

ANNUAL 2022–2023 REPORT



Art Gallery
of Guelph

Cover: KC Adams, *Maada'oonidiwag (Coming together)*, detail, 2022,
bronze and limestone, dimensions variable

Commissioned with the generous support of Joan and George Todd
through the Florence G. Partridge Fund at the University of Guelph.
Art Gallery of Guelph Collection

ANNUAL 2022–2023 REPORT



Installation view of Anahita Norouzi: *Planting Displacement*, 2022

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Walking as Remapping: Sketch Walk with Pearl van Geest, August 2022

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 | SAMANTHA BRENNAN

This July, I was honoured to take on the role of Chair of the Art Gallery of Guelph's Board of Trustees, following the retirement of Daniel Atlin from his position as Vice-President (External) of the University of Guelph. I want to extend my heartfelt thanks to him for his exceptional leadership and vision over the years. His dedication ensured unwavering support for the gallery as it navigated the complex challenges posed by the pandemic and beyond.

On behalf of the Board, I am pleased to offer a message as part of the gallery's annual report for the fiscal year 2022-2023. It is difficult to fathom that at the start of 2022, we were still facing mandated lockdowns that meant the gallery had to temporarily close its doors. I know that managing change and fostering a culture of continuous learning has been a priority for the gallery's Director and the wider organization, consistently impressing the Board with their ability to reimagine the role of an art museum in the face of evolving conditions. As a result, the gallery had a superb year of dynamic exhibitions, strong participation, and significant capacity-building.

I would like to thank the staff for their exemplary leadership and commitment to responsiveness. The gallery has continued to exemplify adaptability and flexibility, prioritizing innovation to broaden access to the important work of artists and curators. Meaningful engagement lies at the heart of the Art Gallery of Guelph's mission, and it has continued to extend its activities within and beyond the gallery walls, forging new and successful opportunities for social exchange across local and global communities that amplify the voices of a diversity of artists, communities, and partners.

This report on the past year underscores the full scope and spectrum of activities an art museum engages in, from delivering artistic and educational content to long-term processes of collection and exhibition research and development, as well as its vital roles related to training and mentorship. It also underscores the true value of partnerships, as all of these activities are enriched through collaborations facilitated by our dedicated gallery staff, ensuring that our work with art and ideas informs public discourse. Throughout this report, you will

see the gallery's commitment to the intrinsic role that visual arts play in building and strengthening our community.

Every facet of our operations is rooted in social engagement, serving as a blueprint for all artistic and operational initiatives. I would like to extend our deepest appreciation to my fellow Trustees, our generous sponsors, which include the University of Guelph, City of Guelph, and Upper Grand District School Board, as well as our donors, supporters, and the dedicated funders who make the gallery's work possible that include the Guelph Community Foundation, Centre Wellington Community Foundation, Ontario Arts Council, the Canada Council for the Arts, and Canadian Heritage. It is their support that enables us to continue sharing exceptional creative experiences with thousands of visitors each year.

Lastly, our heartfelt gratitude extends to our extraordinary staff, who embody the very essence of our organization, as well as to the AGG Volunteer Association, whose fundraising efforts provide invaluable support for the gallery's sustainability. Thank you all for your continued support of our work to promote exceptional artistic experiences and provide a community space for dialogue and creativity.



Artist KC Adams handbuilding a clay vessel to be cast in bronze for *Maada'oonidiwag (Coming Together)*

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.



Recent acquisition: Tim Pitsiulak, *Caribou Hunt*, 2011, coloured pencil and graphite on paper, 50.2 x 64.8 cm. Art Gallery of Guelph Purchase

DIRECTOR'S REPORT | DR. SHAUNA MCCABE

Over the course of 2022-2023, the Art Gallery of Guelph showcased a constellation of exhibitions that included new commissions and collaborative projects, solo and group exhibitions, as well as collection-focused initiatives infused with the work of contemporary artists. All were enriched by dynamic public programs that engaged everyone from first-time visitors and students to partnering organizations and wider audiences, not only in art but also in ideas – the world-changing ideas at the heart of creative practice. An ongoing priority for the gallery is centering this content in the public sphere, ensuring that art has a real-life presence in communities and serves as a potent contributor to community, civic, and social change. All of our work – from collections development to digital development – is aligned with this objective.

This was tangible from the first moments of the year, with the launch of *Qautamaat* and *Kajuhiutihimajatka* (*What I'm Carrying On*) in May 2022, both curated by Taqralik Partridge. Drawing from the gallery's Inuit collections, these projects were designed and developed by Partridge for Inuit audiences first, emerging from the gallery's goal to re-examine our collections through the lens of those for whom they have the most meaning. Countering the distance imposed between the work of artists represented in museums and their families and descendants, the gallery hosted two artists in residence who engaged with the collection over the course of the previous year – Tarralik Duffy and Gayle Uyagaqi Kabloona – both of whom would produce work that would be on view in 2022-2023 exhibitions.

Kajuhiutihimajatka (*What I'm carrying on*) ultimately featured Kabloona's work as well as that of her grandmother Victoria Mamnguqsualuk and great-grandmother Jessie Oonark, while *Qautamaat* incorporated a range of work by contemporary artists with the work of their ancestors. Highlighting an expansive geography that encompasses Inuit communities within and beyond the North, both exhibitions were activated and extended through collaborations. Among our partners were the Toronto Inuit Association, Indigenous Student Centre, and Upper Grand District School Board, effectively shifting the gallery's role from that of a venue to a catalyst, facilitating generative exchanges that build vital new

knowledge – a process that requires sustained effort and support. These projects were organized and presented with the support of Canadian Heritage through the Museums Assistance Program.

AGG's fall program launched in September with the exhibition *Planting Displacement* featuring the work of Montreal-based Iranian artist Anahita Norouzi that stems from her long-term research into migration and displacement. Examining intersections between botanical explorations and colonization, her work focused on the giant hogweed, a plant seen as harmful in North America while valued in Iran, where it is known as *Heracleum persicum* (Persian hogweed). Curated by Amin Alsaden, this exhibition drew parallels between hostilities directed towards displaced plants and persons alike through the use of terminology such as foreign and invasive.

Homecoming, curated by Erin Szikora, the 2022 winner of the Middlebrook Prize for Young Canadian Curators, featured artists Anita Cazzola, Laura Grier, and Justine Wood, who engaged ideas of place and displacement through the concept of home, producing an array of textile-based work nuanced by their distinct experiences. Responding to the idea of homecoming from her own perspective, Szikora also curated *For Catherine*, selecting pincushions and picture frames from the gallery's collection of souvenir Haudenosaunee beadwork, inspired by and dedicated to her ancestor, beadworker Catherine Silver. Like Taqralik Partridge, Szikora is interested in recontextualizing the work of Indigenous artists held in public trust as a result of the history of ethnographic museum collecting, resituating these objects made for the tourist market in relation to the social and economic role they played in sustaining families and communities. Organized by the Art Gallery of Guelph, both exhibitions were presented with the support of the Centre Wellington Community Foundation's Middlebrook Social Innovation Fund and the Guelph Community Foundation's Musagetes Fund.

Moving into the new year, AGG partnered with Georgetown University Art Galleries to present the work of renowned American artist Mary Kelly. Visualizing the persistent impact of historical events on everyday life in

the present, *Mary Kelly: To Witness The Future* was the first exhibition to look at the artist's long engagement with political movements, highlighting how issues raised in the 1960s and 1970s continue to take on new resonance today. This exhibition was curated by Al Miner and presented by the gallery with the generous assistance of the Office of the former University of Guelph Librarian, Rebecca Graham, as well as the Canada Council for the Arts and Ontario Arts Council. It was paralleled by *Creative Dissent*, an exhibition highlighting a wider visual culture of protest, mobilization, participation, and action. From Jordan Bennett, Allyson Mitchell and Deirdre Logue, Jenna Reid, Aram Han Sifuentes (Protest Banner Lending Library), Slavs and Tatars, as well as local activists, the banners and flags on view pointed to a global iconography of social change.

These exhibitions were complemented by two compelling solo installations – *Jason Lujan: A Star-Filled Sky* and *Insoon Ha: Dirge*. While Lujan's sculptures and images connected aspects of Indigenous cosmology in North America to wider worldviews through the visual effects of transparency, gold, light, and shadow, Ha's striking grid of suspended forms offered a visceral space for grief and mourning in recognition of the complex and traumatic losses associated with the pandemic as well as the discoveries of graves at residential schools.

While all exhibitions were developed with an eye to public currency, the gallery consistently worked to further activate and deepen engagement through platforms for participation that responded to the evolving social landscape. Enriching the critical dialogues that resulted from this programming were invaluable partnerships and relationships with diverse cultural organizations and community groups within and beyond Guelph. While some talks and dialogues continued to be hosted online, as in the case of the symposium *Spectres of History*, many took place within our spaces and were broadcast live or presented on-site, including a profound Big Ideas in Art + Culture event with artist Derrais Carter, who paired material from the Black Revelry Quiet Storm radio show with close readings of the classic Ernie Barnes' painting *The Sugar Shack*, an event presented in conjunction with the Musagetes Foundation.

This year saw an intense focus on digital development as the gallery was deeply involved in concurrent multi-year projects, including the renewal of our collections

management system as well as our website and online collection. These were paralleled by hyperlocal programs – from art-focused camps and hands-on workshops to Walking as Remapping, a series of walks introduced during the pandemic that offer new insight into everyday landscapes in our community. With the goal to re-engage the city's public history through everyday encounters, these walks not only support local knowledge but also highlight how walking can be a means of resisting and reconsidering how place is represented.

The gallery also celebrated the launch of the 41st sculpture in the Sculpture Park. *Maada'oonidiwag (Coming together)* was created by Winnipeg-based artist KC Adams and features five bronzes cast from clay vessels that rest on a limestone base etched with the intersecting paths of the Speed and Eramosa rivers that shape the landscape of Guelph. For Adams, who is Anishinaabe, Nêhiyaw, and British, the practice of creating clay pottery using the techniques of her ancestors is a means to ensure traditional Indigenous ways of life and teachings inform experiences today as well as in the future. My great thanks to Joan and George Todd whose gift through the Florence G. Partridge Fund at the University of Guelph made this commission possible.

All of the accomplishments outlined in this annual report were made possible through the sustaining support of our sponsors – the University of Guelph, City of Guelph, and the Upper Grand District School Board – as well as of our operating funders – the Canada Council for the Arts and Ontario Arts Council. This investment and that of project funders, sponsors, and foundations is indispensable. I am also grateful for the commitment of our Board of Trustees, led by Chair Daniel Atlin in 2022-2023, as well as our staff, volunteers, donors, sponsors, and partners, whose support allows us to excel each year. I would also like to thank our colleague institutions locally, nationally, and internationally; we look forward to continuing to collaborate and build relationships that are integral to the global exchange of art and ideas.

EXHIBITION PROGRAM



Installation view of *Qautamaat*, 2022

KAJUHIUTIHIMAJATKA: WHAT I'M CARRYING ON April 19—August 28, 2022

Kajuhiutihimajatka: What I'm Carrying On brought the work of artist Gayle Uyagaqi Kabloona into dialogue with that of artists Victoria Mamnguqsualuk, 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.

QAUTAMAAT May 5—December 31, 2022

Engaging the Art Gallery of Guelph's Inuit collections as well as the work of contemporary artists, curator Taqralik Partridge highlights the everyday practices and patterns that inform expressions of Inuit experience and the acutely intimate Inuk sensibilities and knowledge they embody. Meaning both "everyday" and "every day," *Qautamaat* offers a vivid picture of a collective imagination and shared sense of place that persists across time and geographies, encompassing communities within and beyond the North.



Installation view of Jason Lujan: *Under a Star-Filled Sky*, 2023

**RIHAB ESSAYH: أحلم بواحة ناعمة (JE
RÊVE D'UNE DOUCE OASIS | I
DREAM OF A SOFT OASIS)
June 29—August 28, 2022**

More interested in building worlds than installations, Rihab Essayh's immersive environments aim to create the conditions for "radical softness"—an idea that suggests that showing vulnerability is a political gesture in a society that prioritizes rationalism and indifference. Evoking an oasis topography surrounded by a sunset of silk organza, the Moroccan-born artist layers elements based on their materiality—from her subtle texts and drawings suspended before and beyond the horizon, to the projection and sound that vibrate in the space.

**ANAHITA NOROUZI: PLANTING
DISPLACEMENT
September 14—December 31, 2022**

Examining intersections between botanical explorations and the colonization of non-Western geographies, Anahita Norouzi has developed a body of work focusing on the plant colloquially referred to as giant hogweed. Originating in Southwest Asia, and familiar in the

artist's ancestral homeland of Iran, the plant was imported by Europeans keen on acquiring "exotic" species. Today, it is recognized as a noxious weed that detrimentally affects native flora and fauna in Canada. The exhibition sheds light on the perceptions of this plant while marking its disappearance due to eradication campaigns.

**FOR CATHERINE
September 14—October 10, 2022**

A descendant of Catherine Silver, curator and beadwork artist Erin Szikora was raised in Guelph and has worked closely with the gallery's collection of Haudenosaunee beadwork created for the burgeoning tourist market at the turn of the 20th century. Her own response to the idea of "homecoming" that anchors the exhibition she has curated in the adjoining gallery, *For Catherine* speaks to the history of ethnographic collecting, asserting and celebrating the full personal, cultural, social, and economic value of such souvenir objects that played a role in sustaining families and communities, highlighting 26

pincushions and picture frames from the permanent collection. This exhibition is inspired by and dedicated to Catherine, and to all of the unnamed Haudenosaunee beadworkers represented in the Art Gallery of Guelph's William Reid Collection.

**HOMECOMING
September 14, 2022—December
31, 2022**

Homecoming brings together the work of Anita Cazzola, Laura Grier, and Justine Woods, whose recent practices suggest a homeward movement. To return home is to reconnect to the familiar and familial: the activities, people, and places that sustain us and provide us with safety, stability, and security, all of which have been particularly difficult to locate lately. This exhibition emerges from Szikora's curatorial research into alternative economies of artmaking and valuation that situate relationship-building as a key element of exhibition design, inviting the artists to reimagine recent works in relation to this homeward trajectory.

Installation view of *Homecoming*, 2022







Installation view of *Insoon Ha: Dirge*, 2023

CREATIVE DISSENT

January 19—May 14, 2023

How do we change the world? This exhibition offers a glimpse of a social aesthetic, a visual culture of protest, emerging in and through mobilization, participation, and action. Blurring the lines between artist and community, precedents can be traced throughout the 20th century: the artful interventions of the Bauhaus, the transformation of the everyday integral to Fluxus happenings, and the profound thread of the personal, the political, and the social in the work of second-wave feminists like Mary Kelly, Yoko Ono, Joyce Wieland, and Faith Ringgold. Together, the banners point to how protest movements around the world are seen and heard, mapping a history of social change and a society that is yet to come.

JASON LUJAN: UNDER A STAR-FILLED SKY

January 19—April 30, 2023

Comprised of sculpture and images

that connect aspects of Indigenous cosmology in North America to wider cultural, political, and social meanings and understandings, *Under a Star-Filled Sky* activates materials exploring the effects of transparency, gold, light, and shadow. The exhibition title speaks to the idea of seeing through space—the cosmic expanse beyond our planet as well as the physical dimensions our bodies move and see through, highlighting the myriad possibilities revealed when we open ourselves to other ways of looking.

INSOON HA: DIRGE

January 19—April 30, 2023

Insoon Ha's compelling installations explore issues of power and colonialism, often evoking scenes that probe and disturb. Her latest project, *Dirge*, took root during COVID-19 pandemic lockdowns, during which Ha experienced the deaths of those close to her including her father, while also being deeply impacted by the discovery of mass graves at former

residential schools in Canada. In response, the artist has created a sculptural installation that acknowledges the enormity of feelings of loss while offering a space for grief and mourning.

KARA SPRINGER: DEATH DEFYING ACTS AND EVERYDAY ABSTRACTIONS

January 19—April 30, 2023

A recent Art Gallery of Guelph acquisition, this photo-based work chronicles the artist's experience of pregnancy and childbirth amid reports of high maternal mortality rates experienced by Black women in the United States. Through portraiture, repetition, and sparse yet succinct text, Springer draws attention to the ways in which racialized bodies, particularly those of Black people, are frequently met with disregard and inattention within institutional settings such as healthcare systems, subtly positing that care can serve as an antidote to this predilection.

COLLECTION DEVELOPMENT



Artist KC Adams with *Maada'oonidiwag (Coming Together)* on December 4, 2022. Image courtesy of Colinda Clyne

KC ADAMS

Maada'oonidiwag (Coming together), 2022

Bronze and limestone
Dimensions variable

Commissioned with the generous support of Joan and George Todd through the Florence G. Partridge Fund. Art Gallery of Guelph Collection

EDWARD BARTRAM

To The Pines, 1976

Etching on paper, ed. 39/40
Frame: 79.4 x 64.1 cm
Gift of Syngenta Canada Inc.

LOIS BETTERIDGE

Untitled necklace, undated

Gift of Linda Granfield

BRIAN BOIGON

Interopera, 2017

Chine-colle and etching

36.2 x 32.4 cm

Gift of Stu Oxley

COLONEL BOUCHETTE

Long's Farm on Lake Temiscouala at the Extremity of the Portage, undated

Hand-coloured steel engraving
Gift

Fort Chambly, undated

Hand-coloured steel engraving
Gift

SANDRA BREWSTER

Token (Calabash), 2021

Photo-based gel transfer on paper
Frame: 36.8 x 38.7 cm
Art Gallery of Guelph Purchase

JIM CANE

Rocky, 1979

Woodcut, ed. 9/10
Frame: 271.1 x 84.5 cm
Gift of Syngenta Canada Inc

YAN WEN CHANG

Untitled with Bouquet of Roses No.3, 2022

Oil on canvas
60.96cm x 72.05cm
Art Gallery of Guelph Purchase

LUCIENNE CORNET

Cote de Beaupre, undated

Lithograph, 2/100
Frame: 59.1 x 73.3 cm
Gift of Syngenta Canada Inc.

DE GHENDT

Vuë prise dans les Environs et près du Lieu ou l'on pense qu'étoit autrefois située L'antique Ville d'Heraclea, dans la Gde Grece sur les bords du Golfe de Tarente et près des petites villes d'Anglone et Policoro dans la Basilicate Hand-coloured engraving
Frame: 44.5 x 54.6 cm
Gift

IVAN DOBRORUKA**A visitor IV, undated**

Print, A/P

Frame: 81.3 × 62.2 cm

Gift of Syngenta Canada Inc.

RIHAB ESSAYH**Gloves of soft power 1, 2022**

Coloured pencil and watercolour on
Arches paper

Frame: 46.4 x 36.2 cm

Art Gallery of Guelph Purchase

JOHN HARTMAN**The Make Work Crew at Harbour
Breton, 1998**

Drypoint

53.3 x 36.8 cm

Gift of Stu Oxley

Salvage Inner Harbour, 1998

Drypoint

38.1 x 27.5 cm

Gift of Stu Oxley

Burnside, 1998

Drypoint

38.1 x 27.5 cm

Gift of Stu Oxley

NICHOLAS HORNYANSKY**Orchids, undated**

Aquatint on paper

Gift

Roses, undated

Aquatint on paper

Gift

MARIA HUPFIELD**All Places All Times, 2022**

Monoprint

55.9 x 36.8 cm

Art Gallery of Guelph Purchase

LEONARD HUTCHINSON**Builders of Roads, undated**

Wood engraving on paper, 22/50

47.6 × 40 cm

Gift

**Canadian Homes and Gardens,
Circa 1934**

Wood engraving on paper

50.8 × 54.6 cm

Gift

St. Jacobs, Circa 1934

Wood engraving on paper, 26/50

54 × 55.9 cm

Gift

IKSEETAUJUK**Caribou Chase, 1977**

Stonecut, ed. 16/50

68.6 × 95.3 cm

Gift of Syngenta Canada Inc.

SIASSIE KENNEALLY**Cold Kettle, 2014**

Stonecut and stencil

76.2 cm x 76.2 cm

Gift of Marion Oxley

JOHN KISSICK**Untitled No. 1, 2015**

Etching

104.1 x 129.5 cm

Gift of Marion Oxley

Untitled No. 2, 2015

Etching

104.1 x 129.5 cm

Gift of Marion Oxley

Untitled No. 3, 2015

Etching

104.1 x 129.5 cm

Gift of Marion Oxley

Untitled No. 4, 2015

Etching

104.1 x 129.5 cm

Gift of Marion Oxley

MICAH LEXIER**COMBINATIONS & PERMUTATIONS
from A PORTRAIT OF DAVID (39, 40,
41, 42), 1994-1995**

Fibre-based, selenium-toned
photographs

54 × 74.3 cm

Gift of Shawn Van Sluys

MARIA HUPFIELD, JASON LUJAN**Untitled, 2021**

Mixed media print

40.6 x 50.8 cm

Art Gallery of Guelph Purchase

ALISON NORLEN**Quarry, 2022**

Pastel on Yupo paper

36cm x 27cm

Art Gallery of Guelph Purchase

ROLAND PICHET**Untitled, 1977**

Print, 42/50

Frame: 43.8 × 92.1 cm

Gift of Syngenta Canada Inc

FRANCESCO PIRANESI**Del Castello dell' Acqua Giulia, 19th
Century**

Engraving

Gift

**Del Castello dell' Acqua Giulia, 19th
Century**

Engraving

Gift

TIM PITSIULAK**Caribou Hunt, 2011**

Coloured pencil and graphite on
paper

50.2 x 64.8 cm

Art Gallery of Guelph Purchase

Sea Lice, 2014

Coloured pencil on paper

50.8 x 66 cm

Art Gallery of Guelph Purchase

Spirits Alive, 2016

Coloured pencil on paper

66 x 50.8 cm

Art Gallery of Guelph Purchase

CHRISTOPHER PRATT

Night on the Veranda, 1986

Screenprint, ed. 27/55

Frame: 65.4 × 112.4 cm

Gift of Syngenta Canada Inc.

PUDLO PUDLAT**Kayak and Fish, 1976**

Stonecut, ed. 15/50

Frame: 49.5 × 67.9 cm

Gift of Syngenta Canada Inc.

MALCOLM RAINS**Two Pears and Orange Slices on a
Shelf, 1994**

Oil on panel

Frame: 48.3 × 40.6 cm

Gift of Syngenta Canada Inc.

ROBERTS**View of Quebec the Capital of
Canada in North America, undated**

Hand-coloured engraving

40.6 × 49.5 cm

Gift



Recent acquisition: Alison Norlen, *Quarry*, 2022, pastel on Yupo paper, 36 x 27 cm. Art Gallery of Guelph Purchase

TONY SCHERMAN
Blue Highway, 1999

Etching
44.5 x 51.4 cm
Gift of Marion Oxley

The Last Framboiser, undated

Etching
67.3 x 81.2 cm
Gift of Marion Oxley

Parsley, 1999

Etching
57.8 x 55.9 cm
Gift of Marion Oxley

SCHWENDER

**Architectural Drawing,
19th Century (2)**

Engraving
Gift

SETH

Hotel, 2021

Ceramic
21.6 x 14 x 14 cm
Art Gallery of Guelph Purchase

Town Hall, 2021

Ceramic
20.3 x 19.1 x 12.7 cm
Art Gallery of Guelph Purchase

Factory, 2021

Ceramic
15.2 x 15.2 x 11.4 cm
Art Gallery of Guelph Purchase

Apartment Block, 2021

Ceramic
15.2 x 15.2 x 11.4 cm
Art Gallery of Guelph Purchase

KARA SPRINGER

**Death Defying Feats & Everyday
Abstractions, 2020**

14 inkjet prints
25.4 x 20.3 cm
Art Gallery of Guelph Purchase

TAKAO TANABE

The Land No. 49, 1974

Acrylic on canvas
Frame: 96.5 x 158.1 cm
Gift of Syngenta Canada Inc.

The Land: Spring, 1974

Lithograph, ed. 62/75
Frame: 52.7 x 77.5 cm
Gift of Syngenta Canada Inc.

FRANCES THOMAS

Untitled, 2014

Monoprint
75.6 x 55.9 cm
Gift of Stu Oxley

ANNA TORMA

Untitled, 2021

Textile collage on linen base
30.5cm x 38.1cm
Art Gallery of Guelph Purchase

UNKNOWN

**Plan of Quebec, Metropolis of
Canada in North America , undated**

Hand-coloured engraving
Gift

VARIN

**Vue Des Ecueile et du Chateau
d'Yaci pres de Catane, undated**

Hand-coloured engraving
Frame: 44.5 x 54.6 cm
Gift

BILL VAZAN

Double Knot, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Ravens' Nest - Kamloops, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Mingan Stand - Quebec, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Native Village #2 - Ucluelet, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Kunte Stand - Sweden, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Scorpion - Sinai, Egypt, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm

Gift

Brick Stand - Nepal, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

**Cobra Stand for a Parallel World,
2003**

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Gatekeeper - Haida Gwaii, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Mist Canoe - Haida Gwaii, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Lowtide Stand - B.C., 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Li Horal House, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Horus' Nest, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Thorns, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Strangler Nest, 2003

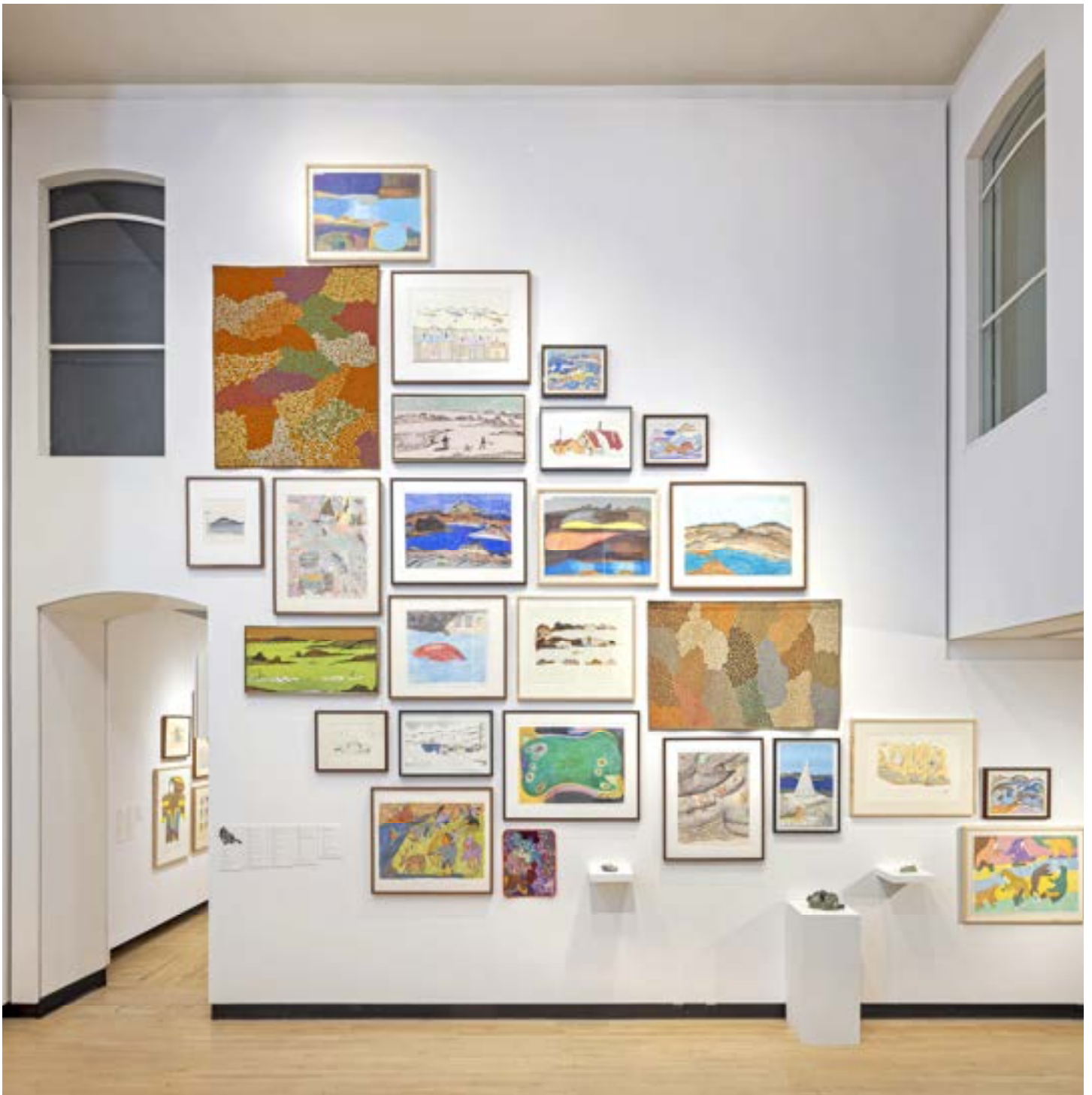
Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Hard Labour, 2003

Chromogenic colour print
Sheet: 50.8 x 61 cm
Gift

Triple Speak, 2003

Chromogenic colour print
Sheet: 61 x 50.8 cm
Gift



Installation view of *Qautamaat*, 2022



Bill Vazan, *Ravens' Nest—Kamloops* (detail), 2003, chromogenic colour print, 50.8 × 61 cm. Gift of Milton Winberg. Art Gallery of Guelph Collection

Late Snake, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Water Planet, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Sperm Attack, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Sisy Phus, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Double Superstring, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Birthing Stone, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Deep Pink, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Clearcut, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Rift Raft - Haida Gwaii, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Lake Marker - Yukon, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Antipodes - Mirage, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Cobra Stand, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

Eye of Horus - Thebes, Egypt, 2003

Chromogenic colour print

Sheet: 61 × 50.8 cm

Gift

D. WEST

The Death of General Wolfe, undated

Hand coloured steel engraving

Gift

MARY E. WRINCH

Northern Bloodroot, 1954

Linocut on paper

Frame: 44.5 × 41.6 cm

Gift

Green and Gold, undated

Linocut on paper

Frame: 40.6 × 43.5 cm

Gift

Village by the St. Lawrence, undated

Woodcut on paper

Frame: 41.6 × 45.4 cm

Gift

Autumn Yellow

Woodcut on paper

Frame: 48.3 × 51.8 cm

Gift

EDUCATION AND ENGAGEMENT

Throughout 2022-2023, the Art Gallery of Guelph continued to heighten public engagement and opportunities for learning within the context of rigorous arts-based programming. Hybrid program delivery allowed visitors to participate both onsite and virtually, accommodating various learning styles and preferences. Drawing from insights gained through our exploration of new online learning platforms throughout the pandemic and forging meaningful connections with the gallery's content, education and engagement initiatives were dedicated to expanding access, reaching diverse audiences within and beyond our immediate community. Simultaneously, we strove to provide enriching and thoughtful opportunities for communities to re-engage with our gallery spaces.

Embracing and fostering a culture of experimentation with innovative engagement models has allowed us to become more responsive to the ever-evolving social landscape. This, in turn, has empowered us to deliver impactful programming rooted in critical discourse and generative dialogue. Consistently, our partnerships and connections with cultural organizations and community groups, both within and beyond Guelph, have demonstrated their immeasurable value, reaffirming the central role and relevance of art within the public sphere.

ADVANCING SOCIAL IMPACT

Recognizing the unique advantages offered by online programs in transcending spatial and temporal constraints, the Art Gallery of Guelph maintained its commitment to virtually delivering the Art Talk series throughout 2022-2023. This digital approach continued to prove its merit as an effective platform for fostering meaningful discussions and dialogues, bridging geographical gaps, and facilitating the exchange of knowledge among diverse communities, artists, cultural producers, researchers, and thought leaders. Notably, the synergy between online learning and in-person activities proved exceptionally fruitful. This hybrid model allowed for contextually rich content, highlighting how art interacts with exhibition spaces through installation or how curators convey ideas within an exhibition context. All these efforts were driven by the overarching goal of extending connections with exhibitions designed with a strong emphasis on social relevance and societal impact.

In May 2022, in conjunction with Dawit L. Petros' exhibition, *Prospetto a mare* (Prospectus to sea), the gallery organized an online symposium titled *Spectres of History*, bringing together a diverse panel of artists, curators, writers, and historians to delve into the thought-provoking themes intertwined within Petros' work, encompassing mobility and colonization, the archive, knowledge production, labor, and technology. The symposium explored the cultural and historical narratives emerging from the pursuit of empire and offered innovative perspectives for thinking both about and beyond these complex issues.

At the heart of this symposium was a keynote conversation featuring the artist, researcher, and educator, Dawit L. Petros, and Shibeen Banerji, an architect, city planner, and historian, both from the School of the Art Institute of Chicago. The event also featured presentations by artist and writer Mary Walling Blackburn, Julie Crooks, Curator of Arts of Global Africa and the Diaspora at the Art Gallery of Ontario, Naeem Mohaiemen from Columbia University, Ming Tiampo from Carleton University, and Lisa Volpe, Associate Curator of Photography at the Museum of Fine Arts, Houston.

The Art Talk programs continued to be a focal point, inviting artists to discuss exhibitions presented by the Art Gallery of Guelph. Recognizing the importance of nuanced dialogues and discussions, the gallery remained committed to pairing artists with other speakers to foster enriching conversations that bring forth the complexities and context of their work. To ensure accessibility, the majority of these talks were made available online on the gallery's website, while others were conducted in person, particularly when the artist's or curator's interaction with physical space played a central role in their artistic practice.

The Art Talk conversations covered a wide array of topics and exhibitions, such as discussions between artists Meg Ross and José Andrés Mora on photographic and linguistic production strategies for *Nearest Neighbour*, conversations between artist Gayle Uyagaqi Kabloona and curators Taqralik Partridge and Shauna McCabe about the relationships and histories that inform *Kajuhiutihimajatka | What I'm Carrying On*, and in-person curatorial walkthroughs of *Qautamaat* with curator Taqralik Partridge and writer Emily Henderson, of *Homecoming* with curator Erin Szikora, and of *Planting Displacement* with artist Anahita Norouzi and curator Amin Alsaden. Additionally, there were online conversations like *On Coming Home*, featuring artists Anita Cazzola, Laura Grier, Justine Woods in dialogue with curator Erin Szikora about the *Homecoming* exhibition.

There were also engaging conversations between artist Insoon Ha and curator Sally Frater, exploring themes of grief and mourning in Ha's installation, *Dirge*, as well as curatorial walkthroughs of *Creative Dissent* and *Mary Kelly: To Witness the Future* with curators Shauna McCabe and Pearl Van Geest. Lastly, there was a discussion between artist Jason Lujan and curator Rhéanne Chartrand, delving into how Lujan's practice illuminates the nuances of how different cultures approach one another through travel and communication.

WALKING AS REMAPPING

In the year 2022-2023, the Art Gallery of Guelph introduced a series titled Walking as Remapping that offered fresh perspectives on everyday landscapes within our community. The aim of these walks was to collectively redefine our urban environment through varied perspectives. Led by artists and community members, these walks sought to harness local knowledge while highlighting how walking challenges and reveals the limits of conventional maps as well as the colonialism, racism, and ableism that have historically shaped them.

The series kicked off with artists Don Russell and Lisa Hirmer leading participants on a journey through a local forest. This walk encouraged deeper observation and listening, emphasizing the importance of a closer connection with nature. During Remapping the River, a foraging walk and conversation guided by artist and herbalist Danielle Gehl Hagel and artist Christina Kingsbury along the banks of the Eramosa River, participants delved into the fascinating

narrative of plant life and the stories of migration and dislocation, disruption and regeneration as told by the plant world.

Artist Pearl Van Geest conducted two sketch walks, one in July and another in August. The first invited participants to traverse the streets and trails of Guelph's downtown neighborhoods, focusing on the ever-changing skylscapes, with Van Geest guiding simple drawing exercises to capture the sky's diverse expressions as the day progressed from daytime to sunset and twilight. The second walk led participants on an evening exploration of Guelph's arboretum, with a specific emphasis on capturing the late summer natural environment.

To conclude the summer season, Walking as Remapping: Family Edition introduced opportunities for children and caregivers to explore the connection between art and place and develop an understanding of how art can be a means to respond to local surroundings and environments. This walk was led by AGG's summer public engagement team who had also facilitated the gallery's camp program, featuring artist/educators Alexa Collette,



Gayle Uyagaqi Kabloona in *Kajuhiutihimajatka | What I'm Carrying On*



Remapping the River | Plant walk with Christina Kingsbury and Danielle Gehl Hagel, May 1, 2022

Addi Lemmon, and Emilie McNamara. Young participants and their caregivers spent an afternoon exploring riverside trails, discovering new aspects of the natural world within our community and engaging in hands-on art projects that fostered a deeper connection with the environment and the surrounding landscape.

In the fall, *A Walk with(in) the Dye Plants*, led by artist Anita Cazzola, celebrated the resilience of wild plants. This walk provided an introduction to Cazzola's artwork, which utilizes naturally dyed textiles. As walking plays a pivotal role in her artistic practice, participants were invited to witness the ways in which plants establish their presence in a space through their generative disobedience and wisdom.

INTERGENERATIONAL MENTORSHIP

The Art Gallery of Guelph remains steadfast in its commitment to nurturing the next generation of cultural professionals through an extensive mentorship program tailored for emerging arts enthusiasts. In 2022-2023, AGG provided opportunities for 15 students through the Ontario Work Study program, and an additional five full-time contract positions were created with the support of the Young Canada Works and Canada Summer Jobs initiatives. These positions offered emerging arts

professionals a diverse array of experiences, ranging from front-line engagement at the visitor desk to tasks related to collections and archives management, art installation, exhibition coordination, community outreach and program delivery, marketing and online communications, development, and event coordination, among others.

Furthermore, the gallery continued its commitment to supporting the University of Guelph's School of Fine Art and Music (SOFAM) MFA program. This year, the gallery expanded its support by complementing each thesis exhibition with additional public programs that were seamlessly integrated with exhibition support. During the summer exhibition season, the gallery provided space for two MFA student exhibitions, *Meg Ross: Nearest Neighbour* and *Rihab Essayh: I dream of a soft oasis* as well as program support for both exhibitions – an online dialogue in conjunction with the former and a performance associated with the latter. 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. In 2023, AGG also served as the host venue for the SOFAM Visiting Artist series, featuring in-person talks by artists Jenn E. Norton, Dana Prieto, and Sameer Farooq.

The gallery collaborated closely with the College of Arts, with AGG staff actively delivering curriculum on ways that immerse students in the gallery. In fall of 2022, students in an Experiential Learning (History) course focused on curatorial practice were deeply engaged with the gallery's collections. In the winter term of 2023, students in the Public Art (Art History) program were engaged with the exhibitions *Mary Kelly: To Witness the Future* and *Creative Dissent*. Additionally, the gallery routinely offered programs for students and classes across various interdisciplinary programs throughout the university. These collaborations ensure that the gallery's content and programs directly enrich the educational experiences of students on an ongoing basis.

MIDDLEBROOK PRIZE

The Middlebrook Prize for Young Canadian Curators is presented annually to an emerging curator under 30 years of age and positions curation as a tool for inspiring positive social change in an era marked by ongoing economic, environmental, cultural, and political challenges. The winner is selected by a jury of arts professionals and receives curatorial mentorship for the development of an exhibition at the Art Gallery of Guelph. In 2022-2023, the AGG was delighted to present the exhibition *Homecoming*, curated by the 2022 award recipient, Erin Szikora, featuring works by Anita Cazzola,

Laura Grier, and Justine Woods. Holly Chang was announced as the 2023 Middlebrook Prize winner in April 2023.

Szikora was also invited to curate a secondary exhibition for the AGG's Visible Storage gallery. *For Catherine* was an exhibition of Haudenosaunee beadwork crafted by unnamed artists in the 20th century from the AGG's permanent collection. The curatorial proposal for *Homecoming* also included a robust schedule of public engagement programs, with the intention of connecting with the local Indigenous community specifically, and the general public more broadly. As Szikora's programming approach leans towards methodologies of care, the online panel discussion with artists in the exhibition, *On Coming Home*, was intentionally framed as an opportunity for participants to engage in a casual conversation among friends, creating space for the artists to share insights into their practice through the lens of intensely personal experiences.

Additionally, Szikora was eager to connect with student groups on campus, with a specific focus on deepening the relationship with the Indigenous Student Centre. The ISC generously welcomed Szikora to join a communal soup and bannock lunch, after which Szikora and interested participants walked to the Art Gallery of Guelph for a conversation about art, family, home, storytelling, and her experiences as an emerging curator.



Throat singers Evie Mark and Beatrice Deer perform at opening of *Qautamaat*, May 5, 2022



D(IY) Design Week, Camp Create, 2022

COMMUNITY CONNECTIONS

ONLINE ACTIVITIES

For those visiting in person or virtually through our 360° interactive tour, adjunct curator Taqralik Partridge recorded an audio tour to the exhibition to guide visitors through *Qautamaat* and the work of over 80 artists on display. This tour highlights her approach to curation, the central themes related to the Inuit everyday used to structure the exhibition, and the significance of artworks throughout the installation.

In response to her exhibition, artist Rihab Essayh contributed an online Instagram takeover project that unfolded on AGG's account over the course of the exhibition. This online project, titled *a sisterhood of sand and tears*, emerged from the artist's commitment to creating space for collaboration in her practice, layering multiple creative voices and perspectives within her work. Welcoming a group of SWANA women, friends, and peers into many aspects of her practice, she invited collaborators to join her in conversation to explore her vision of soft futurism—an imagined future and a hopeful new space that is intersectional, inclusive, and radically soft. On Instagram, the conversation unfolded online between Essayh, Lebanese-Canadian artist Chantal Khoury, Armenian-Lebanese-Egyptian artist Muriel Ahmarani Jaouich, and Algerian-Belgian curator Manel Benchabane.

INTERDISCIPLINARY PARTNERSHIPS

In 2022, the Art Gallery of Guelph remained actively involved in the Improvisation Festival organized by the International Institute for Critical Studies in Improvisation. IF 2022 was a free, 24-hour online festival of improvised arts, featuring over 150 international performers of all disciplines—music, dance, theatre, poetry, visual arts, and more. This all-night celebration of the arts was free to stream online on August 26-27, providing people around the world with a chance to reconnect with the arts from their homes, sharing inspiring performances.

Similarly, the gallery continued its 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 always yields thoughtful programs. In fall 2022, AGG and GFF co-presented a screening of *Returning Home*, exploring the story of Phyllis Webstad, a residential school survivor who founded Orange Shirt Day. Supporting the proliferation of voices and perspectives of all kinds through the presentation of stories, GFF presentations explore themes of social justice, the environment, and community building. AGG also served as the host venue for two further screenings for GFF: *Sexual Healing* and *TikTok, Boom*.

The Art Gallery of Guelph also partnered with the Guelph Arts Council and the School of Fine Art and Music to host Opportunity Knocks: Re-Imagining Your Arts Career, involving presentations, discussions, and networking. Featuring GAC Program Manager Paige Bromby in conversation with four SOFAM alumni – Maya Ben David, Alpha Kayondo, Linh Thai, and Emma Welch – they discussed their careers in music and the arts and the initial period following graduation from SOFAM programs as they began professional careers in the arts.



School programs accompanied by studio activities

In partnership with Musagetes, Arts Everywhere, and Contemporary Art Forum Kitchener + Area, in April 2023, the Art Gallery of Guelph co-hosted the spring Big Ideas in Art + Culture lecture: Black Vitality | Life, Listening, and The Sugar Shack with Derrais Carter. Taking the form of a collective listening session masquerading as a lecture, Carter paired musical selections from the Black Revelry Quiet Storm radio show with close readings of Ernie Barnes' painting *The Sugar Shack* to explore what happens when we use the painting to narrate Black life. Carter is an artist, writer, and Assistant Professor of Gender & Women's Studies at the University of Arizona, as well as the creator of *Black Revelry: In Honor of The Sugar Shack* (If I Can't Dance, 2022), an artist book and creative suite celebrating Barnes' painting. Following the listening session and talk, Guelph-based Jamaican-Canadian musician Joni NehRita performed as part of a reception catered by Guelph-based social equity caterer, Community FEWD.

EXPERIENTIAL LEARNING

With a return to hybrid and in-person activities, the Art Gallery of Guelph offered programs that recognize diverse forms of artistic and creative expression. This approach presented the public with multiple entrypoints to contemporary art and connected communities in new ways.

To launch the summer season and celebrate the multifaceted contributions of Inuit creativity, artist Evie Mark and singer-songwriter Beatrice Deer generously



contributed throat-singing to celebrate the opening of *Qautamaat*, a major exhibition of Inuit art from the AGG collection as well as by contemporary artists. Partnerships with the Toronto Inuit Association, Indigenous Student Centre, and the Upper Grand District School Board resulted in a large audience with members of the Inuit community attending.

Inviting the community to celebrate the fall exhibition season with an outdoor reception, AGG welcomed visiting artist Ron Benner and his roving corn-roasting wagon, Maize Barbacoa, for a Community Corn Roast. Part sculpture, part installation, part performance, guests enjoyed fresh local corn and celebrated the artists and curators in attendance. Based in London, Ontario, Ron Benner's artistic practice and research often focuses on maize, a crop that has been grown and roasted throughout the Americas for over 6,000 years. Concerned with how the globalization of seed circulation and farming methods has impacted local communities and contexts, his work highlights the connections between colonization and commercialization and the loss of biodiversity, as well as impacts for global indigenous traditions and cultures.

In February 2023, the AGG community of supporters met at the Art Gallery of Ontario for an exclusive tour of *Denyse Thomasos: just beyond* with Sally Frater, AGG Curator of Contemporary Art and co-curator of *just beyond*. Frater shared her understanding and research into the work of the late Trinidadian-Canadian artist Denyse Thomasos (1964-2012), who left an indelible, yet frequently overlooked, mark on contemporary painting. The career retrospective brings together more than 70 works, many rarely seen, to show how she challenged the limits of abstraction, infusing personal and political content through the innovative use of formalist techniques.

Twice during the 2022-2023 year, Kitchener-Waterloo-based yoga instructor and anti-racism educator Selam Debs guided participants through an evening of movement and meditation in support of the BIPOC Outdoor Gear Library. Debs is known for her yoga instruction, rooted in radical self-acceptance, deep love, self-examination, awareness, and radical compassion. Selam is also an Anti-Racism educator who advocates for the rights of Black, Indigenous, and Racialized people, educating communities on racial justice, antiracism, and equity.

YOUTH AND FAMILY PROGRAMS

SCHOOL PROGRAMS

Based on the practice and programming experience of AGG artist in residence, Gayle Uyagaqi Kabloona, the gallery worked with the artist to deliver a specialized block printing workshop designed to engage Inuit students in the Upper Grand District School Board, the Wellington Catholic School Board, and Waterloo Region District and Catholic School Boards. Working closely with Colinda Clyne and the Indigenous Program staff at the UGDSB, this workshop was delivered to Inuit students in grades 4 through 12 in the region.

Using her family's lineage of Inuit artists and printmakers as a focal point, Kabloona offered a brief exhibition tour, sharing how her practice draws from and reinvents traditional Inuit stories and iconography. Participants learned about block printing techniques, including strategies for sketching a design and carving their block, inking and pressing, and the effects of coloured inks and different textured papers.

Based on the incredible response to offering this hands-on art-making workshop, the Art Gallery of Guelph developed new School Programs offerings for teachers and their students across the region, including an exhibition tour and hands-on art-making workshop. With a particular focus on supporting Indigenous Studies curriculum objectives, the studio workshops support diverse learning approaches, enhancing the visual literacy skills and discussions about contemporary

culture explored in the exhibition tours by incorporating kinesthetic learning.

School Programs are designed to build a deeper understanding and appreciation of diverse cultures and languages through art; expand global awareness, knowledge, and perspectives; examine global issues from the perspectives of those who identify as Black, Indigenous, and persons of colour; develop visual acuity while highlighting the interdisciplinary connections between art and other forms of knowledge and communication; and encourage creative expression and critical thinking.

TEEN PROGRAMS

Launched in March 2023, young individuals aged 13 to 19 were welcomed to a bi-weekly drop-in program designed exclusively for teenagers. AGG's public programs staff established an open and diverse environment that gently nurtured creativity and fostered friendships. Each week, a new project guided participants through specialized techniques, providing support to youths while they worked on projects of their choosing. Teens were encouraged to bring their own projects or experiment with the materials provided, with an emphasis on creating a safe space for teenagers to explore their creativity and spend time with like-minded peers. Moreover, participants were invited to engage in program planning, contributing their own interests to the art projects the group embarked on together.



FAMILY DAY ACTIVITIES

The Art Gallery of Guelph returned to in-person programming for Family Day 2023. The gallery invited young participants and their caregivers to spend the afternoon exploring printmaking and collaborating on a community project. This drop-in event exceeded expectations, with over 150 participants visiting the gallery to learn the art of designing, carving, and hand-printing a single-color print using a variety of tools and techniques. All printmakers created and took home their printmaking block to be reused at home, and contributed to the production of two printed textiles—one to take home and another that became a part of a community banner quilt, displayed at the gallery near the front entrance as part of the *Creative Dissent* exhibition.

CAMP CREATE

Returning to in-person camps with enhanced COVID mitigation protocols, the Art Gallery of Guelph's Camp Create program eagerly welcomed young artists back into the studio in 2022. With another year of fully sold-out programs, Camp Create 2022 introduced a diverse range of materials and concepts, sparking curiosity and honing critical thinking while fostering social interaction and collaboration. Camp Create invited campers into the gallery spaces, facilitating connections between art-making activities and the artwork on display by professional artists. Camp staff instructed children on how to view, discuss, and create art inspired by contemporary ideas. Each day presented campers with a different and unique hands-on art activity in response to six weekly themes, carefully designed to cover key art-making techniques and explore specific themes in contemporary art.



Arboretum sketch walk, August 9, 2022

FINANCE AND DEVELOPMENT

Throughout this transformative year of recovery for arts and heritage institutions as they emerged from the global pandemic, the Art Gallery of Guelph continued to focus on managing risk and ensuring sustainability. After the closures experienced in the previous two years, the gallery returned to full operations in 2022-2023. This achievement was made possible through a combination of stable operating funding that had been preserved during the pandemic and augmented by increased revenue streams stemming from sales, in-person programming, and event rentals.

The essential support of our key public funding partners, the Ontario Arts Council, Canada Council for the Arts, and Canadian Heritage, played a pivotal role in maintaining stability throughout the fiscal year. These partners provided critical assistance in both ongoing operations and various project endeavors. Notably, Canadian Heritage's continued investment through the Museum Assistance Program not only supported exhibitions like *Qautamaat* but also laid the foundation for a new 2024 exhibition featuring the works of the late Inuit artist Tim Pitsiulak. Canadian Heritage also bolstered our digital capabilities, enabling us to modernize our collection database and refresh our digital strategy, culminating in the successful launch of a new

website in early 2023, with further support from the Ontario Arts Council.

The gallery's financial resources were diversified through the generous contributions of individuals, foundations, and corporations. These benefactors included the Guelph Community Foundation, supporters of the Art/Craft fundraising auction in November and the dedicated efforts of the Volunteer Association, who assisted in retail operations at the Gallery Shop and the Art Sales & Rental program.

Funding played an instrumental role in advancing the AGG's mission as a mentor institution within the region. Projects like the Middlebrook Prize for Young Canadian Curators supported by Middlebrook Social Innovation Fund and Musagetes Fund as well as training programs such as Young Canada Works, Canada Summer Jobs, and the Ontario Work Study program provided significant contributions to the gallery's daily operations, supporting the involvement of students and emerging professionals in the areas spanning the development and delivery of education programs, the support of collections and curatorial research, installation assistance, and front-of-house roles at gallery reception.



Art/Craft 2022. Photo courtesy of Wesolim Abambora



Qautamaat program with Taqralik Partridge and Emily Henderson, September 28, 2022

In terms of expenditures, the fiscal year 2022-2023 saw the gallery embark on an ambitious program of exhibitions and public activities. The investments made during the pandemic in the development of new skills and knowledge in online design and delivery continued to benefit the organization, with virtual programs, dialogues, and virtual tours enhancing our robust in-person offerings. Additionally, AGG pursued strategic initiatives, including major exhibitions connecting our Inuit collections to Inuit communities and exploring visual culture related to protest and activism, a symposium emerging from the exhibition of the work of Dawit Petros, as well as the installation of a public sculpture by artist KC Adams. We also reaffirmed our commitment to acquisitions of work by artists identifying as Black, Indigenous, and persons of color.

The gallery concluded the fiscal year with a modest operating surplus, underscoring its sound financial footing. We extend our gratitude to Jean Prichard, Krista Walford, and Vanessa Miller of BDO Canada LLP for their invaluable expertise and oversight. Our core partners – the University of Guelph, the City of Guelph, and the Upper Grand District School Board – remain essential

sources of support, underpinning the AGG's financial stability and overall operations. We appreciate these relationships that underpin the gallery's continued relevance and community engagement. Our profound appreciation also extends to all of the donors and partners who have contributed to the rich array of programming and activities at the AGG. Among them are Joan and George Todd, the Office of the former Chief Librarian Rebecca Graham, Musagetes, the Guelph Film Festival, Guelph Arts Council, Guelph Community Foundation, Centre Wellington Community Foundation, Middlebrook Social Innovation Fund, Ed Video, Guelph Black Heritage Society, Woodland Cultural Centre, Upper Grand District School Board, the Textile Museum of Canada, Kitchener-Waterloo Art Gallery, McMichael Canadian Art Collection, as well as the University of Guelph's School of Fine Art and Music, Guelph Black Student Association, Office of Diversity and Human Rights, Department of Geography, McLaughlin Library, Project Revision, Alumni Affairs & Development, and the International Institute for Critical Studies in Improvisation. These partnerships represent significant collaborations that enrich the gallery's capacity and community engagement.



Recent acquisition: Rihab Essayh, *Gloves of soft power 1*, 2022, coloured pencil and watercolour on Arches paper, 46.4 x 36.2 cm. Art Gallery of Guelph Purchase

**Art Gallery of Guelph
Financial Statements
For the Year Ended April 30, 2023**

**Art Gallery of Guelph
Financial Statements
For the Year Ended April 30, 2023**

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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, 2023, 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, 2023, 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, 2023 and 2022, and net assets as at May 1 and April 30 for both the 2023 and 2022 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 18, 2023

Art Gallery of Guelph

Statement of Financial Position

April 30	Operating Fund	Acquisition Fund	Capital Fund	Investment in the Arts	Capital Assets	2023 Total	2022 Total
Assets							
Current							
Cash (Note 2)	\$ 5,486	\$ -	\$ -	\$ -	\$ -	\$ 5,486	\$ 4,075
Due from the University of Guelph	645,844	187,162	439,767	151,992	-	1,424,765	1,391,538
Accounts receivable	8,109	-	-	-	-	8,109	14,594
	659,439	187,162	439,767	151,992	-	1,438,360	1,410,207
Investments - County of Wellington (Note 3)							
Property, plant and equipment	62,940	-	-	-	-	62,940	87,636
(Notes 5 and 6)	-	-	-	-	382,876	382,876	496,714
	\$ 722,379	\$ 187,162	\$ 439,767	\$ 151,992	\$ 382,876	\$ 1,884,176	\$ 1,994,557
Liabilities							
Current							
Accounts payable and accrued liabilities	\$ 11,000	\$ -	\$ -	\$ -	\$ -	\$ 11,000	\$ 11,000
Deferred contributions (Note 7)	593,866	-	-	-	-	593,866	638,738
Deferred revenue - County of Wellington Legacy Fund	51,382	-	-	-	-	51,382	76,382
	656,248	-	-	-	-	656,248	726,120
Net Assets							
Invested in capital assets	-	-	-	-	382,876	382,876	496,714
Internally restricted net assets	-	187,162	439,767	151,992	-	778,921	743,472
Unrestricted net assets	66,131	-	-	-	-	66,131	28,251
	66,131	187,162	439,767	151,992	382,876	1,227,928	1,268,437
	\$ 722,379	\$ 187,162	\$ 439,767	\$ 151,992	\$ 382,876	\$ 1,884,176	\$ 1,994,557

On behalf of the Board:

The Board of Trustees The Board of Trustees

The accompanying notes are an integral part of these financial statements.

Art Gallery of Guelph Statement of Changes in Net Assets

For the year ended April 30	Invested in capital assets	Internally restricted	Unrestricted	Total 2023	Total 2022
Balance, beginning of the year	\$ 496,714	\$ 743,472	\$ 28,251	\$ 1,268,437	\$ 1,245,624
Surplus (deficit) of revenues over expenses	(117,090)	35,449	41,132	(40,509)	22,813
Interfund transfers	3,252	-	(3,252)	-	-
Balance, end of the year	\$ 382,876	\$ 778,921	\$ 66,131	\$ 1,227,928	\$ 1,268,437

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		Operating Fund	Art Acquisition Fund	Capital Fund	Investment in the Arts	Capital Assets	Total 2023	Total 2022
Revenue								
Sponsors (Note 8)	\$ 636,342	\$ -	\$ -	\$ 54,000	\$ 4,756	\$ -	\$ 695,098	\$ 768,214
Fundraising and other sources	152,481	-	-	-	-	-	152,481	163,124
Provincial government (Note 9)	144,110	-	-	-	-	-	144,110	141,639
Federal government (Note 10)	393,498	-	-	-	-	-	393,498	463,957
Gain (loss) on investments	(239)	-	-	-	5,377	-	5,138	(7,949)
Interest	1,434	-	-	-	-	-	1,434	1,759
	1,327,626	-	-	54,000	10,133	-	1,391,759	1,530,744
Expenditures								
Operating Costs								
Wages and employee benefits	789,205	-	-	-	-	-	789,205	727,084
Administration	52,349	-	-	-	-	-	52,349	70,776
Supplies and services	98,527	-	-	-	-	-	98,527	104,702
Art purchases	-	28,684	-	-	-	-	28,684	4,390
Amortization expense	-	-	-	-	-	117,090	117,090	117,701
	940,081	28,684	-	-	-	117,090	1,085,855	1,024,653
Program Costs								
Supplies and services	346,413	-	-	-	-	-	346,413	483,278
	1,286,494	28,684	-	-	-	117,090	1,432,268	1,507,931
Total operating and program costs								
	41,132	(28,684)	54,000	10,133	(117,090)		(40,509)	22,813
Surplus (deficit) of revenues over expenditures								
Fund balance, opening	28,251	215,846	385,767	141,859	496,714	1,245,624	1,245,624	1,245,624
Interfund transfers	(3,252)	-	-	-	3,252	-	-	-
	\$ 66,131	\$ 187,162	\$ 439,767	\$ 151,992	\$ 382,876	\$ 1,227,928	\$ 1,268,437	

The accompanying notes are an integral part of these financial statements.

Art Gallery of Guelph Statement of Cash Flows

For the year ended April 30	2023	2022
Cash flows from operating activities		
Surplus (deficit) of revenues over expenses	\$ (40,509)	\$ 22,813
Items not affecting cash:		
Amortization of capital assets	117,090	117,701
	<u>76,581</u>	140,514
Changes in non-cash working capital:		
Accounts receivable	6,485	(10,168)
Accounts payable and accrued liabilities	-	4,880
Deferred contributions	(44,872)	(39,431)
	<u>38,194</u>	95,795
Cash flows from investing activities		
Purchases of property, plant and equipment	(3,252)	(15,510)
Net proceeds of investments - County of Wellington	24,696	23,918
Contribution to County of Wellington Legacy fund	(25,000)	(25,000)
Advances to University of Guelph	(33,227)	(78,721)
	<u>(36,783)</u>	(95,313)
Net increase in cash	1,411	482
Cash, beginning of the year	<u>4,075</u>	3,593
Cash, end of the year	<u>\$ 5,486</u>	<u>\$ 4,075</u>

The accompanying notes are an integral part of these financial statements.

Art Gallery of Guelph

Notes to Financial Statements

April 30, 2023

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.

Art Gallery of Guelph Notes to Financial Statements

April 30, 2023

1. Significant Accounting Policies (continued)

Revenue Recognition	<p>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.</p> <p>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.</p> <p>Restricted investment income is recognized as revenue of the appropriate fund in the year received. Unrestricted investment income is recognized as revenue when earned.</p>
Property, Plant and Equipment	<p>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.</p> <p>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.</p>
Art Collection	<p>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 5 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.</p>
Contributed Goods and Services	<p>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.</p>
Related Party Transactions	<p>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.</p>

Art Gallery of Guelph Notes to Financial Statements

April 30, 2023

1. Significant Accounting Policies (continued)

Financial Instruments

Financial instruments are recorded at fair value when acquired or issued.

In subsequent periods, equities traded in an active market are recorded at fair value, with any change in fair value reported in income. All other financial instruments are reported at cost or amortized cost less impairment. Transaction costs on the acquisition, sale or issue of financial instruments are expensed for those items measured at fair value and charged to the financial instrument for those measured at amortized cost.

Financial assets are tested for impairment when indicators of impairment exist. When a significant change in the expected timing or amount of the future cash flows of the financial asset is identified, the carrying amount of the financial asset is reduced and the amount of the write-down is recognized in net income. A previously recognized impairment loss may be reversed to the extent of the improvement, provided it is not greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously, and the amount of the reversal is recognized in net income.

Art Gallery of Guelph Notes to Financial Statements

April 30, 2023

2. Cash

The Organization's bank accounts are held at one credit union.

3. Investments

The carrying amounts of investments are comprised of the following:

	<u>2023</u>	<u>2022</u>
Guaranteed investment certificates	\$ 51,918	\$ 76,375
Cash	<u>11,022</u>	<u>11,261</u>
	<u>\$ 62,940</u>	<u>\$ 87,636</u>

Guaranteed investment certificates totaling \$51,918 (2022 - \$76,375) bear interest at 1.9% (2022 - 1.7%) per annum and mature July 2023 (2022 - July 2022).

4. 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 \$24,811 in 2023 (\$26,351 in 2022). The income payments are to be used for operations.

The investment return for the year ended March 31, 2023 for the funds established under the AEF Program was 1.4% (2022 - 4.9%).

As at April 30, 2023, the market value of the Arts Endowment Fund was \$496,185 (\$484,914 as at April 30, 2022). These assets are not reflected in the financial statements.

Art Gallery of Guelph Notes to Financial Statements

April 30, 2023

5. Art Collection

During the fiscal year, the Art Gallery collection increased by \$327,029 (2022 - \$1,066,660) in acquisitions through donations of \$253,345 (2022 - \$869,853) and purchases of \$28,684 (2022 - \$196,807) (net of taxes). In addition a project was undertaken and added to the collection through a donation of \$45,000 in the year. 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, 2022 the art collection had an accumulated cost of \$18,901,129 (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, 2023 is \$19,228,158. The collection is recorded at \$1 in capital assets to recognize its existence. The collection is insured at its fair market value.

6. Property, Plant and Equipment

	2023		2022	
	Cost	Accumulated Amortization	Cost	Accumulated Amortization
Building Improvements	\$ 1,580,862	\$ 1,265,353	\$ 1,580,862	\$ 1,176,902
Equipment	172,515	111,502	170,431	84,161
Computers/Software	157,668	151,315	156,501	150,018
Art Collection	1	-	1	-
Website	54,267	54,267	54,267	54,267
	1,965,313	1,582,437	1,962,062	1,465,348
		\$ 382,876		\$ 496,714

Depreciation expense for the year amounts to \$117,090 (2022 - \$117,701).

Art Gallery of Guelph Notes to Financial Statements

April 30, 2023

7. 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:

	2023	2022
Deferred contributions, beginning of the year	\$ 638,738	\$ 678,168
Add: amounts received related to a subsequent period	234,958	328,176
Less: amounts recognized as revenue in the year	(279,830)	(367,606)
Deferred contributions, end of the year	<u>\$ 593,866</u>	<u>\$ 638,738</u>

8. Related Party Transactions

The Art Gallery is sponsored by the University of Guelph, the City of Guelph, and the Upper Grand District School Board, a partnership established when the gallery was founded in 1978 that is critical to the annual operations and long-term stability of the gallery. The Upper Grand District School Board leases the property to the gallery for \$12 per year, while the University of Guelph provides support for the gallery's four core positions and the City of Guelph provides operating funds. The agreement between the sponsors is renewed every five years. The current sponsorship agreement ends December 31, 2024. The contributions are as follows:

	2023	2022
University of Guelph	\$ 484,632	\$ 550,755
City of Guelph	210,466	216,959
Upper Grand District School Board	-	500
	<u>\$ 695,098</u>	<u>\$ 768,214</u>

9. Provincial Government Funding

	2023	2022
Ontario Arts Council - Operating	\$ 80,098	\$ 84,098
Ontario Arts Foundation - Endowment Fund	24,811	26,531
Ontario Work Study Program	39,201	31,010
	<u>\$ 144,110</u>	<u>\$ 141,639</u>

Art Gallery of Guelph Notes to Financial Statements

April 30, 2023

10. Federal Government Funding

	2023	2022
Canada Council for the Arts - Operating	\$ 144,000	\$ 144,000
Canadian Museums Association - Young Canada Works	42,299	48,032
Canada Heritage - Emergency COVID-19 Support	-	76,560
Canada Summer Jobs	4,742	4,509
Museum Assistance Program - Indigenous Heritage (Tim Pitsiulak)	39,452	-
Museum Assistance Program - Indigenous Heritage (Qautamaat)	163,005	65,090
Museum Assistance Program - Access to Heritage	-	75,201
Museum Assistance Program - Digital Access to Heritage	-	50,565
	<u>\$ 393,498</u>	<u>\$ 463,957</u>

11. 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.

12. Subsequent Events

On September 8, 2023, an artwork sculpture was stolen from the organization's exterior sculpture park. There is no impact on the statement of financial position.

WHO WE ARE

BOARD OF TRUSTEES | 2022—2023

DANIEL ATLIN, CHAIR
University of Guelph

SAMANTHA BRENNAN
University of Guelph

JADE FERGUSON
University of Guelph

MIKE SALISBURY*
City of Guelph

LEANNE CARON*
City of Guelph

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

MARTHA MACNEIL, SECRETARY
Upper Grand District School Board

JENNIFER EDWARDS*
Upper Grand District School Board

KATHERINE HAUSER*
Upper Grand District School Board

LINDA BUSUTTIL*
Upper Grand District School Board

BARB LUSTGARTEN-EVOY*
Upper Grand District School Board

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

FINANCE AND AUDIT COMMITTEE

Arpit Jain
Martha MacNeil
Daniel Atlin
Timothy Dewhirst

HOUSE COMMITTEE

Daniel Atlin
Glen Regier
Jill Vigers
Danna Evans

DEVELOPMENT COMMITTEE

Daniel Atlin
Timothy Dewhirst

*Indicates position held for portion of the fiscal year

HOUSE COMMITTEE REPORT

With the bulk of upgrades to the space in response to the pandemic completed in previous years, in 2022-23, the gallery maintained COVID-19 safety measures, including workstation partitions, sanitizer stations, personal protective equipment, and daily sanitization and cleaning services. A mask policy for gallery staff in group settings also continued. The gallery continues to build on and benefit from the COVID safety, maintenance, reorganization, and cataloging projects that were undertaken throughout 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 be required in the longer term to keep it operating safely.

In 2022-23, the gallery began updating its emergency policies and procedures in collaboration with the University's Campus Safety and Physical Resources departments. Initiatives currently underway include emergency planning for personal safety and collections

conservation, signage and building improvements for safety, accessibility, and inclusion, as well as staff training.

After 45 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.

House Committee members:

DANIEL ATLIN: Chair, Board of Trustees

JILL VIGERS: Manager, Architectural Design, University of Guelph

GLEN REGIER: Executive Superintendent of Business Services, Upper Grand District School Board

DANNA EVANS: General Manager, Culture, Tourism, and Community Investments, City of Guelph

Education program within the exhibition *Insoon Ha: Dirge*



STAFF | 2022—2023

Shauna McCabe

Executive Director

Patti Broughton

Finance and Operations Manager

Sally Frater

Curator of Contemporary Art

Shannon Muegge

Gallery Coordinator

Nicole Neufeld

Community Engagement Coordinator

Rebecca Daggett*

Associate Collections Registrar

Kathryn Ruzyski*

Visitor Services and Engagement Assistant

Tristan Parfect*

Corinna Shelley*

Digital Content Associate

Taqralik Partridge

Adjunct Curator

Michelle Purchase

Coordinator, Special Projects

Installation Technicians

Emile Canton, Greg Denton, Linda Perez

Education Assistants

Addison Lemmon, Emilie McNamara, Alexa Collette

Curatorial/Collections Assistant

Nicole Smith

Student Assistants

Jude Akrey

Tasnim Alam

Hassan Anees

Marjan Kaviani Arani

Skyler Barclay

Gabriel Costa

Loshini Gnanapandethan

Samuelle Grande

Katayoun Asadi Jamnani

Christopher Lim

Gouri Menon

Samana Raza

Kayla St. Pierre

Theo Schmidt

Sierra Susi

*Indicates position held for portion of the fiscal year



Block printing workshop with Gayle Uyagaqi Kabloona



Installation view of *Meg Ross: Nearest Neighbour*, 2022

VOLUNTEER IMPACT

The period from May 1, 2022 to April 30, 2023 was a positive one for the endeavours of the volunteers of the Art Gallery of Guelph. 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 this year. The Gallery Shop features 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 \$27,880 of which \$18,150 reflected retail sales from the shop and \$9,730 from Art Sales and Rental activity, as well

as expenses including artists' commissions, consignment payments, and purchases of \$14,874 as well as a donation of \$9,000 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, Renata Mares and Sandra Doucette for their time and commitment.

ART GALLERY OF GUELPH VOLUNTEERS | 2022—2023

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

Hayley McStay

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

Olivia Jaszczur

Pat Laurin

Pat Lawrie

Paulette Cote

Rachel Masters

Renata Mares

Richard Reader

Rita Green

Rosanne Morris

Sandra Doucette

Sarah Dube

Susan Anthony

Susan Blair

Susan Snelgrove

Tara Waddell

Theresa Lammer

Tricia Halley

Varena Kulak

Victoria Aballe

Yanna Stengos

York Chen

Yvette Cramer



Rihab Essayh, *the hymn of the warriors of love* (detail of digital still), 2022, video: 10:12 minutes. Courtesy of the artist

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

