Message from the President, AGO Board of Trustees, and the Michael and Sonja Koerner Director, and CEO

2017/18 was a phenomenal year for the Art Gallery of Ontario as we welcomed over one million visitors – the highest annual attendance since the AGO re-opened in 2008! We achieved this by focusing on art and programming from diverse artists, which brought in new audiences. Throughout the year, approximately 29 per cent of our visitors were in their twenties. We would not have been able to accomplish this amazing result without the contributions and dedication of all our staff, volunteers and Board of Trustees. Together, we continued to fulfill our mission to bring people together with great art to see, experience and understand the world in new ways.

The AGO brought to Toronto extraordinary exhibitions that profiled great artists and masterpieces from around the world such as Georgia O’Keeffe; Guillermo del Toro: At Home with Monsters; Yayoi Kusama: Infinity Mirrors; Sandra Meigs: Room for Mystics (with Christopher Butterfield); Mitchell/Riopelle: Nothing in Moderation, and many more.

We acquired 246 works during the year, bringing each area of the AGO Collection to a higher level of excellence. A major highlight was the acquisition of prints and drawings by renowned artists Shuvinai Ashoona, Kerry James Marshall, Kara Walker, Kees van Dongen, and Albrecht Dürer.

Our public programming continued to focus on meaningful and engaged experiences with art, encouraging conversations with our audiences about issues they care about. AGO Creative Minds returned to a full house at Toronto’s iconic Massey Hall in the fall of 2017. It featured global, visionary artists and passionate discourse on the theme of Art and Nationhood. Our education programs welcomed over 40,000 students and we hosted more than 105 engaging public events. With the support from Ontario 150, we also launched a virtual field trips pilot program that brings our Collection to remote and underserved northern school communities using two-way video technology. Family-friendly activities continued to make the AGO a great destination for inter-generational visits throughout 2017, including a Halloween Bash, Family Sundays, Family Day and weekly youth drop-in activities.

Our sincere thanks go to our public and private supporters. The Ontario Ministry of Tourism, Culture and Sport is our primary government partner, with additional assistance from the City of Toronto, Canada Council for the Arts, and the Department of Canadian Heritage. In the private sector, we are very grateful for the generosity of individuals, corporations and foundations that enable us to provide a full and diverse range of programs to the public. Their ongoing commitment is the key to our success!

Robert J. Harding
President, AGO Board of Trustees

Stephan Jost
Michael and Sonja Koerner Director, and CEO
Highlights of the Year

April 1, 2017 – March 31, 2018

Exciting exhibitions, programs and activities filled the 2017/18 calendar at the AGO.

We marked Canada’s 150th birthday with an ambitious exhibition that critically explored three urgent questions through the eyes of some of the country’s best emerging and established artists: Where had Canada came from? What was it in 2017? And where was it going? Opening on June 29 and running until December 10, Every. Now. Then: Reframing Nationhood aimed to address the mistakes of the past, rewrite and reclaim history, and move into the future with new insight. Organized by the AGO, this multimedia installation featured close to 50 new and recent projects by artists from across Canada, including Gu Xiong and Yu Gu, Robert Houle, Meryl McMaster, Seth, Esmaa Mohamoud, Ed Pien and Shuvinai Ashoona, among many others.

Our Canada 150 program included the following installations:

• Mark Lewis: Canada (April 15–December 10, 2017) presented an anthology of connected films that explored the name “Canada” and how it had come to be associated, both within our country and throughout the world, with fantasies, stories and imaginary histories. Mark Lewis, born in Canada and based in London, is among the most prominent artists of his generation working in photography and moving images.

• The Toronto: Tributes + Tributaries, 1971–1989 exhibition (September 29, 2016 – May 22, 2017) was an infusion of newly installed art for a fresh glimpse into the ‘70s and ‘80s. Among the newcomers were large-scale installation pieces by Vera Frenkel and FASTWÜRMS, alongside multimedia works by Jayce Salloum, and Lisa Steele and Kim Tomczak. These works brought us into the present by highlighting the fact that the majority of the artists in the exhibition are still making work today.

• Canadian multimedia artist Alex Mayhew presented ReBlink (July 2017 – April 2018), an innovative augmented reality installation that allowed visitors to see works from the AGO’s Canadian Collection in a whole new way. Using a custom digital interface designed for smartphones, ReBlink highlighted how much we have and haven’t changed in 150 years by inviting visitors to look at historic paintings through a 21st century lens.

Other exciting 2017/18 programs included:

• Georgia O’Keeffe (April 22–July 30, 2017). This major retrospective featured over 80 works of art by one the 20th century’s most successful and influential modernists. The exhibition also examined O’Keeffe’s relationships with renowned photographers of the time including Ansel Adams, Paul Strand and Alfred Stieglitz. Organized by Tate Modern in collaboration with the AGO and the Bank Austria Kunstforum, Vienna, the exhibition made its only North American stop in Toronto.

COVER IMAGE: Paintings by Lawren S. Harris, on display in the Thomson Collection of Canadian Art at the Art Gallery of Ontario.

• **Free Black North** (April 29–August 20, 2017) revealed photographic portraits of descendants of black refugee communities who escaped enslavement in the southern United States and settled in Canada in the early to mid-19th century. Drawn from the Alvin McCurdy Collection at the Ontario Archives and the Rick Bell Family Collection at the Brock University Library, as well as private family holdings, the photographs in this exhibition illustrated ways in which these families carved out a place for themselves in the Canadian communities they called home.

• **As If Sand Were Stone: Contemporary Latin American from the AGO Collection** (May 20–August 7, 2017). For the first time, the AGO presented its extensive collection of Latin American contemporary art in its own exhibition. The artists, originating from Argentina, Brazil, Colombia, Chile, Cuba, Mexico and Venezuela, were each influenced by the specific geographic, political and social contexts and artistic legacies of their respective countries. These artists’ works provoked visitors to reflect upon issues of time, place and identity and to question issues of belonging, precarity and transience.

• **Rita Letendre: Fire & Light** (June 29–September 14, 2017) explored the artist’s role in modern abstraction. This major solo retrospective, drawn largely from the AGO Collection, positioned Letendre alongside such contemporaries as Guido Molinari, Frank Stella and Paul-Émile Borduas. The exhibition gave Torontonians the opportunity to explore her work in more detail – an artist they were already familiar with from her work in many public spaces such as the Royal Bank Plaza, Glencairn subway station, and Ryerson University.

• **Sandra Meigs: Room for Mystics (with Christopher Butterfield)** (October 19, 2017 – January 14, 2018) was an immersive environment created especially for this exhibition by Sandra Meigs, in collaboration with distinguished contemporary composer Christopher Butterfield. Comprised of paintings, a wall treatment, a sculptural mobile and a sound installation, the exhibition created a unique experience for the visitor.

• **Florine Stettheimer: Painting Poetry** (October 21, 2017 – January 28, 2018) organized by the AGO and the Jewish Museum, New York, this exhibit introduced Stettheimer’s extraordinary work to Canadian audiences for the first time. Showcasing over 50 paintings and drawings in addition to ballet and opera costume and set designs, the exhibition examined this key figure in the modern art scene of New York in the early 20th century.
Organized by the AGO in partnership with the Los Angeles County Museum of Art (LACMA) and the Minneapolis Institute of Art (Mia), Guillermo del Toro: At Home with Monsters opened on September 30, 2017 and ran until January 7, 2018. The AGO was the only Canadian venue for this exhibition that offered a rare glimpse into the creative process of famed Toronto-based filmmaker Guillermo del Toro. The exhibition brought together elements from his films, objects from his vast personal collections as well as from the permanent collections of all three institutions. The diverse range of media featured in this exhibition—approximately 500 objects, including sculpture, paintings, prints, photography, costumes, ancient artifacts, books, maquettes and film—reflected the broad and alluring scope of del Toro’s inspirations.

A major undertaking for the AGO in 2017 was a reinstallation of the AGO Collection. This initiative, known as Look: Forward, showcased exceptional art that presents the very best of our Collection. It inspires meaningful and engaging experiences for our visitors, ensures the AGO Collection’s relevance for our changing audiences and reflects the vibrancy of our city. Once fully completed, we will have 20 per cent more artworks on display, including in public spaces previously without art.

The AGO also moved further into the digital sphere with our online Canadian Collection, launched in fall 2017. This new web-based archive featured searchable, digitalized renderings of some of the most important works from the AGO’s vast collection of Canadian art.

Piloting a digital learning program that connected students in rural and remote communities with the AGO, we joined forces with Connected North, a partnership between Cisco Canada and TakingITGlobal that provided immersive and interactive education services to remote and underserved Northern communities using two-way video technology. The goal was to provide access to the AGO and its Collection for students who are not able to visit in person. A total of 123 students and 11 teachers participated in our pilot program, directly connected to various curriculum subjects.
The 2017/18 year also featured many public learning and programming activities.

The AGO Youth Council has initiated a wide variety of programming for youth by youth for more than 10 years, including exhibitions, public art projects, large-scale events, field trips and much more. One of the highlights of 2017 was participating in Eksperimenta!, an international contemporary art triennial for students that includes the professionally installed exhibition Disruption of Economy, displayed in Tallinn, Estonia in fall 2017. The AGO Youth Council collaborated with artist Oliver Husain on a video work called Model Economy, displayed in the Weston Family Learning Centre.

After a sold-out debut in September 2016, AGO Creative Minds at Massey Hall returned on April 21, 2017. Bringing together four visionary artists from various disciplines—architect Sir David Adjaye, actor and director Paul Gross, painter Christi Belcourt and novelist Junot Díaz—the event was again moderated by Matt Galloway (host of CBC’s Metro Morning) and presented a unique, passionate discussion on the theme of Art and Nationhood at Toronto’s iconic Massey Hall.

A full schedule of family and youth programming continued through 2017/18, including a Halloween Bash, Family Sundays, Family Day, March Break and weekly youth drop-in activities. A new program was introduced – the AGO Art Cart, a roving family activity station with activities for children and their caregivers, offered on holidays, weekends and select Professional Activity days.
Acquisition Highlights

April 1, 2017 – March 31, 2018

Building Our Collection

Collection-building is vital to the mission of an art museum. When the AGO acquires works of art, it does so strategically and with a clearly defined purpose. When adding a work to the Collection we do so with the intention of complementing an existing strength or developing a potential new area of focus. We pay careful attention to the importance and relevance of the work for today’s audience, as well as its potential to have meaning for future generations. Numbering more than 98,000 works, the AGO Collection embodies what is at the Gallery’s very core – its relentless pursuit to ignite meaningful experiences through great art, access and learning every day.

The AGO focuses its collection-building efforts in five key areas: Indigenous and Canadian Art; European Art; Prints & Drawings; Photography; and Modern and Contemporary Art. The Gallery takes great pride in assuming the responsibility of caring for and displaying amazing art and artifacts from around the world.

Recent Acquisition Highlights

These featured works are a selection from among the many extraordinary recent acquisitions made possible with the valuable support of donors who create a lasting impact through the Art Gallery of Ontario Foundation.

Prayer bead with depictions of Saint James and Saint George, c. 1500–1530.
Boxwood, overall: 4 x 3.5 x 4.3 cm. Purchase, with funds from the sale of deaccessioned European art work and the Thomson European Collection Acquisition Fund, 2017. © 2018 Art Gallery of Ontario.

Charcoal and mixed media on paper, overall: 81.3 x 114.3 cm. Purchase, Dennis Reid Fund, 2017. © John Scott.

Martin Schongauer, The Road to Calvary – Christ Carrying the Cross, 1475–1480
Engraving, Overall: 28.6 x 43.2 cm. Purchased with assistance from David G. Broadhurst, The Marjorie & Gerald Bronfman Works on Paper Endowment Fund, Marvin Gelber Fund, Print and Drawing Curatorial Committee, Estate of Norah Lyle Harris, James Lahey & Pym Buitenhuys, Sidney & Gladys Bregman, Christopher Birt & Yeti Agnew, and Marie A. DunSeith; and with funds by exchange from Mrs. Joseph Graham, Estate of Miss L. Aileen Larkin, W.B. Dalton, Mr. and Mrs. Ralph Presgrave, Dr. A.E. MacDonald, Professor T.A. Heinrich, John M. Lyle, Messrs. Heintzman and Knoedler, Elizabeth E. Dales, Spencer Clark Estate, Dr. and Mrs. Gilbert Bagnani, In memory of W.R. Johnson, Estate of John T. Johnson, Estate of Frank Darling, Mr. and Mrs. Gordon Conn, Touche Ross, and F.M. Kimbark, 2018.
Coloured pencil with black ink on paper, Sheet: 51 x 223.2 cm. Purchased with the assistance of the Joan Chalmers Inuit Art Fund, 2017. © Dorset Fine Arts.

Acrylic on canvas, overall: 152.4 x 101.6 cm. Purchase with assistance from the Beryl Ivey Fund, 2017. © Rita Letendre.

Meryl McMaster, *Bring me to this place*, 2017.
Digital chromogenic print, Overall: 152.4 x 101.6 cm. Purchased with the assistance of the Dr. Michael Braudo Canadian Contemporary Art Fund and the Art Toronto 2017 Opening Night Preview, 2017. © Meryl McMaster.
Etching on paper, Sheet: 62.2 × 48.3 cm, Plate Mark: 40.5 × 30.3 cm, Mat: 71.1 × 55.9 cm. Purchased as a gift of James Lahey and Pym Buitenhuis, 2017. © Kerry James Marshall.

Pigment inkjet print, Overall: 59.7 × 69.9 cm. Purchase, funds donated by Donna G. Billes and Diana Billes, 2017. © Erin Shirreff.

Coloured pencil and graphite on paper, Overall: 76.2 × 111.8 cm. Purchase, 2017. © Dorset Fine Arts.


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April 1, 2017 to March 31, 2018

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April 1, 2017 – March 31, 2018

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Le Musée des beaux-arts de l’Ontario tient à souligner la générosité des mécènes, des sociétés et des fondations qui ont fait de notre campagne annuelle un succès. Leurs dons annuels contribuent à assurer la qualité de nos collections, de nos programmes et de nos expositions, qui font la renommée du Musée.

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Lenore Richards  
Dr. Bill Ring  
Mr. Ronald Rolls  
Francis & Eleanor Shen  
Barry Sniderman  
Dr. Michael Sole  
Andrew Sprachman  
Barney Sprachman  
Robert Sprachman  
Georgine Strathy  
Mrs. Mary Tasker  
Brian & Peter Walker  
Ann & Marshall Webb  
Colette Whiten & Paul Kipps  
Mr. & Mrs. William P. Wilder  
Henry Wiseman & Janet M. Wood  
Anonymous (4)
Statement of Operations

Year ended March 31, 2018
(reporting in thousands of dollars)

<table>
<thead>
<tr>
<th>REVENUE</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government grants</td>
<td>$22,166</td>
<td>$22,714</td>
</tr>
<tr>
<td>Admissions, program income</td>
<td>7,395</td>
<td>7,093</td>
</tr>
<tr>
<td>Donations and bequests, membership fees</td>
<td>16,354</td>
<td>14,825</td>
</tr>
<tr>
<td>Gallery Shop/Food &amp; Beverage</td>
<td>16,369</td>
<td>16,725</td>
</tr>
<tr>
<td>Art Gallery of Ontario Foundation support</td>
<td>2,021</td>
<td>2,368</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>9,165</td>
<td>8,951</td>
</tr>
<tr>
<td>Miscellaneous revenue</td>
<td>1,587</td>
<td>1,448</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>$75,057</td>
<td>$74,124</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>$8,082</td>
<td>$7,580</td>
</tr>
<tr>
<td>Physical plant and security</td>
<td>10,009</td>
<td>9,804</td>
</tr>
<tr>
<td>Marketing and promotion</td>
<td>7,557</td>
<td>7,302</td>
</tr>
<tr>
<td>Programming</td>
<td>18,228</td>
<td>18,894</td>
</tr>
<tr>
<td>Membership and fundraising</td>
<td>5,223</td>
<td>4,851</td>
</tr>
<tr>
<td>Gallery Shop/Food &amp; Beverage</td>
<td>15,073</td>
<td>15,006</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>9,589</td>
<td>9,314</td>
</tr>
<tr>
<td>Purchases of works of art</td>
<td>1,280</td>
<td>1,344</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$75,041</td>
<td>$74,095</td>
</tr>
</tbody>
</table>

| Excess of revenue over expenses for the year | $16 | $29 |
| Remeasurements related to pension plan | (1,590) | 3,224 |
| Land Contribution | 2,695 | - |
| **Net surplus (deficit), beginning of year** | $1,634 | ($1,639) |
| **Net surplus, end of year** | $2,755 | $1,634 |

**NOTES**

1. The above statement of operations provides a summary of the AGO’s financial activity for 2017/2018 and 2016/2017. Financial statements for the 2017/2018 fiscal year (April 1, 2017 to March 31, 2018), audited by Ernst & Young LLP are available upon request from the Art Gallery of Ontario. (Director’s Office Tel: 416-979-6613).

2. In the 2017/2018 fiscal year, the AGO received gifts of works of art with an approximate value of $39,364,000. This is not reflected in the financial data above, but is included in the AGO’s 2017/2018 audited financial statements.

3. The AGO records capital asset purchases at cost and then amortizes its capital assets over the useful life of the asset. Donations and grants received for the purchase of capital assets are deferred and then amortized based on the useful life of the asset.

4. Remeasurements related to pension plan is the difference between actual and expected return on pension plan assets. Additional details can be found in the AGO’s 2017/2018 audited financial statements.
# Balance Sheet

As at March 31, 2018  
(reporting in thousands of dollars)

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets</td>
<td>$23,948</td>
<td>$22,844</td>
</tr>
<tr>
<td>Accrued pension asset</td>
<td>1,701</td>
<td>3,115</td>
</tr>
<tr>
<td>Net capital assets</td>
<td>234,709</td>
<td>227,822</td>
</tr>
<tr>
<td>Total Assets</td>
<td>$260,358</td>
<td>$253,781</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current liabilities</td>
<td>$28,945</td>
<td>$27,694</td>
</tr>
<tr>
<td>Accrued pension liability</td>
<td>5,911</td>
<td>0</td>
</tr>
<tr>
<td>Deferred capital contributions</td>
<td>222,747</td>
<td>224,453</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>$257,603</td>
<td>$252,147</td>
</tr>
</tbody>
</table>

Cumulative net surplus (deficit)  
$2,755  
$1,634

Total liabilities and net surplus (deficit)  
$260,358  
$253,781

## NOTES

1. Works of art are included in net capital assets at the nominal value of $1,000.