



**YEAR IN REVIEW**  
**2019 – 2020**

# Highlights of the Year

April 1, 2019 – March 31, 2020

This year the mission of the AGO remained the same – to bring people together with art to see, experience and understand the world in new ways, while always building on a foundation of our core values of Art, Audience and Learning. The museum has worked closely with artists, all levels of government, communities and corporate partners to become one of the world's leading art museums, known for its world-class exhibitions, unique collections and innovative outreach and programming. The AGO is proud to be a strong cultural and economic driver for the Province of Ontario, as the Gallery leveraged extensive partnerships to generate exciting exhibitions and programs for Ontarians and visitors from around the world.

This year, the AGO introduced bold and exciting changes that will ensure greater museum access than ever before. As of May 25, 2019, admission for visitors 25 years of age and under is free – all year, anytime. For visitors over 25, the AGO offers a brand new Annual Pass that provides unlimited admission for a year for \$35. This initiative offers more affordable attendance options for everyone, in particular families, and will support the goals of the museum to:

- Break down financial barriers to visit
- Welcome visitors of all ages and backgrounds
- Foster a stronger relationship with visitors
- Make the AGO a habit
- Achieve healthy attendance growth

In 2019/20, the AGO continued to share its remarkable Collection with the public as well as offer programs that included an extensive, diverse and robust schedule of exhibitions:

- *Vija Celmins: To Fix the Image in Memory (May 4 – August 5, 2019)*
- *Brian Jungen Friendship Centre (June 20 – August 25, 2019)*
- *Early Rubens (October 12, 2019 – January 5, 2020)*
- *Hito Steyerl: This is the future (October 24, 2019 – February 23, 2020)*

The museum also presented a full schedule of programs and activities that engaged diverse and growing audiences, including families, children, youth, adults, students and teachers. To celebrate the launch of the new admission model, the museum introduced the next must-attend art event – AGO All Hours, a special all-day, all-ages event on Saturday, May 25. This inaugural event included an extended celebration of performances, artmaking, talks by Canadian artists such as Diane Borsato and Winnie Truong, culinary delights and more – both inside and outside the Gallery. The day was filled with interactive fun for families and young children plus a range of engaging art and cultural programming for everyone.

## **AGO programming included a robust schedule of major exhibitions all year long.**

### **VIJA CELMINS: TO FIX THE IMAGE IN MEMORY | May 4 – August 5, 2019**

*Vija Celmins: To Fix the Image in Memory* was the first major North American retrospective of the celebrated artist's work in over two decades. One of the few women to be recognized as a significant artist in 1960s Los Angeles, Celmins relocated to New York City in 1981, where she continues to live and work. Her subject matter ranges from early studio still life paintings and sculpture to small-scale drawings of ocean surfaces, spider webs and celestial skies, all meticulously rendered in extraordinary detail. This exhibition also featured several large-scale paintings drawn from the artist's newest body of work.

Featuring more than 110 works, this exhibition highlighted Celmins's intensive approach of creating artistic "redescriptions" of the physical world as a way of understanding human consciousness through lived experience. These delicate and subtle artworks invite the viewer to pause and contemplate her distinctive artistic process.

The exhibition was co-organized by the San Francisco Museum of Modern Art and The Metropolitan Museum of Art.

### **BRIAN JUNGEN FRIENDSHIP CENTRE | June 20 – August 25, 2019**

*Brian Jungen Friendship Centre* was an in-depth exploration of this internationally acclaimed artist's approach to sculpture and the largest exhibition of his work to date. He has repeatedly worked with existing consumer products, reassembling them to make potent new forms. His recent Warrior sculpture series, made from Nike Air Jordans basketball shoes, presents variations on Indigenous headdresses, while his Prototype for New Understanding series is made from Nike sneakers sewn together to resemble masks created by Northwest Coast peoples.

The AGO featured sculptures, paintings, drawings and installation work that spans Jungen's entire career. The exhibition also made public for the first time material from Jungen's archive, offering viewers access into the artist's working process, giving visitors deeper insight into how he thinks and creates.

His newly created works include *Tombstone* (2019), a sculpture resembling a giant turtle supported by a base of filing cabinets, alongside a director's cut of *Modest Livelihood* (2019), a film he made with artist Duane Linklater that explores their relationship to the land through moose hunting. *Furniture Sculpture* (2006), a monumental tipi created from 11 leather sofas, was on view in Walker Court between July 5 to 28.

## **EARLY RUBENS** | October 12, 2019 – January 5, 2020

The AGO was thrilled to showcase Peter Paul Rubens (1577–1640) in a new exhibition featuring the North American debut of some of his most ambitious works. Rubens is one of the most revered painters in Western art – widely recognized for his riveting, dynamic and even cinematic style, known as the Baroque.

*Early Rubens* included such masterpieces as *The Head of Medusa* (from The Moravian Gallery, Brno, Czech Republic) and *The Boar Hunt* (Musée des Beaux-Arts de Marseille), complementing treasures from the AGO Collection: *The Massacre of the Innocents* and his most finished oil sketch, *The Raising of the Cross*.

The exhibition highlighted works the Flemish master produced between 1609 and 1621 – a crucial time that was the artist’s most innovative and inspired. This period was significant for the evolution of Rubens’s style and the revitalization of Antwerp, Belgium – his hometown and a city once celebrated as the “gem of Belgium.” His return to Antwerp in 1608, after studying in Italy for eight years, coincided with a period of relative peace for the war-torn city. His invaluable connections with the city’s elites fuelled his meteoric rise to fame. He launched a renowned studio that established his distinctive style and made him a driving force behind the city’s renewal.

One of the most famous and valuable paintings in the AGO Collection, *The Massacre of the Innocents*, underscores Rubens’s achievement as a painter and provides powerful insight into the mindset of the citizens of Antwerp in 1610, giving expression to their collective trauma instigated by religious warfare.

*Early Rubens* was organized by the Fine Arts Museums of San Francisco and the Art Gallery of Ontario.

## **HITO STEYERL: THIS IS THE FUTURE** | October 24, 2019 – February 23, 2020

Hito Steyerl is an artist, theorist and acute observer of our contemporary world. This survey exhibition, the largest of its kind in Canada, brought together a significant number of her works from the past 15 years.

Steyerl is a storyteller. Using her signature essayistic documentary style – poetic narration supported by a unique blend of images from pop culture, documentary footage and computer-animated sequences – she presents a vision of our world that is at once humorous and frightening.

Her playful explorations of technology and power structures result in darkly ironic cultural critiques that feel particularly relevant today. She blends the personal with the political, the satirical with the serious, while addressing a range of topics from economic collapse to globalization. Steyerl draws us into her world, asking us to reflect on our own roles in shaping the not-so-distant future.

Taking up the entirety of Level 5 in the David & Vivian Campbell Centre for Contemporary Art, this comprehensive survey exhibition comprised some of the artist's most iconic works to date ranging from single-channel projections and monitor works to elaborate architectural sculptural environments, a majority of which have never been seen in this country. Two of Steyerl's large-scale works were included: *Liquidity Inc.* (2014), and were presented next to other seminal works such as *Duty Free Art* (2015), *Strike* (2010), *Red Alert* (2007) and *November* (2004).

## **The 2019 exhibition program also included the following diverse installations:**

### **BECOMING KÄTHE KOLLWITZ | March 16 – July 28, 2019**

Today, Käthe Kollwitz (1867–1945), is recognized as a strong, empathetic voice at the inter-section between art and activism. At a time when opportunities for women were extremely limited, she fought for women's rights and better living conditions for the poor, and became the first woman elected to the Berlin Academy of Art. Over a five-decade career she developed powerful and emotional imagery based on her own experiences and her interactions with working-class women in Berlin. The exhibition offered a rare glimpse into her early prints and drawings, leading up to *A Weavers' Revolt*, her first major print series.

This exhibition is the final of three installations of Kollwitz's work and celebrates Dr. Brian McCrindle's extraordinary donation to the AGO of 170 prints, drawings and sculptures by Kollwitz in 2015. This is one of the largest collections of the artist's work outside Germany.

### **BETTY GOODWIN: MOVING TOWARDS FIRE | March 23 – October 17, 2019**

In her drawings, Montreal artist Betty Goodwin (1923–2008) addresses mortality, suffering, survival and other weighty aspects of human existence. This selection of works from the mid-1980s, which features four new acquisitions, shows her continued experimentation with the figure as it relates to memory and mourning. Goodwin's haunting, drifting, sometimes charred bodies often present opposites: transparency and opacity, weight and buoyancy, passage and obstruction.

### **PHOTOGRAPHY, 1920S–1940S: WOMEN IN FOCUS | April 27 – November 10, 2019**

The interwar years were a period of intense social and political change and marked a new era for women in Europe and North America. Fighting for new freedoms, modeling new fashions, and interrogating issues of identity, women emerged as powerful and provocative creators. Photographs were disseminated on a mass scale through illustrated magazines and newspapers. Artists took up the camera as a dynamic tool to perceive their surroundings in new ways.

This exhibition highlighted photographs from the AGO Collection along with key loans, and features a range of innovative photographic practices forged during these years of creative vitality. The exhibition, spread over two distinct rotations, reflected the experimentation flourishing in postwar Europe and the development of documentary modes in North America.

**VALÉRIE BLASS: LE PARLEMENT DES INVISIBLES** | May 18 – December 1, 2019

Using found clothing and plaster casts of body parts, Valérie Blass creates work that defies simple definition. She works with models and specific textiles, moulding these materials to create fixed tableaux. Blass also incorporates casting, carving and assemblages of objects into her sculptures, drawing on realism, minimalism and Cubism to explore what she calls the “in-between” spaces of abstract, human and inanimate forms. Inspired by the visual motifs of modern art, Blass translates that pictorial language into intricate sculptural compositions. She experiments with thematic variations, allowing the viewer to imagine limitless possibilities and unlikely configurations. These works, on display for the first time, invited us to examine the unexpected relationships between surfaces, volumes and their underlying structures, and to picture the invisible bodies that might wear any given item.

**JANET KIGUSIUQ** | June 8 – September 26, 2019

Kigusiuq was born to celebrated artist Jessie Oonark in the Back River area of Nunavut's Kivalliq region. Kigusiuq moved to a settlement at Qamani'tuaq (Baker Lake) in the mid-1950s, but it was her earlier life on the land that provided inspiration for many of her drawings. Her bright, bold and graphic work on paper typically depicts scenes inspired by camp life – hunting and fishing – and supernatural forms inspired by Inuit spirituality and stories. By capturing memories and stories of time on the land, her work became a form of resistance against forces of colonization and assimilation.

**CONDÉ & BEVERIDGE: EARLY WORK** | August 10, 2019 – February 2, 2020

Known for their political activism through creativity, Toronto-based Carole Condé and Karl Beveridge create art that challenges the status quo. Their work, spanning over four decades, tackles issues of feminism, workers' rights, and social responsibility, using imagery from their own lives. This dynamic selection highlighted a new acquisition alongside the artists' early abstract art.

**LISA REIHANA: IN PURSUIT OF VENUS [INFECTED]** | September 21, 2019 – Ongoing

Over the past 500 years, the colonial imagination has placed Indigenous bodies in positions that are pleasing, romantic and noble. By exerting power and maintaining control over the gaze, this practice debilitates Indigenous peoples' sovereignty and self-determination. In this installation, Māori artist Lisa Reihana actively resists such static misrepresentations of the past and present in a video work that explores issues of identity, gender and colonial violence. Conceived as a response to the 1800s wallpaper *Les sauvages de la mer Pacifique*—, this monumental installation brings to life Māori and Pacific Indigenous people's relationships with their cultural knowledge and spaces. Although the wallpaper was said to represent Pacific landscapes and peoples, it was completely fictional, a mash-up of flora, fashions and people from other times and places. Reihana reimagines the wallpaper as a “panoramic pantomime,” creating historical and imagined scenes with Indigenous actors accompanied by a rich soundscape that includes dialogue in many Pacific languages.

This work was organized by the Art Gallery of Ontario and imagineNATIVE Film + Media Arts Festival

## **2019 also featured many public learning and programming activities where the AGO presented compelling, global conversations.**

**Monthly Seniors Arts Workshops** | Saturday afternoon once a month  
(September, October, November)

The AGO's Seniors Arts Engagement Program provides older adults with a social and creative experience in the heart of the Gallery. The program begins with coffee, tea, and snacks. Participants explore the AGO Collection with a highly skilled art gallery educator trained to provide support for all cognitive abilities by encouraging reminiscing, deep looking, and conversation. After the tour, the group enjoy social time and artmaking in our Gallery School.

**Annahid Dashtgard: Breaking the Ocean** | Friday September 13, 2019

Hosted by author Annahid Dashtgard in conversation with Devyani Saltzman, AGO Director, Public Programming, this event celebrated the Canadian launch of Dashtgard's *Breaking the Ocean: A Memoir of Race, Rebellion, and Reconciliation*. In this time of rising nationalism and xenophobia, people are polarizing along racial and identity lines. Where can we turn for hopeful yet realistic narratives of the healing that is possible in relationship? In this conversation, Dashtgard addressed the long-term impacts of immigration, racism, and the chance we all have to create our own happily-ever-after. Annahid Dashtgard is the co-founder of Anima Leadership, an international consulting company specializing in issues of diversity and inclusion.

**Naomi Klein, Friday** | September 20, 2019

Members of the public joined Naomi Klein for a conversation exploring the staggeringly high stakes of our immediate political and economic choices. In her new collection of essays, *On Fire: The (Burning) Case for a Green New Deal*, Klein investigates the climate crisis not only as a profound political challenge but as a spiritual and imaginative one as well. Klein's bestselling books, which explore issues of social, economic and ecological injustice, have made her a global thought leader.

**Salman Rushdie** | Monday, September 30, 2019

Booker Prize-winning, international bestselling author Salman Rushdie was joined by Candy Palmater for a talk at the AGO to celebrate the launch of his new novel, *Quichotte*. Rushdie is a member of the American Academy of Arts and Letters and a Distinguished Writer in Residence at New York University. Candy Palmater is an activist, actor, writer, international speaker and award-winning TV and radio personality, and has executive produced three films on Mi'kmaw culture.

**AGO Live: Songs of Heaven** | Saturday, October 12 and Sunday, October 13, 2019

*Songs of Heaven* was a special commission by composer, violinist, and vocalist, Owen Pallett to the *Early Rubens* exhibition that opened on October 12, 2019. For two evenings, October 12 and 13, the soaring ceilings of Walker Court was filled with the sounds of a new AGO Live performance. *Songs of Heaven* was a mashup that puts a new spin on choral singing. Commissioned by the AGO and performed by the Choir of St. James Cathedral, this 60-minute program featured the world premiere of three new choral pieces composed by leading Canadian musicians Owen Pallett, Cris Derksen and Matt Smith.

**AGO All Hours** | Saturday, October 26

Channeling an intergenerational vibe, this seasonal event offers something for everyone, from engaging and interactive special installations and art-making activities to artist projects, marquee performances and more. In response to Hito Steryle's exhibition, AGO All Hours responded to the themes of games and tech, transforming Walker Court into a vintage arcade. Other interactive activities included life drawing in pencil and watercolour, and live performances by Reaching Intelligent Souls Everywhere (RISE) of Scarborough.

**Zadie Smith, Wednesday** | October 30, 2019

The AGO hosted Zadie Smith in conversation with writer and broadcaster Eleanor Wachtel. Smith, in her first short story collection, *Grand Union*, writes about time and place, identity and rebirth, the persistent legacies that haunt our present selves and the uncanny futures that rush up to meet us. Smith is a tenured professor of fiction at New York University and a Member of the American Academy of Arts and Letters.

**AGO Live: Merce Cunningham Program** | Wednesday, November 20, 2019

The AGO marked the 100th birthday of American choreographer Merce Cunningham, one of the most influential figures in modern dance, with a night of performances in Walker Court. The program included Cunningham's *Changing Steps* performed by the dancers of Ryerson School of Performance; *Cunningham Centennial Solos: Toronto* with dancers David Norsworthy, Una Ludviksen and Christian Allen staged by Dylan Crossman, and *Jamais Plus / EDITED*; choreographed and danced by Crossman with Ludviksen and Angela Blumberg.



## **School/Learning Partnerships**

### **Planet in Focus | October 22 – October 25, 2019**

In partnership with Planet in Focus, elementary and secondary students screened films in Jackman Hall followed by guided tours of the AGO Collection with Education Officers. Planet in Focus is an environmental media arts organization that focuses its programming on a broad range of environmental issues.

### **Facing History and Ourselves | November 1, 2019**

A pre-registered Teachers Event in partnership with Facing History and Ourselves to provide teacher and learning opportunities for teachers on the Truth and Reconciliation Commission of Canada. Indigenous Education Officers led tours of the J.S. McLean Centre for Indigenous & Canadian Art as part of this event.

### **NACIO | October– December 2019**

In partnership with the Toronto District School Board for the Expressions of First Nations, Métis and Inuit Cultures Course, students enrolled in this Grade 9 course participated in a Learning Day at the gallery with Indigenous Artist Educators.

### **Connected North | October – December**

In partnership with Connected North and TakingItGlobal, this program provided schools in remote communities with access to virtual content in engaging and innovative ways through two-way video technology. This included monthly delivery of distance learning themes which include: Women in Art, Canada, and Ideas of Land and Environments and Habitats.

### **Art Cart | Saturdays & Sundays**

Our two AGO Art Carts offer unique and ever-changing multi-generational experiential, sensory and hands-on activities with a focus on texture and sensory exploration through sound, touch, smell and sight. Through a variety of facilitated and takeaway activities, visitors of all ages explore the multisensory nature of artmaking.

### **AGO Youth: Blank Canvas | Tuesdays, January 14 – February 18**

Over this six-week program, Blank Canvas equipped youth with the necessary skills to help navigate creative industries, build community and themselves to find their unique voice. The program aims to introduce youth to movers and shakers in Toronto's creative scene where budding artists can find new inspiration, mentors and collaboration while being exposed to new methods of artistic expression and practices. Blank Canvas is an art collective that builds a vibrant art community that drives culture forward and creates platforms for marginalized artists through events, panels, workshops and content creation. Blank Canvas seeks to reimagine spaces that allow emerging artists to explore their intersectional identities, where the ability to share narratives and raise awareness of culturally critical issues facing our communities is fostered.

**AGO Live: Grandmother Mago (Canadian Premiere) | January 15 & January 16**

Bringing together live acoustic drumming, dance, costumes and painted sculptural elements, this processional performance explored overlapping identities, fictional family histories and the transference of ancestral knowledge through matrilineal social structures. *Grandmother Mago* (2019) is a revised version of *Linguistic Legacies and Lunar Exploration*, commissioned by the Serpentine Gallery for Saturdays Live in 2016. The performance was the precursor to Zadie Xa's Art Night 2019 commission *Child of Magohalmi* and the *Echoes of Creation*. This was the Canadian Premiere of *Grandmother Mago*. *Grandmother Mago* (2019) was presented at the Venice Biennale 2019 with support from the High Commission of Canada, Galeria Agustina Ferreyra, Union Pacific and Delfina Foundation's Network of Asia-Pacific Patrons.

**AGO All Hours | Saturday, January 25**

Themed around hibernation, the third iteration of All Hours invited audiences to experience our collections galleries through the lens of winter. Experiences included the creation of a textile-based 'ice cave' in Walker Court, snowshoe-making, commissions by emerging Toronto artists guest curated by OCADU and Gallery tours inspired by the theme of sleep.

**Futures: Desmond Cole | Wednesday, February 5**

The AGO hosted writer and activist Desmond Cole as he launched his eagerly-awaited new book, *The Skin We're In*. The evening's conversation with Beverly Bain, Terese Mason Pierre and Philip Dwight Morgan explored the injustices faced by Black Canadians and challenged the assumptions of Canada as a post-racial nation. Desmond Cole is an award-winning journalist, radio host and activist in Toronto.

**Family Day Weekend | Friday, February 14 – Monday, February 17**

Focusing on community sustainability, programming included Gallery escapades and artmaking for all ages. AGO fall artist in residence Ness Lee invited us to discover her new collaborative work, *Reflection*.

**AGO Live: Marie Lambin-Gagnon – Slow Death, (World Premiere)**

Wednesday, March 4 and Friday, March 6

Responding to the dramatic setting of AGO's European Masters galleries, *Slow Death* was an installation performance engaging with the idea of perpetual transformation. Juxtaposing found objects, electronic music and colourful fabrics against the 16th-century artworks, Marie Lambin-Gagnon created an eclectic tableau. Originally from Montreal, Lambin-Gagnon is an artist, choreographer and dancer who creates immersive performances that utilize visceral experiences as a way of communicating and understanding the world.

Many programs are specifically designed to provide special access for those with physical and cognitive barriers to engagement (visual impairment, dementia, mental illness, etc.), and are presented under the umbrella program Access to Art. Together, these programs served more than 1,000 visitors last year, and the AGO became an official partner of the Canadian National

Institute for the Blind. These programs are positioned to grow in the upcoming years, to better serve our community. Of particular note is the Art Ambassador program in which Assisted Care Residence youth volunteers are trained by AGO staff to lead art activities in City of Toronto residences. The physical Gallery spaces are AODA-compliant, allowing visitors with disabilities to visit barrier-free.

## **Key Performance Results and Highlights:**

- Total attendance for the year was very strong at 844,406, including all attendance to the building and special events, and representing the top ten highest attendance year in AGO history.
- The museum provided 170,149 visits free of charge to marginalized and other social community groups.
- Over 23,055 onsite visits by school groups from across the province
- The AGO engaged with over 44,000 member households.
- The museum has a strong social media presence with over 595,000 combined followers on Instagram, Facebook, and Twitter.
- The AGO's Net Promoter Score (NPS) was 78 as of February 2020, on an annual target of 77. NPS is a management tool used to gauge the satisfaction/loyalty of an organization's client base.
- The proportion of self-generated revenue was approximately 66%.
- The Gallery recorded an operating deficit of \$2 million due primarily to the effects of the COVID-19 pandemic. The Gallery had begun to see lower attendance and related revenue categories in the weeks prior to the closure on March 13, 2020, and experienced a sudden and significant impact on most revenue sources while labour and other operating obligations continued through to March 31, 2020.

## **Temporary closure due to COVID-19:**

On the advice of Ontario's Chief Medical Officer of Health Dr. David Williams, the AGO announced its temporary closure on Friday, March 13, 2020, due to the COVID-19 global pandemic. The Gallery reopened in stages: on July 2, 2020, to Members and Annual Pass Holders, and to the public on July 23, following government guidelines and public health directives.

# Acquisition Highlights

April 1, 2019 – March 31, 2020

The AGO's acquisition activity focuses on strategically adding works of the highest artistic quality to continue strengthening our collection. In 2019-20, 293 works were added to the AGO's holdings, increasing the excellence of each area of the AGO Collection.

The following list highlights key acquisitions for each of our collecting areas: Indigenous & Canadian; Modern & Contemporary; European; Photography; and Prints & Drawings.

## **Indigenous & Canadian: 144 works were approved for accessioning, including:**

- Esmāa Mohamoud, *A Seat Above The Table (Warren Moon)*, 2018. Found rattan peacock chair, rattan, paint, tape, plastic, adhesive, nails, 289.6 x 66 x 63.5 cm.
- Sandra Brewster, *Hiking Black Creek*, 2018. Gel medium transfer, charcoal, acrylic on wood, three panels: 335.3 x 142.2 cm; 335.3 x 162.6 cm; 335.3 x 101.6 cm.
- Shelley Niro, *This Land is Mime Land* series, 1992. Gelatin silver print heightened with paint, gelatin silver print; toned, gelatin silver print in hand-drilled over-mat (mixed editions), twelve works, 55.9 x 94 cm (each).
- Modern & Contemporary: 28 works were approved for accessioning including:
- Denyse Thomasos, *Dismantle #2*, 1998. Acrylic on canvas, 160 x 183 cm.
- Vija Celmins, *Web #5*, 2009. Mezzotint on Hahnemuhle paper, 53.3 x 44.5 cm.
- Rajni Perera, *Fresh Air*, 2019. Mixed media on paper, 100 x 151 cm.
- Ragnar Kjartansson, *Death is Elsewhere*, 2017 – 2019. Seven-channel video, 77 min.

## **European: Three works were approved for accessioning:**

- Gustave Caillebotte, *Iris bleus, jardin du Petit Gennevilliers*, 1892. Oil on canvas, 55.2 x 46.3 cm.
- Jacopo Sansovino, *Charity*, c.1513. Terracotta, 59.1 cm (height).
- Unidentified artist, *Portrait of a Lady Holding an Orange Blossom*, mid-18th century. Oil on canvas, 80.0 x 56.2 cm.
- Photography: 74 works were approved for accessioning including:
- Violet Keene, *Serge Lifar, The Genius of the Dance*, c. 1933. Gelatin silver print, 12 x 9 in.
- Ebony G. Patterson, *three kings weep...*, 2018. Three-channel digital color video projection with sound, ed. 3/3, 8 min., 34 sec.
- Wardell Milan, *Michael Ross*, 2018. Cut-and-pasted paper, graphite, pigment, 40.6 x 26.4 cm.
- Dawoud Bey, *Untitled #19 (Creek and Trees)*, 2017. From the series *Night Coming Tenderly, Black* (2016-2017). Gelatin silver print, 121.92 x 149.86 cm

**Prints & Drawings: 44 works were approved for accessioning including:**

- Julie Mehretu, *Algorithms / Apparitions / Translations*, 2013. Etching with aquatint, spitbite, soft ground, hardground, drypoint and engraving. Edition 25/35, suite of five prints in portfolio box. Plate: 58.4 x 76.2 cm; Sheet: 79.4 x 94.6 cm (each).
- Pietro Testa, *Allegory of Autumn*, c.1642–1644. Etching on paper, 49.4 x 71.4 cm.
- Barbara Hepworth, *Autumn Shadow*, 1969 from Twelve Lithographs series. Colour lithograph on paper. Image: 76.8 x 55.8 cm; Sheet: 81.8 x 59.5 cm.

# Annual Campaign 2019/20

## Annual Giving

The Art Gallery of Ontario gratefully acknowledges the generosity of those patrons, corporations and foundations that have contributed to the annual campaign. These annual gifts are critical to sustaining the high calibre of collections, programs and exhibitions for which the museum is known.

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Michiko Yajima Gagnon  
Arthur & Esther Gelber  
Mira Godard  
K.M. Graham  
Dr. Naomi Jackson Groves  
Ernest & Rivette Herzig  
Eleanor & Russell Hutchison  
Avrom Isaacs  
Mariel O'Neill-Karch & Pierre  
Karch  
Marcia Klamer & Harry Klamer  
Dr. & Mrs. Martin H. Kosoy  
James Lahey & Pym Buitenhuis  
Michael Laine  
Dr. & Mrs. H. Lewis  
Micah Lexier  
Angelika & David Littlefield  
Fay & Jules Loeb  
Hart Massey  
John Massey  
Estate of Guido Molinari  
Dr. M.R. Nadel  
Estate of Mary Gordon Nesbitt  
Gilles & Julia Ouellette  
Jeanne Parkin  
Michael Pflug  
Estate of Dr. Sheila Pollock  
Dr. Radu Popovici  
Theresa Redelmeier  
Patricia Regan  
Mr. Lewis Richardson  
Beverly & Fred Schaeffer  
Frank & Marianne Seger  
Ruth & Hyman Soloway  
Mr. & Mrs. Clair Stewart  
Mr. Edwin Stringer  
The Vernon Family  
Isobel & John Wilkinson  
Dr. & Mrs. R.G. Williamson  
Ross & Marion Woodman  
Mr. Jennings D. Young  
Anonymous (6)

## Founders

Tony Allard  
Herbert Alpert  
Hussain Amarshi  
Elisabeth Campin & Andrew  
Skinner  
Sarah Anson-Cartwright  
Barbara Astman  
Christopher Bain & Carley  
Kastelic  
Ann E. Walker Bell  
Ron Benner & Jamelie Hassan  
Sean Bourdeau  
Jessica Bradley  
Stephen Bulger & Catherine  
Lash  
Dennis Burton  
Ephram & Linda Chaplick  
Susan Chater  
Robert-Jean Chénier  
CIBC  
Maria Corsini  
Mr. & Mrs. Henry F. Davis  
Ian & Kiki Delaney  
Maya Dille  
Zoe Dille  
Donald Ellis  
Janieta Eyre  
David & Kristin Ferguson  
Estate of Sydney G. Frankfort  
Mimi Fullerton  
Emmanuelle Gattuso  
Marvin Gelber  
Greg Girard  
Lorraine Gladstone  
Noel Harding  
B. & P. Harris  
Estate of John Richmond Harris  
Pamela Harris & Randall  
McLeod  
Robert G. Hill  
George Hunter  
Ann M. Hutchison & James  
P. Carley

Sharilyn Ingram & Wayne  
Morgan  
Margaret H. Knox  
Mr. & Mrs. Harold Konopny  
Brian Lahey  
Suzy Lake  
Gordon Lenko & Lucie  
Charbonneau  
Rita Letendre  
Liz Magor  
Marlene Markle  
James Mastin  
John Mastin  
John McNicoll  
Gerald Mendel  
Guy Molinari  
Patrick Montgomery  
Mr. & Mrs. Walter A. Moos  
Mr. & Mrs. Kazuo Nakamura  
Aurelia & Mickey Ostro & family  
Bernard & Sylvia Ostry  
Michael Parke-Taylor & Barbara  
Butts  
Larry Pfaff  
Gwen Randall  
Grant L. Reuber  
Lenore Richards  
Dr. Bill Ring  
Mr. Ronald Rolls  
Francis & Eleanor Shen  
David P. Silcox & Linda Intaschi  
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  
Mickey Winberg  
Henry Wiseman & Janet M. Wood  
George Yabu & Glenn Pushelberg

# Statement of Operations

Year ended March 31  
(reported in thousands of dollars)

	2020	2019
<b>Revenue</b>		
Government grants	\$22,553	\$22,551
Admissions, program income	4,079	6,632
Donations and bequests, membership fees	17,725	19,611
Gallery Shop/Food & Beverage	12,468	15,914
Art Gallery of Ontario Foundation support	5,445	3,954
Amortization of deferred capital contributions	9,750	9,699
Miscellaneous revenue	2,899	2,075
<b>Total Revenue</b>	<b>\$74,919</b>	<b>\$80,436</b>
<b>Expenses</b>		
Administration	\$6,547	\$10,547
Physical plant and security	10,741	10,027
Marketing and promotion	7,017	7,014
Programming	19,055	18,792
Membership and fundraising	6,167	5,268
Gallery Shop/Food & Beverage	13,090	14,710
Amortization of capital assets	10,269	10,195
Purchases of works of art	4,031	3,855
<b>Total Expenses</b>	<b>\$76,917</b>	<b>\$80,408</b>
Excess of revenue over expenses for the year	(\$1,998)	\$28
Remeasurement related to pension plan	(5,331)	(1,051)
Net surplus, beginning of year	1,732	2,755
Net surplus (deficit), end of year	(\$5,597)	\$1,732

## Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 2019/2020 and 2018/2019. Financial statements for the 2019/2020 fiscal year (April 1, 2019 to March 31, 2020), 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 2019/2020 fiscal year, the AGO received gifts of works of art with an approximate value of \$13,544. This is not reflected in the financial data above, but is included in the AGO's 2019/2020 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. Remeasurement 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 2019/2020 audited financial statements.

# Balance Sheet

As at March 31  
(reported in thousands of dollars)

	2020	2019
<b>Assets</b>		
Current assets	\$16,694	\$20,366
Accrued pension asset	0	782
Net capital assets	224,256	227,684
<b>Total Assets</b>	<b>\$240,950</b>	<b>\$248,832</b>
<b>Liabilities</b>		
Current liabilities	\$25,421	\$25,550
Long-term debt	7,715	5,467
Accrued pension liability	4,417	0
Deferred capital contributions	208,994	216,083
<b>Total Liabilities</b>	<b>\$246,547</b>	<b>\$247,100</b>
Cumulative net surplus (deficit)	(\$5,597)	\$1,732
<b>Total Liabilities and Net Surplus</b>	<b>\$240,950</b>	<b>\$248,832</b>

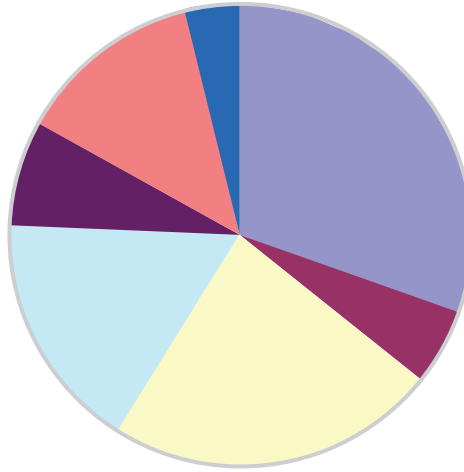
## Notes

I. Works of Art are included in net capital assets at the nominal value of \$1.



## REVENUE

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## EXPENSES

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