGG’s adjunct curator Taqralik Partridge who has been revisiting, recontextualizing and activating the work of Inuit artists we hold in public trust.

Taqralik’s work with the gallery over the course of 2021-2022 was part of the development of a larger project, *Qautamaat*, and over the course of this year the gallery hosted two artists in residence – Tarralik Duffy as well as Gayle Uyagaqi Kabloona – who worked with the collection from their own distinct perspectives, producing work that would be on view the next year. Considering the relationship of our Inuit collections to artists, their families and descendants, has been a priority for the gallery and would inform the exhibition *Qautamaat* as well as *Kajuhiutihimajatka: What I’m carrying on*, featuring Gayle Uyagaqi Kabloona’s work as well as that of her grandmother Victoria Mamnguqsualuk and great-grandmother Jessie Oonark from the collection. These projects as well as the programs and dialogues that animate them emerge from a core
impulse for the gallery, the need to re-examine our own history and the role we want to play in communities. They effectively shift the gallery’s role from that of venue to catalyst, creating generative relationships that shape the public sphere – a process that requires sustained effort and support. Such sensitivity to social context lies at the heart of AGG’s strategic priorities.

The gallery’s activities opened a new spectrum of community engagement possibilities for us. We remain committed to building upon these new strategies, and to actively changing the ways we partner with communities. Recognizing the opportunity that virtual programs offer to connect with publics and speakers without the limitations of geography and time, the Art Gallery of Guelph continued to deliver our Art Talk series online throughout 2021-2022. A successful approach to discussions, dialogues and even workshops, the web platform offers greater accessibility and facilitates knowledge-sharing between communities, artists, cultural producers, researchers, and thinkers. You will find all programs detailed in the Education and Engagement section of the annual report.

Adopting these changes throughout program approach and delivery and experimenting with new models for engagement also created spaces for greater responsiveness to the evolving social landscape, allowing us to deliver impactful and meaningful programming. Within this landscape of critical discussion and generative dialogue, our partnerships and relationships with other cultural organizations and community groups within and beyond Guelph have been invaluable, highlighting the critical role and relevance of art in the public sphere.

To complement the breadth of programming taking place online, the gallery embarked on the development of hyper local, outdoor programs. To close out the 2021-2022 year, the AGG launched Walking as Remapping, the first of a series of walks that offer new insight into everyday landscapes in our community. With the intention of collectively re-engaging the city’s public history through everyday encounters, these walks led by artists and community members not only support local knowledge, but highlight how walking can be a means of resisting how place is perceived in conventional maps — as well as the colonialism, racism, and ableism that have informed them. To kick off this series of walks, artists Don Russell and Lisa Hirmer led participants through a local forest to practice deeper looking and listening, asking what traces of other worlds are carried in the land? What do those traces have to say? What can they teach us about the deep histories of this place and how to exist responsibly alongside them? The rich discussion and communal experience invited participants to slow down and reconsider how we understand the landscape and our everyday surroundings.

The 40th sculpture in the Sculpture Park emerged from the same conversations. Created by Guelph-based artist Seth, Living Room Suite includes a sofa, two chairs, and a box television. Cast in bronze, the “suite” builds on Seth’s interest in everyday places that evoke life in the 1950s – from cities and buildings to the coffee shops, hotel rooms, offices, and domestic spaces that populate his comic books and graphic novels like Palookaville, Clyde Fans, and Dominion City. Seth’s sculpture offers an important gathering place in the sculpture park and in our wider city landscape – a public living room where people can come together outside for social engagement and exchange. The sculpture was made possible through the support of the Canada Council for the Arts and the Guelph Community Foundation Musagetes Fund.

All of this was made possible through the unwavering commitment of our Board of Trustees, led by Chair Daniel Atlin, as well as our staff members, volunteers, donors, sponsors, and partners, whose support allows us to excel each year. I would also like to thank our colleague institutions in Guelph and across Canada and the United States; the many challenges of the last years have deeply affected the cultural landscape and all who work within it. We look forward to continuing to collaborate and build relationships within and beyond our community.
Permanent Danger took its title from Anna Torma’s 2017 artwork of the same name, intimating meanings that encompass human strife and vulnerability, conditions of sustained risk, threatened natural environments, and the highs and lows of daily life. Her uniquely dense and vivid textiles are the perfect expression of such complex experiences, intensely layering details that speak to ideas of family and well-being, sexuality and identity, home and place. Curated by Sarah Quinton and organized by the Textile Museum of Canada.

Infused with transnational poetics, the work of Nigerian-born artist Emmanuel Osahor centres on tensions of place and displacement, coalescing in lush paintings of gardens. Each work emerges from his own photographic snapshots of encounters with these nurtured natural spaces, recapturing his fleeting experiences by grafting and reconfiguring the images—processes that become clear in the overt layering within the collages that inform his paintings as well as the mark making of his etchings with their echoes of tiers and torn edges. Presented in conjunction with the School of Fine Art and Music at the University of Guelph.

The second touring exhibition emerging from the Breathe project, this iteration included 44 masks that speak to both cultural resilience and strength of community in the face of a pandemic. Acknowledging the global impact of the virus, the initiative encompassed the mask designs of any artist working with traditional beadwork techniques as well as an array of other materials and methods, creating space for both Indigenous and non-Indigenous artists.
Installation view of Collective Offerings, 2021-22
VECTORS OF TRANSMISSION
May 20—October 10, 2021
Taking its name from Anishinaabe artist Bonnie Devine’s recent work of the same title, Vectors of Transmission highlighted recent projects by a number of Indigenous artists in response to the evolving pandemic. Offering insight into how the impacts of the virus are not experienced equally and consistently across populations, this exhibition underscored the particular vulnerability of Indigenous communities that continue to experience social, economic, and health inequities as well as disparities in decision-making power. Addressing nuanced intersecting colonial histories that span continents and centuries, the artists’ work pointed to the importance of documenting the present as a way of reinterpreting the past and transforming the future. Curated by Shauna McCabe and organized by the Art Gallery of Guelph with the support of the COVID-19 Research Development and Catalyst Fund, University of Guelph.

DAWIT L. PETROS:
PROSPETTO A MARE
October 21, 2021—April 14, 2022
Interrogating the interplay of mobility, colonization, and contemporary stories of migrancy, Dawit L. Petros’ exhibition Prospetto a Mare (Prospectus to sea) examined the complicated colonial and postcolonial histories connecting East Africa and Europe. Rooted in the examination of a historic transatlantic flight, Petros showed how gaps in history and failures of public memory have affected and connected people across borders, binding the disparate geographies of Italy, Eritrea, and North America. Curated by Sally Frater and organized by the Art Gallery of Guelph with the support of the Ontario Arts Council and Canada Council for the Arts.

INUUSIRA: TARRALIK DUFFY WITH PITSEOLAK ASHOONA
October 21, 2021—March 27, 2022
Reflecting on the importance of the work of Inuit artist Pitseolak Ashoona and of her 1971 illustrated autobiography titled Pictures Out of My Life, Inuusira, which means “my life,” featured new work by Tarralik Duffy in dialogue with Ashoona’s prints and drawings from the gallery’s collection. Pitseolak created more than 8,000 drawings over her 20-year career, meticulously documenting details of everyday life as she experienced it as a record for future generations. Inuusira is curated by Taqralik Partridge, Adjunct Curator, and organized by the Art Gallery of Guelph with the support of Canadian Heritage (Museums Assistance Program), Canada Council for the Arts, and the Ontario Arts Council.

Installation view of Inuusira, 2021-2022
COLLECTIVE OFFERINGS  
October 21, 2021—March 27, 2022

Collective Offerings responded to the compartmentalization and fragmentation produced by colonialism and deepened by this period of unprecedented political, ecological, and public health crises. Recognizing the particularly heavy toll exacted on racialized, migrant, disabled, and low-income communities, the curators worked with artists whose performance and new media practices spoke to collective interdependence, mitigating the impacts of isolation for communities, networks of care, and our bodies themselves. Curated by Mitra Fakhrashrafi and Vince Rozario, 2021 recipients of the Middlebrook Prize for Young Canadian Curators.

KAJUHIUTIHIMAJKÄTA: WHAT I’M CARRYING ON  
April 19—August 28, 2022

Kajuhiutihimajatka: What I’m Carrying On brought the work of artist Gayle Uyagaqi Kabloona in dialogue with that of artists Victoria Mamnguqsaluk, her grandmother, and Jessie Oonark, her great-grandmother. Created in response to the visual narratives of her ancestors, her wall hanging, Tiriganiaq, allowed Kabloona to explore traditional Inuit legends through a feminist lens. Co-curated by Taqralik Partridge and Shauna McCabe and presented by the Art Gallery of Guelph with the support of Canadian Heritage through the Museums Assistance Program.

MEG ROSS: NEAREST NEIGHBOUR  
April 19—June 19, 2022

Documenting the tensions at the heart of the very mechanisms of photography, Ross pinpoints information that is both lost and gained in translation from real to represented. Situating the images as at once random and pensive, colour becomes her tool to highlight a doubling that takes place – expressing both the concealed and the sensate, the immediate and the gradual, the ambivalent and the intuitive. Presented in conjunction with the School of Fine Art and Music at the University of Guelph.
KC ADAMS
Cyborg Hybrid Accessory, 2005
Beads, cotton thread, leather
Gift of the artist

Cyborg Hybrid Adam (Visual Artist):
“FORMER LAND OWNER”, 2005,
printed 2019
Digital Print
57.2 x 40.6 cm
Gift of the artist

Cyborg Hybrid Mark (Visual Artist):
“IGLOO BUILDER”, 2005, printed 2019
Digital Print
57.2 x 40.6 cm
Gift of the artist

Cyborg Hybrid Yvonne (Curator):
“SPIRITUAL BY DEFAULT”, 2005,
printed 2019
Digital Print
57.2 x 40.6 cm
Gift of the artist

MELANIE AUTHIER
Abode, 2012
Watercolour and ink on paper
27.9 x 38.1 cm
Gift of Matt Killen

MICHAEL ADAMSON
Nous, 1998
124.8 x 124.8 cm
Gift of Matt Killen

MICHAEL BELMORE
Bridge, 2016
Copper and aluminum beads,
copper rods, and maple stand
182.9 x 40.6 x 91.4 cm
Art Gallery of Guelph purchase

SONNY ASSU
(B) Longing #19, 2018
Bronze
40.6 x 30.5 x 16.5 cm
Art Gallery of Guelph purchase

EDWARD BURTYNSKY
Shipbreaking #15, Chittagong
Bangladesh, 2000
Chromogenic colour print, 7/10
95.3 x 113 cm
Gift of Elissa Bereskin in Memory of
David B. Greenspan

Shipbreaking #27, Chittagong
Bangladesh, 2001
Chromogenic colour print, 7/10
94 x 113 cm
Gift of Elissa Bereskin in Memory of
David B. Greenspan

Recent acquisition: Susan Dobson, Moonrise (Real Estate Opportunity), 2011, Fujifilm. Gift of the artist
EDWARD BURTYNSKY  
Shipbreaking #39, Chittagong  
Bangladesh, 2001  
Chromogenic colour print, 4/10  
94 x 102.9 cm  
Gift of Elissa Bereskin in Memory of David B. Greenspan

MICHAEL DAVEY  
St. Sebastian #6, 2001  
Gold, silver, bronze, enamel, glass, and Lucite  
20 x 15 x 5 cm  
2020 Auction Purchase

SUSAN DOBSON  
725 Steeles Avenue, 2011  
C-print from digital file  
83.8 x 207.6 cm  
Gift of the artist

8030 Industrial Drive, 2011  
C-print from digital file  
83.8 x 208 cm  
Gift of the artist

800 Biscayne Crescent, 2011  
C-print from digital file  
83.8 x 238.1 cm  
Gift of the artist

250 Pinebush Road, 2011  
C-print from digital file  
83.8 x 207.6 cm  
Gift of the artist

99 Franklin Boulevard, 2011  
C-print from digital file  
83.8 x 150.5 cm  
Gift of the artist

Untitled, 2013  
Digital C-print  
71.1 x 101.6 cm  
Gift of the artist

505 Conestoga Parkway, 2011  
C-print from digital file  
83.8 x 214.6 cm  
Gift of the artist

Display, 2010  
C-print from digital file  
104.5 x 129.9 cm  
Gift of the artist

Hold Out, 2010  
C-print from digital file  
104.1 x 129.5 cm  
Gift of the artist

Human Kindness, 2010  
C-print from digital file  
104.1 x 129.5 cm  
Gift of the artist

Lot 15, 1998-1999  
C-print  
68.6 x 160 cm  
Gift of the artist

Future Neighbourhood Park, 1998-1999  
C-print  
22.9 x 55.9 cm  
Gift of the artist

Lots 6-12, 1998-1999  
C-print  
24.1 x 53.3 cm  
Gift of the artist

Lots 2-5, 1998-1999  
C-print  
19.1 x 56.5 cm  
Gift of the artist

Lots 7-11, 1998-1999  
C-print  
19.1 x 56.5 cm  
Gift of the artist

C-print  
23.5 x 51.4 cm  
Gift of the artist

Lots 1-15, 1998-1999  
C-print  
22.9 x 52.1 cm  
Gift of the artist

Untitled, 2006  
Archival pigment print  
Gift of the artist

Untitled, 2000  
C-print  
81.3 x 176.5 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 121.9 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
101.6 x 127 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 123.2 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 122.6 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 122.6 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 122.6 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 122.6 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 122.6 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 122.6 cm  
Gift of the artist

Untitled, 2002-2003  
Lightjet print  
104.1 x 122.6 cm  
Gift of the artist
Recent acquisition: Michael Belmore, *Bridge*, 2016, copper and aluminum beads, copper rods, and maple stand
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Gift of the artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Untitled, 2002-2003</td>
<td></td>
<td>Lightjet print</td>
<td>104.1 x 122.6 cm</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>The Heritage Collection, 2002</td>
<td>(reprinted 2008)</td>
<td>C-print from digital file</td>
<td>189.2 x 99.1 cm</td>
<td>Gift of the artist</td>
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<tr>
<td>The Gothic Collection, 2002</td>
<td>(reprinted 2008)</td>
<td>C-print from digital file</td>
<td>189.2 x 99.1 cm</td>
<td>Gift of the artist</td>
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<tr>
<td>The Black Collection, 2002</td>
<td>(reprinted 2008)</td>
<td>C-print from digital file</td>
<td>189.2 x 99.1 cm</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>The White Collection, 2002</td>
<td>(reprinted 2008)</td>
<td>C-print from digital file</td>
<td>189.2 x 99.1 cm</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Untitled, 2008</td>
<td></td>
<td>Archival Pigment Print</td>
<td>76.2 x 59.7 cm</td>
<td>Gift of the artist</td>
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<tr>
<td>Untitled, 2008</td>
<td></td>
<td>Archival Pigment Print</td>
<td>76.2 x 59.7 cm</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Untitled, 2008</td>
<td></td>
<td>Archival Pigment Print</td>
<td>76.2 x 59.7 cm</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Bank of Montreal, 2008</td>
<td></td>
<td>Premium digital inkjet</td>
<td>106.7 x 139.7 cm</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Harvey’s, 2008</td>
<td></td>
<td>Premium digital inkjet</td>
<td>106.7 x 139.7 cm</td>
<td>Gift of the artist</td>
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<tr>
<td>Mark’s Work Warehouse, 2008</td>
<td></td>
<td>Premium digital inkjet</td>
<td>106.7 x 139.7 cm</td>
<td>Gift of the artist</td>
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<tr>
<td>Chuck E. Cheese, 2008</td>
<td></td>
<td>Premium digital inkjet</td>
<td>106.7 x 139.7 cm</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Sears, 2008</td>
<td></td>
<td>Premium digital inkjet</td>
<td>106.7 x 139.7 cm</td>
<td>Gift of the artist</td>
</tr>
</tbody>
</table>
SUSAN DOBSON
Smart Centre #1, 2008
Premium digital inkjet
106.7 x 139.7 cm
Gift of the artist

Smart Centre #2, 2008
Premium digital inkjet
106.7 x 139.7 cm
Gift of the artist

Smart Centre #3, 2008
Premium digital inkjet
106.7 x 139.7 cm
Gift of the artist

The Beer Store, 2008
Premium digital inkjet
106.7 x 139.7 cm
Gift of the artist

The Home Depot, 2008
Premium digital inkjet
106.7 x 139.7 cm
Gift of the artist

Value Village, 2008
Premium digital inkjet
106.7 x 139.7 cm
Gift of the artist

Untitled, 2013
Digital C-print
71.1 x 101.6 cm
Gift of the artist

Untitled, 2013
Digital C-print
71.1 x 101.6 cm
Gift of the artist

Untitled, 2013
Digital C-print
71.1 x 101.6 cm
Gift of the artist

Unit 840, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 842, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 844, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 846, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 848, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 850, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 852, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 854, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 858, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 860, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 870, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 872, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 874, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 876, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Untitled, 1997
Fujilith Transparency
106.7 x 144.8 cm
Gift of the artist

Untitled, 1997
Fujilith Transparency
106.7 x 144.8 cm
Gift of the artist

Untitled, 1997
Fujilith Transparency
106.7 x 144.8 cm
Gift of the artist

Untitled, 1997
Fujilith Transparency
106.7 x 144.8 cm
Gift of the artist

Unit 856, 2011
Giclée print
74.9 x 49.5 cm
Gift of the artist

Unit 862-868, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Unit 872, 2011
Giclée print
49.5 x 74.9 cm
Gift of the artist

Moonrise (Executive Bungalow), 2011
Fujitrans
101.6 x 119.4 cm
Gift of the artist
SUSAN DOBSON
Moonrise (Real Estate Opportunity), 2011
Fujitrans
101.6 x 119.4 cm
Gift of the artist

Moonrise (Smart Centre), 2011
Fujitrans
101.6 x 119.4 cm
Gift of the artist

TARRALIK DUFFY
Carnation, 2020
Six prints from digital drawing
Art Gallery of Guelph Purchase

Supuqtuq Glow, 2021
Print from digital drawing
Art Gallery of Guelph Purchase

Let’s go Northern, 2021
Pencil crayon on paper
Art Gallery of Guelph Purchase

The Arcade, 2021
Pencil crayon on paper
Art Gallery of Guelph Purchase

Quickstop, 2021
Pencil crayon on paper
Art Gallery of Guelph Purchase

TED FULLERTON
Offering, 2013
Lithograph and etching
56 x 75.5 cm
Gift of Marion Oxley

MARTIN GOLLAND
Facade, 2010
Oil on canvas
Gift of Matt Killen

JOHN HARTMAN
Traytown from the Loiul Hills, 1998
Drypoint
38 x 28 cm
Gift of Marion Oxley

Happy Adventure, 1998
Drypoint
38 x 28 cm
Gift of Marion Oxley

Sandy Cove and Eastport from Sandy Cove Head, 1998
Drypoint
38 x 28 cm
Gift of Marion Oxley

LUCASSIE IKKUDLUAK
Muskox, 1996
Lithograph and etching
56 x 75.5 cm
Gift of Marion Oxley

JASON MCLEAN
Limited Edition Baseball, 2021
Acrylic on baseball
7.6 cm
Art Gallery of Guelph Purchase

Limited Edition Baseball, 2021
Acrylic on baseball
7.6 cm
Art Gallery of Guelph Purchase

Limited Edition Baseball, 2021
Acrylic on baseball
7.6 cm
Art Gallery of Guelph Purchase

Recent acquisition: Ame Papatsie, Drawn to the Qulliq, 2004, lithograph and dry pastel on Arches natural paper
NORVAL MORRISSEAU
Untitled (4 Mythological creatures), not dated
Graphite on paper
54.6 x 31.8 cm
Gift

AKENESIE NOVALINGA
My Mother and I Inside the Igloo, 1980
Stencil
Art Gallery of Guelph Purchase

EMMANUEL OSAHOR
Untitled (garden series) 1, 2020
Collage in artist frame
43.2 x 48.3 cm
Art Gallery of Guelph Purchase

Untitled (garden series) 2, 2020
Collage in artist frame
43.2 x 48.3 cm
Art Gallery of Guelph Purchase

Untitled (garden series) 3, 2020
Collage in artist frame
43.2 x 48.3 cm
Art Gallery of Guelph Purchase

NAPACHIE POOTOOGOOK
Interior View, 2000
Lithograph with chine-collé
Acquired with funds presented by the Faculty of the School of Languages and Literature, University of Guelph, in honour of Dr. Margot Irvine

BARRY POTTLE
My COVID Colours II, 2020
Digital C-print
Frame: 91.4 x 124.6 cm
Gift of the artist

Sylvia’s garden (entrance), 2021
Oil on canvas
Panel (Diptych): 228.6 x 182.9 cm
Art Gallery of Guelph Purchase

AME PAPATSIE
Drawn to the Qulliq, 2004
Lithograph and dry Pastel on Arches Natural paper
Sheet: 56.5 x 76.2 cm
Art Gallery of Guelph Purchase

ULAYU PINGWARTOK
Woman Sewing Kamiks, 1977
Stonecut and stencil
Art Gallery of Guelph Purchase

EEGYVUDLUK POOTOOGOOK
Our First Wooden Home, 1979
Stonecut and stencil
Art Gallery of Guelph Purchase

EEGYVUDLUK POOTOOGOOK
K Our First Wooden Home, 1979
Stonecut and stencil
Art Gallery of Guelph Purchase

Installation view of Vectors of Transmission, 2021
BARRY POTTE
Monkey See, 2020
Digital C-print
Frame: 91.4 x 124.6 cm
Gift of the artist

Monkey Do, 2020
Digital C-print
Frame: 91.4 x 124.6 cm
Gift of the artist

Monkey Die, 2020
Digital C-print
Frame: 91.4 x 124.6 cm
Gift of the artist

MARY PUDLAT
Drawing and Sewing in the Igloo, 1989-1990
Ink and coloured pencil on paper
Art Gallery of Guelph Purchase

JAGDEEP RAINA
My loving Stephenson Road, you continue to instill in me compassion and forgiveness, 2015
Mixed media on paper
66 x 101.6 cm
Gift of the artist

Our loving temple, from you, we learned that this world is false
From you, we learned, that not everything will last forever, 2016
Mixed media on paper
55.9 x 76.2 cm
Gift of the artist

Today, tomorrow, yesterday. And you’re already fading away like quicksand, 2019
Mixed media on paper
66 x 101.6 cm
Gift of the artist

What You Once Were/What you have humbly become, 2015
Mixed media on paper
Diptych: 132.1 x 101.6 cm
Gift of the artist

You are my best friend, You are my companion, 2015
Mixed media on paper
55.9 x 76.2 cm
Gift of the artist

You Don’t Care about us but that’s okay, 2015
Mixed media on paper
76.2 x 111.8 cm
Gift of the artist

You Fucking Terrorist, 2015
Mixed media on paper
55.9 x 76.2 cm
Gift of the artist

Friday Nights, 2016
Mixed media on paper
76.2 x 111.8 cm
Art Gallery of Guelph Purchase

Final Days, 2019
Hand embroidery on muslin
25.4 x 30.5 cm
Art Gallery of Guelph Purchase

Garden minorities, 2021
Embroidered tapestry with Kashmiri sozni, embroidered border on muslin
43.2 x 34.9 cm
Art Gallery of Guelph Purchase

Recent acquisition: Jagdeep Raina, Friday Nights, 2016, mixed media on paper
WILLIAM RONALD

Untitled (Red, black and white forms), 1984
Acrylic on canvas
118.5 x 156 cm

Untitled (Pink, red and white swirls, with black background), 1988
Acrylic on canvas
155.8 x 118.1 cm

Untitled (Grey, red and green forms), not dated
Watercolour on paper
65.5 x 77.8 cm

Untitled (Lilac iridescent swirls), not dated
Acrylic on canvas
37 x 44.5 cm

Untitled (Blue, white and red), 1984
Acrylic on canvas
33.5 x 43.8 cm

Untitled (Multi-coloured forms), 1958
Watercolour on canvas
60.8 x 74 cm

Untitled (Multi-coloured forms, double-sided), undated
Acrylic and mixed media on paper
56.2 x 78.8 cm

Untitled (Colourful line and brushwork), 1948-1955
Ink, watercolour and mixed media on paper
45 x 52 cm

Untitled (Black, red and orange forms), 1982
Watercolour on paper
46 x 61 cm

Untitled (Red, yellow and purple brushwork with black lines), undated
Watercolour and black ink on paper
45 x 51.5 cm

Untitled (Red, green and black multi-coloured forms), 1985
Watercolour on paper
56 x 76.5 cm

Untitled (Black and orange figure), 1960
Watercolour on paper
46.5 x 61.5 cm

Untitled (Red, green and yellow forms and lines), 1951
Watercolour on paper
45.5 x 61 cm

Untitled (Red, orange, yellow and black line work), 1955
Watercolour on paper
45.1 x 51.3 cm

Untitled (Purple, orange and black forms), 1984
Watercolour on paper
55.6 x 76.9 cm
ABRAHAM ANGHIK RUBEN
Warrior's Lament, 1979
Serigraph on Arches Velin rag paper
Frame: 85.1 x 74.3 cm
Gift of Thomas Stinson and Daniel Kelley

CHERYL RUDDOCK
Untitled, 1989
Colligraph
36.5 x 36.5 cm
Gift of Marion Oxley

Untitled, 1989
Colligraph
33 x 32 cm
Gift of Marion Oxley

Untitled, 1989
Colligraph
36.5 x 37 cm
Gift of Marion Oxley

PADLOO SAMAYUALIE
MONUMENT, 2019
Graphite, coloured pencil and ink
Sheet: 58.4 x 38.1 cm
Art Gallery of Guelph Purchase

OLD SCHOOL KIND, 2018
Graphite, coloured pencil and ink
38.1 x 58.4 cm
Art Gallery of Guelph Purchase

SHIPPING CONTAINERS, 2019
Graphite, coloured pencil and ink
Sheet: 38.1 x 58.4 cm
Art Gallery of Guelph Purchase

SETH (GREGORY GALLANT)
Living Room Suite, 2021
Bronze
Commissioned with financial support from the Canada Council for the Arts and Guelph Community Foundation Musagetes Fund

Living Room Suite Maquette, 2019
Ceramic

CLAUDE SUMARD
Deja Femme, 1987
Acrylic on canvas
45.7 x 35.6 cm
Gift

LAURIE SKANTZOS
Portal - Gold, Grey, Green, 2021
Oil, cold wax and acrylic on shaped plywood
33 x 17.8 x 6.4 cm
Art Gallery of Guelph Purchase

Portal - Lavender, Mint 2021
Oil, cold wax and acrylic on shaped plywood
33 x 17.8 x 6.4 cm
Art Gallery of Guelph Purchase

Portal - Lemonade Sky, 2021
Oil, cold wax and acrylic on shaped plywood
33 x 17.8 x 6.4 cm
Art Gallery of Guelph Purchase

Portal - Blue, Grey, Red, 2021
Oil, cold wax and acrylic on shaped plywood
33 x 17.8 x 6.4 cm
Art Gallery of Guelph Purchase

Portal - Blue, White, Green, 2021
Oil, cold wax and acrylic on shaped plywood
33 x 17.8 x 6.4 cm
Art Gallery of Guelph Purchase

Recent acquisition: Padloo Samayualie, Shipping Containers, 2019, graphite, coloured pencil and ink
LAURIE SKANTZOS
Portal - Gold, Green, White, 2021
Oil, cold wax and acrylic on shaped plywood
33 x 17.8 x 6.4 cm
Art Gallery of Guelph Purchase

MONICA TAP
Different Times, 2001
Oil on canvas
91.4 x 91.4 cm
Gift of Richard & Donna Ivey

NINGIUKULU TEEVEE
Adopted Auvvik, 2017
Stonecut
Art Gallery of Guelph Purchase

Magic Ulu, 2016
Stonecut and stencil
Art Gallery of Guelph Purchase

Yesterday, 2008
Stonecut and stencil
Art Gallery of Guelph Purchase

JANET WERNER
MHMH, 2016
Oil on canvas
139.7 x 114.3 cm
Gift of the artist

Green Mountain, 2014
Oil on canvas
73.7 x 50.8 cm
Gift of the artist

What Time is it Mr. Wolf, 2017
Acrylic and oil on canvas
213.4 x 170.2 cm
Gift of the artist

TIM ZUCK
Stone, 2000
Etching
44 x 57 cm
Gift of Marion Oxley

Recent acquisition: Martin Golland, Façade, 2010, oil on canvas. Gift of Matt Killen
**EDUCATION AND ENGAGEMENT**

The 2021-2022 year presented opportunities to assess and respond to growth and many changes were made in how the gallery reaches and engages its publics. As a result of an unprecedented necessity and opportunity to explore new platforms to support online learning driven by the lingering impacts of the pandemic, the gallery’s education and engagement initiatives continued to support access throughout and beyond our immediate community.

Adapting programming approaches and delivery also created spaces for greater experimentation and responsiveness to the evolving social landscape, allowing us to generate impactful and meaningful programming with real-world impact. Within this landscape of critical discussion and generative dialogue, our partnerships and relationships with other cultural organizations and community groups within and beyond Guelph have been invaluable, highlighting the critical role and relevance of art in the public sphere.

**ADVANCING SOCIAL IMPACT**

**CRITICAL DIALOGUES**

Engaging art and ideas through conversation that highlighted the complexities of this contemporary moment, the AGG presented a range of talks, Q & A sessions, and panel discussions with artists, curators, and writers related to exhibitions and programs. Many of these took place online, expanding, animating and enriching our exhibition and education programs, including talks with artist Tarralik Duffy and curator Taqralik Partridge in conjunction with *Inuusira*, Emmanuel Osahor and curator Amin Alsaden in conjunction with *For a moment*, artist Anna Torma and curator and writer Bryce Kanbara in relation to *Anna Torma: Permanent Danger*, as well as panels in conjunction with *Breathe* and *Vectors of Transmission*, among others.

**INTERGENERATIONAL MENTORSHIP**

The Art Gallery of Guelph is committed to cultivating the next generation of cultural workers through a robust mentorship program for emerging arts professionals. In 2021-2022, AGG employed eight students with support of the Ontario Work Study program, created five full-time contract positions through Young Canada Works and Canada Summer Jobs, and one part-time paid internship in concert with the Arts Administration and Cultural Management graduate certificate program at Humber College. These positions offered emerging arts professionals a wide range of experience, responding to continued changes that saw gallery spaces closed to the public at various points throughout the year. The students in these positions worked both as frontline staff, responsible for visitor engagement at the front desk, as well as contributing to operational tasks related to collections and archives management, art installation and exhibition coordination, community engagement and program delivery, marketing and online communications, development and event coordination, and more.

Additionally, the gallery deepened the relationship with the University of Guelph’s School of Fine Art and Music, complementing the Master of Fine Arts thesis exhibition with additional public programs delivered in concert with exhibition support. The gallery continues to engage undergraduate and graduate SOFAM students in dialogue with professional artists involved in exhibitions at the AGG through talks, studio visits, and workshops. Working closely with the College of Arts, AGG staff also delivered curriculum that connected students in the College of Arts to topics related to collections, curation, museum studies, and critical theories of culture.

Recent acquisition: Emmanuel Osahor, *Untitled (Garden Series)*, 2020, collage, inkjet print, masking tape, archival tape, and artist frame.
The Middlebrook Prize for Young Canadian Curators is presented annually to an emerging curator under 30 years of age and situates curation as a tool for inspiring positive social change in an era of ongoing economic, environmental, cultural, and political challenges. The winner is selected by a jury of arts professionals and receives curatorial mentorship in the development of an exhibition at the Art Gallery of Guelph. In 2021-2022, the AGG was pleased to present the exhibition Collective Offerings, curated by the 2021 award recipients Mitra Fakhrashrafi and Vince Rozario, with work by Meech Boakye and Christina Kingsbury, Shirin Fahimi, Jessica Karuhanga, LAL (Rosina Kazi and Nicholas Murray), and Shaista Latif. Erin Szikora was announced as the 2022 Middlebrook Prize winner in April of 2022.

The curatorial proposal for Collective Offerings also included a robust schedule of public engagement programs, with the intention of connecting with local and traditionally underrepresented communities, involving diverse publics in generative contributions to their curatorial strategies and artworks in the exhibition. In conversation with Meech Boakye, Christina Kingsbury lead a foraging workshop along the Eramosa River; Shaista Latif’s installation invited viewers to interact and respond with her project How I Learned to Serve Tea; Shaista Latif contributed to an Instagram Takeover to promote a fundraising initiative in conjunction with Afghans of Guelph to provide support, resources and aid to Afghan refugees; Meech Boakye and Christina Kingsbury invited participation in a communal journaling platform; and in partnership with La Centrale and articule in Montreal, Vince Rozario and Shirin Fahimi contributed to the public in-person and online discussion, The Craft of Precarious City Dwellers: A conversation on the Science of Sand.

Experiential Learning

In response to intermittent lockdown measures that took place throughout 2021 and early 2022, the Art Gallery of Guelph continued to deliver content both online as well as in person. With the aim of fostering connections with our community during the pandemic, the gallery continued to add content to the #MuseumAtHome program through a collection of online resources gathered and housed on artgalleryofguelph.ca. Launched in 2020 with support from the City of Guelph’s Emergency Fund, the gallery continues to produce interactive tours for every exhibition, allowing online visitors to move virtually through exhibition spaces.

These tours are an invaluable tool for recording the way artists interact with the unique spaces in the AGG galleries, while offering greater access to virtual visitors regardless of location.

In the summer of 2021, the gallery delivered a series of hands-on art making workshops with local textile artists to complement the exhibition Anna Torma: Permanent Danger. The workshops connected participants online, with a reach both local and global. Launching with Stitching Pictures, a workshop that encouraged children and caregivers to collaborate on an embroidery project, Christina Kingsbury led participants through a whimsical process of drawing and stitching on paper. Working in partnership with the Textile Museum of Canada, as the organizer of Torma’s touring exhibition, artist Yahn Nemirovsky delivered a series of two online workshops exploring techniques and ideation for Autobiographical Embroidery & Appliqué. Please Sew Safely was an online workshop with Double Dipped textile artist Elly Grant, who shared hands-on techniques for upcycling clothing and designing clothing. Based on the success of these initiatives, artist Naomi Smith led participants through the process of creating their own beaded dragonfly for her workshop, Oh, Let Me Be Free!, presented in conjunction with Breathe.

Installation view of Inuusira, 2021
Enrichment At Home

Leveraging learning of new ways of connecting with publics during the pandemic, both at the gallery and at home, the Art Gallery of Guelph developed a robust series of arts education resources for children and caregivers. Using works from the permanent collection and sculpture park as a site for discovery and discussion, these guides teach both children and caregivers how to interact with and develop personal understanding of contemporary art, providing a toolkit for future exploration. Our series of Schoolhouse Studio Sheets outline fun at-home art activities for younger learners, with step-by-step instructions and guidelines for caregivers to support learning through the work of Seth, Clark McDougall, Simon Tookoome, Irene Avaalaaqiaq, Marion Tuul’iuq, and Philip Croft. Developed with curriculum guidelines in mind, these activities encourage young people to apply creative processes to shape and communicate thoughts, stories, and ideas.

As the Donald Forster Sculpture Park remained accessible throughout the pandemic for learning and creative exploration at any time, Sculpture Park Activity Sheets include simple activities appropriate for any age that encourage key learning competencies, such as creativity and visual literacy, critical thinking and problem solving, collaboration and interpersonal communication skills. Lastly, with the intention of deepening the gallery’s connection with our supporters even when our doors were closed, the AGG produced Colour the Collection, a series of downloadable colouring pages based on works from the permanent collection, appropriate for the young and young at heart. The gallery also encouraged and supported children and their caregivers with Art Kits, full of material for self-guided creative engagement.

INTERDISCIPLINARY PARTNERSHIPS

The Art Gallery of Guelph remained committed to supporting Improvisation Festival 2021, organized by the International Institute for Critical Studies in Improvisation. In response to the pandemic, the festival in August 2021 was a free, 24-hour online festival of improvised arts, featuring over 150 international performers of all disciplines—music, dance, theatre, poetry, visual arts, among others. This unique festival provided a chance for people around the world to reconnect with the arts from their homes.

Similarly, the gallery continued to cultivate a longstanding partnership with the Guelph Film Festival. Dedicated to inspiring community engagement and appreciation of the arts by connecting people through stories of global reach and local relevance, the cross-pollination of organizational objectives yields thoughtful programs. In fall 2021, AGG and GFF co-presented a screening of The Magnitude of All Things by director Jennifer Abbott on the opening night of the festival, returning to an in-person screening at the gallery, as well as providing access to streaming the film online.
School Programs

The Art Gallery of Guelph implemented COVID protocols and guidelines in order to welcome back in-person tours, capitalizing on our outdoor spaces in the sculpture park and ensuring that indoor activities took place in smaller groups. The smaller group sizes offered the opportunity to provide both instructional tours, as well as interactive and experiential learning exercises that encouraged students to participate in and contribute to engaging discussions, using art as the catalyst.

With schools delivering remote learning and field trips on pause at various times throughout the year, the Art Gallery of Guelph took the opportunity to develop educational guides with resources based on exhibitions highlighting the work of Indigenous artists for use by teachers in K-12 classrooms.

Developed in consultation with Colinda Clyne, curriculum lead for First Nations, Métis and Inuit Education at the Upper Grand District School Board (UGDSB), materials and programming supported the exhibitions Qautamaat and Kajuhiutihimajatka, featuring the work of Gayle Uyagaqi Kabloona, that would launch toward the end of April 2022. These activities expanded the way that the AGG connects with students, providing greater accessibility to arts-based learning for the Inuit community in particular and ensuring the gallery can reach educators within and beyond the Guelph city limits, while deepening community connections.

Curating 101

Launched in 2017, Curating 101 is an interactive program that reinforces the creative and critical thinking at the heart of exhibitions by actively engaging students in the curatorial process. Students visit AGG to learn about current exhibitions and then work collaboratively to develop unique exhibitions integrating works from our permanent collection.

Family Day Activities

The Art Gallery of Guelph invited families to head outside and pick up free booklets with games and activities inspired by the Donald Forster Sculpture Park. Activities included bingo, storytelling-on-the-go, instructions for unique ways to paint, build, and style snow, and creative challenges for kids of all ages. Activities were designed for both at home and in the Sculpture Park.

Camp-To-Go

Based on the success of its launch in 2020 and continued COVID mitigation protocols, the Art Gallery of Guelph’s Camp Create program was transformed to support online delivery and saw another year of sold-out weekly camp programs. Evoking curiosity and honing critical thinking while supporting social interaction and collaboration, Camp-To-Go taught kids how to look at, talk about, and create art inspired by contemporary ideas. Each day blended virtual instruction and hands-on activities that were carefully designed to touch on key art making techniques and explore specific themes in contemporary art, supported by a second daily drop-in session to support creative play and augment the social aspects of camp.
Throughout another year of change and adaptation experienced by arts and heritage institutions as a result of the global pandemic, the Art Gallery of Guelph focused on managing risk and ensuring sustainability. The fiscal year 2021-2022 began in the midst of a public closure mandated by the provincial government. The gallery would reopen in July 2021, followed by another closure in January 2022. Each time, the gallery successfully reopened immediately with COVID-19 protocols in place that supported safe public access. While the gallery continued to see reduced earned revenues as a result of factors including decreased attendance and sales, the elimination of event rentals, as well as an inability to deliver in-person programming, operating funding remained stable and some sources of programming-based revenues were successfully delivered online, contributing a portion of the revenue typically associated these initiatives.

The Ontario Arts Council, Canada Council for the Arts, and Canadian Heritage – our key public funding partners – remained vital to stability over the course of 2021-2022 through both operating and project support, as well as pandemic assistance opportunities including the Emergency Support Fund introduced by Canadian Heritage. Investment from Canadian Heritage also continued to support exhibition development while assisting with digital capacity-building initiatives, enabling the gallery to upgrade its collection database and launch the renewal of its digital strategy and online presence. The remainder of the gallery’s financial resources were provided through public support from individuals, foundations, and corporations, including the contributions of the Volunteer Association through retail operations in the Gallery Shop and the Art Sales & Rental program.

Funding also continued to advance the AGG’s work as a mentor institution in the region, supporting projects like the Middlebrook Prize for Young Canadian Curators, as well as the training of numerous young professionals through Young Canada Works and Canada Summer Jobs programs at the federal level, and the Ontario Work Study and Co-op programs at the provincial level. All involved contributed immensely to the gallery’s operations, from the development and delivery of education programs and support of collections and curatorial research to installation assistance and front-of-house roles at gallery reception.

In terms of expenditures, in 2021-2022 the gallery implemented a robust program of exhibitions and public
activities described within the reports today. Despite the pandemic, our investment in artistic program and operations was not reduced. The gallery was open to the public for significant parts of the year, extending exhibition seasons to maximize access and enriching them with numerous online programs, workshops, and dialogues. AGG also undertook a number of strategic initiatives including the development of a major exhibition focused on the gallery’s Inuit collections, a new public sculpture by artist and cartoonist Seth, and continued to invest in acquisitions of the work of artists who are Black, Indigenous and persons of colour.

The gallery concluded the year with a modest operating surplus, maintaining a sound financial position and financial controls were considered excellent by the auditor. We would like to thank Jean Prichard and Krista Walford of BDO Canada LLP for the expertise and oversight they contribute to the organization. The gallery depends on the involvement of our core partners – the University of Guelph, the City of Guelph, and the Upper Grand District School Board – and their contributions remain fundamental to the AGG’s operations. We are grateful for these relationships that ensure the gallery’s relevance and role in the community.

We are also indebted to all donors and partners reflected in the wide variety of programming and activities at the AGG, including Musagetes, the Guelph Film Festival, Guelph Arts Council, Guelph Community Foundation, Kitchener-Waterloo Community Foundation, Ed Video, Guelph Black Heritage Society, Woodland Cultural Centre, Indigenous Healing and Wellness Program Wellington-Waterloo, the Textile Museum of Canada, Owens Art Gallery, Museum London, as well as the University of Guelph’s School of Fine Art and Music, Guelph Black Student Association, Cultural Diversity Office, Project Revision, and the International Institute for Critical Studies in Improvisation. All of these relationships represent significant collaborations, enriching the gallery’s capacity and engagement.
Recent acquisition: Tarralik Duffy, *Supuqtuq Glow*, 2021, print from digital drawing
Art Gallery of Guelph
Financial Statements
For the Year Ended April 30, 2022
Art Gallery of Guelph
Financial Statements
For the Year Ended April 30, 2022

Contents

Independent Auditor's Report  1 - 2

Financial Statements

  Statement of Financial Position  3
  Statement of Changes in Net Assets  4
  Statement of Revenues and Expenses and Changes in Net Assets  5
  Notes to Financial Statements  6 - 13
Independent Auditor's Report

To the Members of Art Gallery of Guelph

Qualified Opinion
We have audited the financial statements of Art Gallery of Guelph (the organization), which comprise the statement of financial position as at April 30, 2022, the statements of changes in net assets and the statement of revenues and expenses and changes in net assets for the year then ended and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the organization as at April 30, 2022, and the results of its operations and changes in net assets for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Qualified Opinion
In common with many charitable organizations, the organization derives part of its revenue from the general public in the form of donations and other fundraising activities, 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. Therefore, we were unable to determine whether any adjustments might be necessary to donation revenue, excess of revenue over expenses, assets and net assets for the years ended April 30, 2022 and 2021, and net assets as at May 1 and April 30 for both the 2022 and 2021 years.

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 organization 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 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.

In preparing the financial statements, management is responsible for assessing the organization’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 organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the organization’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. 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 these financial statements.

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- 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 organization’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 organization’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 organization 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.

BDO Canada LLP
Chartered Professional Accountants, Licensed Public Accountants
Guelph, Ontario
October 20, 2022
# Art Gallery of Guelph
## Statement of Financial Position

<table>
<thead>
<tr>
<th>April 30</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>2022 Total</th>
<th>2021 Total</th>
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<tr>
<td><strong>Assets</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$ 4,075</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>$ 4,075</td>
<td>3,592</td>
</tr>
<tr>
<td>Due from the University of Guelph</td>
<td>$648,066</td>
<td>$215,846</td>
<td>$385,767</td>
<td>$141,859</td>
<td>$1,391,538</td>
<td>1,312,818</td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$14,594</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$14,594</td>
<td>4,426</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$666,735</td>
<td>$215,846</td>
<td>$385,767</td>
<td>$141,859</td>
<td>1,410,207</td>
<td>1,320,836</td>
<td></td>
</tr>
<tr>
<td>Investments - County of Wellington</td>
<td>$87,636</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>87,636</td>
<td>111,554</td>
</tr>
<tr>
<td>Property, plant and equipment (Notes 3 and 4)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>496,714</td>
<td>598,904</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$754,371</td>
<td>$215,846</td>
<td>$385,767</td>
<td>$141,859</td>
<td>$496,714</td>
<td>$1,994,557</td>
<td>$2,031,294</td>
</tr>
<tr>
<td><strong>Liabilities</strong></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>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>$11,000</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>- $</td>
<td>$11,000</td>
<td>6,120</td>
</tr>
<tr>
<td>Deferred contributions (Note 5)</td>
<td>$638,738</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$638,738</td>
<td>678,168</td>
</tr>
<tr>
<td>Deferred revenue - County of Wellington Legacy Fund</td>
<td>$76,382</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$76,382</td>
<td>101,382</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$726,120</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$726,120</td>
<td>785,670</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Invested in capital assets</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>496,714</td>
<td>598,904</td>
</tr>
<tr>
<td>Internally restricted net assets</td>
<td>-</td>
<td>$215,846</td>
<td>$385,767</td>
<td>$141,859</td>
<td>-</td>
<td>743,472</td>
<td>616,884</td>
</tr>
<tr>
<td>Unrestricted net assets</td>
<td>$28,251</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$28,251</td>
<td>29,836</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$28,251</td>
<td>$215,846</td>
<td>$385,767</td>
<td>$141,859</td>
<td>$496,714</td>
<td>$1,268,437</td>
<td>$1,245,624</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$754,371</td>
<td>$215,846</td>
<td>$385,767</td>
<td>$141,859</td>
<td>$496,714</td>
<td>$1,994,557</td>
<td>$2,031,294</td>
</tr>
</tbody>
</table>

On behalf of the Board:

[Signature]
The Board of Trustees

The accompanying notes are an integral part of these financial statements.
<table>
<thead>
<tr>
<th>For the year ended April 30</th>
<th>Invested in capital assets</th>
<th>Internally restricted</th>
<th>Unrestricted</th>
<th>Total 2022</th>
<th>Total 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of the year</td>
<td>$598,904</td>
<td>$616,884</td>
<td>$29,836</td>
<td>$1,245,624</td>
<td>$1,199,606</td>
</tr>
<tr>
<td>Surplus (deficit) of revenues over expenses</td>
<td>(117,701)</td>
<td>46,588</td>
<td>93,926</td>
<td>22,813</td>
<td>46,018</td>
</tr>
<tr>
<td>Internal transfers</td>
<td>15,511</td>
<td>80,000</td>
<td>(95,511)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance, end of the year</td>
<td>$496,714</td>
<td>$743,472</td>
<td>$28,251</td>
<td>$1,268,437</td>
<td>$1,245,624</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
Art Gallery of Guelph
Statement of Revenues and Expenses and Changes in Net Assets

For the year ended April 30

<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>Total 2022</th>
<th>Total 2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsors (Note 6)</td>
<td>$709,580</td>
<td>- $54,000</td>
<td>$4,634</td>
<td>- $768,214</td>
<td>$701,047</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fundraising and other sources</td>
<td>163,124</td>
<td>-</td>
<td>-</td>
<td>- 163,124</td>
<td>166,471</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provincial government (Note 7)</td>
<td>141,639</td>
<td>-</td>
<td>-</td>
<td>- 141,639</td>
<td>125,010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federal government (Note 8)</td>
<td>463,957</td>
<td>-</td>
<td>-</td>
<td>- 463,957</td>
<td>257,507</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gain (loss) on investments</td>
<td>(293)</td>
<td>-</td>
<td>(7,656)</td>
<td>- (7,949)</td>
<td>19,144</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest</td>
<td>1,759</td>
<td>-</td>
<td>-</td>
<td>- 1,759</td>
<td>1,204</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,479,766</td>
<td>- 54,000</td>
<td>(3,022)</td>
<td>- 1,530,744</td>
<td>1,270,383</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenditures</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating Costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wages and employee benefits</td>
<td>727,084</td>
<td>-</td>
<td>-</td>
<td>- 727,084</td>
<td>654,142</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>70,776</td>
<td>-</td>
<td>-</td>
<td>- 70,776</td>
<td>42,487</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supplies and services</td>
<td>104,702</td>
<td>-</td>
<td>-</td>
<td>- 104,702</td>
<td>99,596</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art purchases</td>
<td>-</td>
<td>4,390</td>
<td>-</td>
<td>- 4,390</td>
<td>8,274</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization expense</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>- 117,701</td>
<td>119,875</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>902,562</td>
<td>4,390</td>
<td>-</td>
<td>- 117,701</td>
<td>1,024,653</td>
<td>924,374</td>
<td></td>
</tr>
<tr>
<td>Program Costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supplies and services</td>
<td>483,278</td>
<td>-</td>
<td>-</td>
<td>- 483,278</td>
<td>299,991</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,385,840</td>
<td>4,390</td>
<td>-</td>
<td>- 117,701</td>
<td>1,507,931</td>
<td>1,224,365</td>
<td></td>
</tr>
<tr>
<td>Total operating and program costs</td>
<td>1,385,840</td>
<td>4,390</td>
<td>-</td>
<td>- 117,701</td>
<td>1,507,931</td>
<td>1,224,365</td>
<td></td>
</tr>
<tr>
<td>Surplus of revenues over expenditures</td>
<td>93,926</td>
<td>(4,390)</td>
<td>54,000</td>
<td>(3,022)</td>
<td>(117,701)</td>
<td>22,813</td>
<td>46,018</td>
</tr>
<tr>
<td>Fund balance, opening</td>
<td>29,836</td>
<td>180,236</td>
<td>291,767</td>
<td>144,881</td>
<td>598,904</td>
<td>1,245,624</td>
<td>1,199,606</td>
</tr>
<tr>
<td>Interfund transfers</td>
<td>(95,511)</td>
<td>40,000</td>
<td>40,000</td>
<td>-</td>
<td>15,511</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Fund balance, closing</td>
<td>$28,251</td>
<td>$215,846</td>
<td>$385,767</td>
<td>$141,859</td>
<td>$496,714</td>
<td>$1,268,437</td>
<td>$1,245,624</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
1. Significant Accounting Policies

Nature of Organization
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
The financial statements have been prepared using 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.
April 30, 2022

1. 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.

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

Property, plant and equipment is stated at cost less accumulated amortization. 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.

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.
1. Significant Accounting Policies (continued)

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, facilitated by the Government of Ontario through the Ministry of Culture and administered by the OACF. The capital is endowed and will be held in perpetuity by the OACF. Under the terms of the agreement, the invested capital cannot be withdrawn and only the related income can be paid to the Gallery.

The Gallery receives annual payouts of income, including $26,351 in 2022 ($24,455 in 2021). The income payments are to be used for operations.

The investment return for the year ended March 31, 2022 for the funds established under the AEF Program was 4.9% (2021 - 35.4%).

As at April 30, 2022, the market value of the Arts Endowment Fund was $484,914 ($520,147 as at April 30, 2021. These assets are not reflected in the financial statements.

3. Art Collection

During the fiscal year, the Art Gallery collection increased by $1,066,660 (2021 - 476,796) in acquisitions through donations of $869,853 (2021 - $442,950) and purchases of $196,807 (2021 - $33,846) (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, 2021 the art collection had an accumulated cost of $17,834,470 (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, 2022 is $18,901,129. The collection is recorded at $1 in capital assets to recognize its existence. The collection is insured at its fair market value.
Art Gallery of Guelph  
Notes to Financial Statements

April 30, 2022

4. Property, Plant and Equipment

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td>Amortization</td>
</tr>
<tr>
<td>Building Improvements</td>
<td>$1,580,862</td>
<td>$1,176,902</td>
</tr>
<tr>
<td>Equipment</td>
<td>170,431</td>
<td>84,161</td>
</tr>
<tr>
<td>Computers/Software</td>
<td>156,501</td>
<td>150,018</td>
</tr>
<tr>
<td>Art Collection</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Website</td>
<td>54,267</td>
<td>54,267</td>
</tr>
<tr>
<td></td>
<td>$1,962,062</td>
<td>$1,465,348</td>
</tr>
<tr>
<td></td>
<td>$496,714</td>
<td>$598,904</td>
</tr>
</tbody>
</table>

Depreciation expense for the year amounts to $117,701 (2021 - $119,875).

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>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred contributions, beginning of the year</td>
<td>$678,168</td>
<td>$512,454</td>
</tr>
<tr>
<td>Add: amounts received related to a subsequent period</td>
<td>328,176</td>
<td>369,127</td>
</tr>
<tr>
<td>Less: amounts recognized as revenue in the year</td>
<td>(367,606)</td>
<td>(203,413)</td>
</tr>
<tr>
<td>Deferred contributions, end of the year</td>
<td>$638,738</td>
<td>$678,168</td>
</tr>
</tbody>
</table>
Art Gallery of Guelph
Notes to Financial Statements

April 30, 2022

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 follows:

<table>
<thead>
<tr>
<th></th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of Guelph</td>
<td>$550,755</td>
<td>$488,864</td>
</tr>
<tr>
<td>City of Guelph</td>
<td>$216,959</td>
<td>$211,683</td>
</tr>
<tr>
<td>Upper Grand District School Board</td>
<td>$500</td>
<td>$500</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$768,214</strong></td>
<td><strong>$701,047</strong></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>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ontario Arts Council - Operating</td>
<td>$84,098</td>
<td>$71,598</td>
</tr>
<tr>
<td>Ontario Arts Foundation - Endowment Fund</td>
<td>$26,531</td>
<td>$24,455</td>
</tr>
<tr>
<td>Ontario Work Study Program</td>
<td>$31,010</td>
<td>$28,957</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$141,639</strong></td>
<td><strong>$125,010</strong></td>
</tr>
</tbody>
</table>
Art Gallery of Guelph
Notes to Financial Statements

April 30, 2022

8. Federal Government Funding

<table>
<thead>
<tr>
<th>Funding Source</th>
<th>2022</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council for the Arts - Operating</td>
<td>$144,000</td>
<td>$120,000</td>
</tr>
<tr>
<td>Canadian Museums Association - Young Canada Works</td>
<td>48,032</td>
<td>21,978</td>
</tr>
<tr>
<td>Canada Heritage - Emergency COVID-19 Support</td>
<td>76,560</td>
<td>44,440</td>
</tr>
<tr>
<td>Canada Summer Jobs</td>
<td>4,509</td>
<td>4,430</td>
</tr>
<tr>
<td>Museum Assistance Program - Exhibition Circulation Fund</td>
<td>-</td>
<td>14,580</td>
</tr>
<tr>
<td>Museum Assistance Program - Access to Aboriginal Heritage</td>
<td>65,090</td>
<td>16,745</td>
</tr>
<tr>
<td>Museum Assistance Program - Access to Heritage</td>
<td>75,201</td>
<td>35,334</td>
</tr>
<tr>
<td>Museum Assistance Program - Digital Access to Heritage</td>
<td>50,565</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$463,957</td>
<td>$257,507</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 Instruments

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 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 that are exposed to concentrations of credit risk relate to its accounts receivable and balance due from the University of Guelph.

The risk has not changed from prior year.
11.  Material Uncertainty

On March 11 2020, the World Health Organization characterized the outbreak COVID-19 as a pandemic which has resulted in a series of public health and emergency measures that have been put in place to combat the spread of the virus. The organization has been able to continue modified operations during this time period. However, the duration and impact of COVID-19 is unknown at this time and it is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial results and condition of the organization in future periods.
WHO WE ARE

BOARD OF TRUSTEES | 2021—2022

DANIEL ATLIN, CHAIR
University of Guelph

Samantha Brennan
University of Guelph

JADE FERGUSON
University of Guelph

MIKE SALISBURY*
City of Guelph

TIMOTHY DEWHIRST, VICE-CHAIR
City of Guelph (Community Appointment)

MIKE HRYN *
City of Guelph (Community Appointment)

MARTHA MACNEIL, SECRETARY
Upper Grand District School Board

MIKE FOLEY *
Upper Grand District School Board

JOLLY BEDI *
Upper Grand District School Board

LINDA BUSUTTIL*
Upper Grand District School Board

BARB LUSTGARTEN-EVOY*
Upper Grand District School Board

NED COATES, TREASURER *
Finance Committee Chair
General Membership

COLINDA CLYNE
General Membership

ARPIT JAIN, TREASURER *
Finance Committee Chair
General Membership

JORDAN JOCIUS
City of Guelph

JOHN PHILLIPS
General Membership

DANNA EVANS, EX-OFFICIO
General Manager, Culture, Tourism and Community Investment, City of Guelph

COMMITTEES OF THE BOARD

EXECUTIVE COMMITTEE
Daniel Atlin
Martha MacNeil
Arpit Jain
Timothy Dewhirst
Colinda Clyne

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Arpit Jain
Martha MacNeil
Daniel Atlin
Timothy Dewhirst

HOUSE COMMITTEE
Daniel Atlin
Glen Regier
Jill Vigers
Danna Evans

DEVELOPMENT COMMITTEE
Daniel Atlin
Timothy Dewhirst
Mike Hryn*

*Indicated position held for portion of the fiscal year
Working with Physical Resources at the University of Guelph, in 2021-2022 the gallery completed final adjustments to the gallery’s security alarm, surveillance, and card access systems – a process that began in 2019-2020. With the bulk of upgrades to the space in response to the pandemic also completed in the previous years, in 2021-22 the gallery maintained COVID-19 safety measures, including protective shields, workstation partitions, sanitizer stations, personal protective equipment, and daily sanitization and cleaning services. A mask policy for gallery staff also continued. The gallery continues to build on and benefit from the COVID-safety, maintenance, reorganization, and cataloguing projects that were undertaken during the pandemic.

In the spring of 2022, we experienced issues with the operation of our aging elevator, which required quite an extensive investigation to remedy. It is operating well now but a costly repair will likely be required in the longer term to keep it operating safely.

After 43 years, the building requires renovations to address a number of issues including accessibility and expansion as well as upgrades to collection storage to address environmental challenges; environmental controls are integral to our ability to exhibit and store artwork. The University recently welcomed a new VP (Finance and Operations), Sharmilla Rasheed, who met with Shauna McCabe and Daniel Atlin in the spring.

House Committee members:

**JILL VIGERS:** Manager, Architectural Design, University of Guelph  
**GLEN REGIER:** Superintendent of Finance, Upper Grand District School Board  
**DANNA EVANS:** General Manager, Culture, Tourism, and Community Investments, City of Guelph

Gayle Uyagaqi Kabloona during her creative research residency at the AGG, 2022. Image courtesy of CBC.
## Staff | 2021—2022

**Shauna McCabe**  
Director

**Patti Broughton***  
Finance and Operations Manager

**Sally Frater**  
Curator of Contemporary Art

**Shannon Muegge***  
Gallery Coordinator

**Verne Harrison***  
Gallery Coordinator

**Jessica Gibson***  
Administrative Assistant

**Robbyne MacKenzie***  
Community Engagement Coordinator

**Nicole Neufeld***  
Community Engagement Coordinator

**Rebecca Daggett**  
Associate Collections Registrar

**Jenna Brownlow***  
Digital Content Associate

**Tristan Parfect***  
Digital Content Associate

**Colin Carney***  
Exhibition and Collection Assistant

**Taqralik Partridge**  
Adjunct Curator

**Michelle Purchase**  
Coordinator, Special Projects

**Sahra Soudi***  
Outreach Assistant, Special Projects

**Installation Technicians**  
Greg Denton, Linda Perez

**Education Assistants**  
Addison Lemmon, Emilie McNamara

### Student Assistants

Hassan Anees  
Skyler Barclay  
Alec Cook  
Tristan Crocker  
Loshini Gnanapandethan  
Megan Kammerer  
Marjan Kaviani Arani  
Amia Khosla  
Christopher Lim  
Samana Raza  
Chelsea Ryan  
Nicole Smith  
Kayla St. Pierre  
Alannah Troyer  
Soapithan Vadivel  
Sydney Zorony

*Indicated position held for portion of the fiscal year

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Curators Mitra Fakhrashrafi and Vince Rozario recording a curatorial tour of *Collective Offerings*
Installation view of Emmanuel Osahor: For a moment, 2021
Volunteer Impact

The period from May 1, 2021 to April 30, 2022 was a positive one for the endeavours of the volunteers of the Art Gallery of Guelph. Although the year may have been more challenging financially due to the pandemic, it was also rewarding. The Volunteer Association oversees the operations of the Gallery Shop and Art Sales & Rental program which were able to return to full operations with the gallery following each provincial shutdown, featuring an array of work by local artists and artisans, fair trade products, jewelry, sculpture, ceramics, and more.

A key source of fundraising support for gallery acquisitions, the Gallery Shop saw gross revenues of $23,775.39 of which $14,665.39 reflected retail sales from the shop and $9110.00 from Art Sales and Rental activity, as well as expenses including artists’ commissions, consignment payments, and purchases of $13,281.29 as well as a donation of $12,000 to the Art Gallery of Guelph.

The contributions of all of the members of the Volunteer Association are greatly appreciated. We would also like to thank the Volunteer Association executive, Lynne Barker, Nancy Bailey-Bligh, Margaret Hill, Julia Kenalty, Susan Snelgrove, Cisca Vanderkamp, Paulette Cote, Joanne Poluch, and Sandra Doucette for their time and commitment.

Art Gallery of Guelph Volunteers | 2021—2022

Aileen Campbell
Alex Sangalang
Anjana Aarya
Anne Murphy
Annette Twist
Bernard Vanderkamp
Bob Davis
Carolann Douglas
Celine Debruin
Cisca Vanderkamp
Dale Gerrard
David McConnell
E. Jill Dick
Eva Kratochvil
Heather Beecroft
Heather Feeney
Helen Brimmell
Isabella Di Stefana
Jarka Rasper
Jean Elliott
Jo-Ann Hayter
Joanne Poluch
John Bligh
Judith Nasby
Judy Murphy
Judy Yarmey
Julia Kenalty
Lis Bayne
Lois Payne
Lydia Treidlinger
Lynne Barker
Margaret Hill
Marion Wilke
Martha Elliott
Nancy Bailey-Bligh
Natalya Pak
Pat Laurin
Pat Lawrie
Paulette Cote
Rachel Masters
Richard Reader
Rita Green
Rosanne Morris
Sandra Doucette
Sarah Dube
Susan Anthony
Susan Blair
Susan Snelgrove
Tara Waddell
Theresa Lammer
Tricia Halley
Varena Kulak
Yanna Stengos
York Chen
Yvette Cramer

Installation view of Vectors of Transmission, 2021
TERRITORIAL ACKNOWLEDGEMENT

Guelph is situated on treaty land that is steeped in rich Indigenous history and home to many First Nations, Inuit and Métis people today. We acknowledge that the Art Gallery of Guelph resides on the traditional territory of the Mississaugas of the Credit First Nation of the Anishinaabek Peoples, who are the ancestral holders – and today the treaty holders – of this land. We recognize the significance of the Dish with One Spoon Covenant to this land and offer our respect to our Anishinaabe, Haudenosaunee and Métis neighbours as we strive to strengthen our relationships with them. We express our gratitude and recognize our responsibility for the stewardship of the land on which we live, work, and create.

ARTGALLERYOFGUELPH.CA
T 519.837.0010
E info@artgalleryofguelph.ca
358 Gordon Street
Guelph, ON N1G 1Y1

Gallery Hours
Tuesday to Sunday 12—5 pm; closed on Monday

Office Hours
Monday to Friday 9 am—5 pm

/AGGuelph @agguelph @agguelph