



YEAR IN REVIEW
2021 – 2022

Highlights of the Year

April 1, 2021 – March 31, 2022

The AGO continued on its mission to bring people together with art in 2021/2022. The guiding principles of Art, Audience and Learning remain the foundation for our exhibitions, programs and activities.

Despite ongoing impacts of the COVID-19 global pandemic, the AGO maintained its commitment to present the very best offerings for its public.

Highlights of the AGO's major exhibition program include:

ANDY WARHOL | July 21 – October 24, 2021

Andy Warhol was a career-spanning retrospective considering the personal, social and political backdrop that influenced Warhol's groundbreaking art. Featuring loans from museums and private collections in Europe and North America, Andy Warhol spanned all four decades of the artist's career. This exhibition was organized by Tate Modern, London, in collaboration with Museum Ludwig, Cologne, and the Art Gallery of Ontario. This exhibition expanded well over the typical footprint for such exhibitions, as the AGO sought to provide a spectacular experience for visitors while honouring social distancing requirements.

PICASSO: PAINTING THE BLUE PERIOD | October 6, 2021 – January 4, 2022

Picasso: Painting the Blue Period was a landmark celebration, and the first exhibition in Canada to focus on the early works of the modernist master Pablo Picasso (Spanish, 1881-1973). While this exhibition had originally been scheduled to appear in the Sam & Ayala Zacks Pavilion, COVID-related schedule changes meant this project was re-envisioned in our Level I suite of European galleries. Many of our collection galleries were taken off view to make room for this once-in-a-lifetime exhibition.

Concentrating on the years 1901-04, the exhibition told the story of how Picasso, then a fledgling painter in his late teens and early twenties, formulated his signature Blue Period style as he moved back and forth between the cities of Paris and Barcelona. At the heart of *Picasso: Painting the Blue Period* was new scientific and art historical research undertaken by the Art Gallery of Ontario and The Phillips Collection on the three Blue Period paintings in their respective collections. Laboratories dedicated to conservation science provided audiences the opportunity to explore the underlying layers of three Blue Period canvases. The exhibition featured more than 100 objects from 15 countries, including paintings, sculptures and works on paper by Picasso as well as works by artists the young Spaniard is known to have studied before and during the Blue Period. Accolades for the project came from around the world. *Picasso: Painting the Blue Period* was co-organized by the Art Gallery of Ontario, Toronto and The Phillips Collection, Washington, D.C.

FRAGMENTS OF EPIC MEMORY | September 1, 2021 – February 21, 2022

The exhibition invited visitors to experience multiple ways of encountering the Caribbean and its diaspora, from the period following emancipation through today. The first exhibition organized by the AGO's new Department of Arts of Global Africa and the Diaspora, it blended historical and contemporary narratives, presenting more than 200 photographs from the AGO's Montgomery Collection of Caribbean Photographs alongside paintings, sculptures and video works by modern and contemporary Caribbean artists that show how the region's histories are constantly revisited and reimagined through artistic production over time. The project featured a new commission by Canadian artist Sandra Brewster and art works by Ebony G. Patterson, Frank Bowling and Manuel Mathieu, to name just a few. This project attracted the attention of museums in the U.S., and planning is underway to bring this exhibition to several institutions there.

ROBERT HOULE: RED IS BEAUTIFUL | December 3, 2021 – April 17, 2022

The exhibition centred around one of the most influential First Nations artists to break into the contemporary art world. Houle's work blends abstraction, modernism and conceptualism with First Nations aesthetics and histories. Houle went from residential school to art school to museum boardrooms and on to the art world stage as an artist, curator and writer. The exhibition consisted of over 90 large installations, paintings and drawings created between 1970 and 2021. Themes in the exhibition included Residential School Years, and Sovereignty, among others. This exhibition offered a walk through fifty years of what matters to First Nations and Settler relations today with an artist who was always ahead of time. This AGO-organized exhibition went on to three other venues following its presentation in Toronto.

Complimentary to our special exhibition programs, many other new and wonderful installations are coming to live life for our visitors.

- Our European Department of Art opened *Meditation and the Medieval Mind* featuring manuscripts, ivories and meticulously made prayer beads. During the run of *Picasso: Painting the Blue Period*, our Reuben Wells Leonard Memorial Gallery was installed with highlights from our European Collection. In preparation for the *Robert Houle: Red is Beautiful* exhibition, our curators of European Art positioned Houle's *Paris Ojibwa* in a gallery of European art, in dialogue with collection works by Delacroix. Following the close of the Picasso exhibition, the full suite of galleries dedicated to European Art was freshly installed, bringing out many visitor favourites, interspersed with some lesser known works from the AGO Collection. The team intentionally broadened the dialogue around the AGO's European collection to better examine complex histories of Settler and Indigenous relations.
- The Department of Arts of Global Africa and the Diaspora (launched in 2020) initiated two prominent sculpture installations in 2020/2021. Thomas J. Price's *Within the Folds, II*, was installed at McCaul and Dundas St. W. in July 2021, and provided a thought-provoking experience to visitors passing by. The AGO also commissioned prominent artist Zak Ové to design and fabricate *Moko Jumbie* – which towered over visitors in Walker Court. It has since been moved to the AGO's Galleria Italia, where it will be displayed prominently for many years.

In November 2021, the AGO's African Gallery of Art was reopened following extensive renovations. The new installation centred on works by Congolese-Canadian artist Moridja Kitenge Banza in a beautiful exhibition titled *Et La umiere Fut*.

- The Department of Prints and Drawings presented *Ben Woolfitt: Rhythm and Series* – featuring the work of local Modernist and Post-Modernist painter Ben Woolfitt. In January 2022, works from Delacroix's *Faust* series were put on view, and in March 2022, visitors were engaged by the dynamic work by Caribbean artist Andrea Chung.
- The Indigenous and Canadian Curatorial team had a tremendously busy year. *Shuvinaí Ashoo-na: Beyond the Visible* opened in July 2021, featuring the work of one of the best known Inuit artists of our time. *Kim Ondaatje: House on Picadilly Street* also opened in July, providing visitors with the opportunity to get to know more about the work of this often-overlooked but critically important Toronto-based artist. In October 2021, many of the galleries within the McLean Centre for Indigenous + Canadian Art were reinstalled with works by Shelley Niro, Meryl McMaster, Suzy Lake and Lori Blondeau. A special presentation by Kanien'kehá:ka, Hodinöhsö:ni' artist Greg Staats, titled *in constant return*, centred around some of the tenets of the Hodinöhsö:ni' worldview. In December, the AGO opened special installations by multimedia artist Alan Michelson and contemporary Inuit sculptor Bill Nasogaluak.
- Under the umbrella of our Department of Modern and Contemporary Art, the AGO opened *Matthew Wong: Blue View* on August 13, 2021. Expressing wonder and melancholy, *Blue View* was the first museum exhibition dedicated to the short-lived but brilliant career of Toronto-born Chinese-Canadian artist Matthew Wong. The exhibition featured more than 40 paintings from the artist's *Blue Series*, made between 2017 and 2019. A suite of Modern galleries on the AGO's Level 1 were reinstalled following the close of *Picasso: Painting the Blue Period*. In August 2021, new selections from the AGO Collection of Contemporary Art went on view, and some additional new works were added to the mix in January 2022.
- In December 2021, the Department of Photography opened a presentation of works of Jamaican-Canadian photographer Jorian Charlton in *Out of Many*. Charlton's dramatic contemporary portraits were positioned alongside family photographs taken by her father in Jamaica, New Jersey and Toronto. Opening the same day was a presentation by Haitian-Canadian artist Esery Mondesir, *We Have Found Each Other*. Motivated by his own diasporic experience, Mondesir's films draw from collective memory, official archives, vernacular records and the everyday to explore migration and exile as sites of identity formation as well as cultural resistance.

As evidenced by the fulsome descriptions above, the AGO remains committed to presenting thoughtful, inclusive and diverse presentations, connecting the AGO's visitors to artwork and ideas from across Canada and beyond.

In 2021/2022, the AGO's Travelling Exhibition program remained strong, despite the ongoing challenges triggered by the global pandemic. *Anthropocene* remained on view at Tekniska Museet (Stockholm, Sweden) until January 9, 2022. *Diane Arbus*, centered around the AGO's world-class collection of the artist's photographs, started its three-venue tour at Louisiana Museum of Modern Art (Denmark) in March 2022.

With the reinvigorated desire to share our collections with more of Ontario's public, the AGO arranged for an iteration of our 2020 exhibition *Mary Wrinch: Painted from Life* to travel to the Art Gallery of Sudbury. This is a pilot in a series to tour small and mid-sized exhibitions to sister institutions in the province.

EDUCATION & PROGRAMMING

The AGO continued to offer active a dynamic schedule of education and public programming in 2021/22, including online talks, virtual school programs, courses, workshops, performances, access programs as well as events and workshops for seniors.

New this year, due to COVID-19 related restrictions, Family Day and April Break offered online experiences and resources for families and children, including maker activities and performances. As permitted, the Gallery continued our successful partnerships with other cultural institutions, such as Toronto Symphony Orchestra, Royal Conservatory of Music, Small World Music and Soundstreams Toronto, to perform in-gallery with limited audiences, based on new COVID-19 capacity regulations.

The season's line-up of programs for all ages offered talks, virtual events and courses, in addition to the Gallery's successful Virtual School Programs.

Virtual School Programs

Designed to complement the Ontario curriculum, the AGO's Virtual School Programs continued every Monday to Friday through June 18. Open to parents, teachers and caregivers everywhere, AGO Virtual School Programs partnered with fellow cultural institutions such as the Canadian Opera Company, The National Ballet of Canada, Toronto History Museums, and Toronto Symphony Orchestra (TSO) to explore intersections in visual arts, music, architecture and dance. Sessions were offered three times a day, tailored to students in JK to Grade 3, Grades 4 to 8 and Grades 9 to 12, with uniquely age-appropriate discussions. Sessions were organized thematically, drawing on artworks and objects from program partners as well as the AGO Collection, and they featured discussion and other mini-activities.

Portraits of Resilience

An open call for artists of all ages to participate in an online exhibition of art showcasing moments of emotion and resilience in everyday life, *Portraits of Resilience* launched on March 15, and received more than 650 submissions from the community.

April Break

Families were invited to spend the April Break, Monday, April 12 to Friday, April 16, enjoying five days of free, online programming courtesy of the AGO, the Canadian Opera Company and the Vancouver Art Gallery. Mixing artmaking with performance and behind-the-scenes highlights, kids of all ages logged on daily for an online cross-country arts break. Led by art educators and specialists, each day's programming offered themed artmaking activities and moderated discussion. No registration was needed and sessions were live streamed on AGO.ca.

AGO X RBC Emerging Artists Program

In 2021, thanks to the support of RBC, the AGO presented a trio of exciting digital programs designed to celebrate and support early career artists. Programmed and presented online, they include three paid artist residencies, three paid research residencies and a series of free mentorship workshops.

- Currently in its tenth year, the AGO X RBC Artist-in-Residence program hosted an open call for submissions in the winter of 2021. After receiving more than 200 submissions, the jury selected Alvin Luong, Nada El-Omari & Sonya Mwambu, and Timothy Yanick Hunter. As part of these paid digital residencies, each artist or duo had the opportunity to showcase their work publicly. Launched on April 7, the AGO X RBC Emerging Artists Exchange welcomed applications for three paid digital research residencies.
- Recognizing that mentorship is an integral part of artistic success, the AGO X RBC Emerging Artists Workshop presented a series of free online mentorship sessions this spring, offering practical advice and tips from professional artists. Open to artists of all ages.

Talks

Committed to leading global conversations from Toronto, the AGO spring season included talks by emerging and established artists, students and authors. A robust suite of public programming – special talks and events, fun family programs, as well as great courses and workshops were presented around a number of exhibitions.

aabaakwad 2021

aabaakwad (it clears after a storm) is an annual conversation on Indigenous art by those who create, curate and write about it. A gathering that alternates annually between Toronto and international venues, it offers dynamic dialogue examining themes, materials and experiences in Indigenous art practice globally. The only Indigenous-led arts gathering of its kind in the world, co-presented by the AGO and the Canada Council of the Arts, this year's event in December welcomed more than 40 presenters from 24 First Nations and six countries, including Rebecca Belmore, Alan Michelson, Taqralik Partridge, Duke Redbird, Timimie Marak, Liisa-Ravna Finbog, internationally renowned writer Gerald Vizenor and Sobey art award winner Laakkuluk Williamson-Bathory for three days of free conversation and performance. The events were Indigenous-led and artist-centred.

AGO Camps

Camps shifted to an online model of courses and programs for children in addition to a robust schedule of adult studio programs

DIVERSITY & INCLUSION STRATEGY

The AGO is committed to providing platforms for artists who are voices of change in our culture and to better reflect the diversity of our community. The AGO supports a culture of inclusion and diversity. Discrimination should never happen to anyone at the AGO, or anywhere else. Started prior to the COVID-19 pandemic, the museum is developing a strategy, via an inclusive process, that will reflect this commitment.

AGO BOARD OF TRUSTEES

At the June Annual Meeting, Rupert Duchesne, C.M., was elected President of the AGO Board of Trustees. Mr. Duchesne succeeds Robert J. Harding, C.M., who held the position for four years. Trustees Cam di Prata and Liza Mauer were named new Vice Presidents at the Annual Meeting, joining existing Vice Presidents Andrew Federer, Rosamond Ivey and Jay Smith, who were re-elected. Liza Murrell was elected a new Trustee.

REDUCED CAPACITY AND TEMPORARY CLOSURE

During the first reopening phase between July and October 2021, the museum operated with controlled capacity in accordance with provincial guidance. As a result of the emergence of the COVID-19 Omicron variant, the province introduced new public health and workplace safety measures on December 18, 2021, and a 50 per cent capacity limit in indoor public settings.

As part of the province wide effort to further mitigate and prevent the spread of COVID-19, the AGO closed temporarily between Wednesday, January 5, and Tuesday, February 1, 2022.

KEY PERFORMANCE RESULTS AND HIGHLIGHTS

- Total attendance for the year – 404,463
- The AGO remain engaged with over 12,189 member households
- The museum has a strong social media presence with more than 622,500 combined followers on Instagram, Facebook, and Twitter.
- The AGO's Net Promoter Score (NPS) program was suspended during the pandemic as in-person surveys were placed on hold in March 2020
- The proportion of self-generated revenue was approximately 42%

Acquisition Highlights

April 1, 2021 – March 31, 2022

The AGO's acquisition activity focuses on strategically adding works of the highest artistic quality to continue strengthening our collection. In 2021-2022, 205 works* were added to the AGO's holdings, bringing each area of our collection to a higher level of excellence.

The following list highlights key acquisitions for each of our collecting areas: European, Global Africa & the Diaspora, Indigenous & Canadian, Modern & Contemporary, Photography, and Prints & Drawings

European: Three works were approved for accessioning:

- Barbara Longhi, *Madonna and Child*, 1552 - c.1638. Oil on canvas, Overall 42.5 x 34 cm; Framed: 59.7 x 53.3 cm. Purchase, with funds from the Gail and Terence Sheard Endowment Fund, 2021. 2021/37
- Anna Boberg, *Sunlight and Showers*, c. 1912. Oil on canvas, 91 x 64 cm. Purchase, with funds from the European Curatorial Committee, 2021. 2021/91
- Workshop in Jerusalem or Bethlehem, *Model of the Church of the Holy Sepulcher, Jerusalem*, late 1600s. Walnut inlaid with mother-of-pearl and bone, 27 x 50 x 45 cm. Purchase, with funds by exchange from Mrs. J. Morrow, and the Contributing Members' Fund, 2021. 2021/75

Global Africa & the Diaspora: Seven works were approved for accessioning including:

- Sandra Brewster, *Feeding Trafalgar Square*, 2021. Photo-transfer on wood. Commission, with funds from the Women's Art Initiative, 2021. 2021/71
- Marc Padeu, *The Thankful Poor*, 2021. Acrylic on canvas, 200 x 220 cm. Purchase, with funds from Friends of Global Africa and the Diaspora, 2022. 2021/276
- Andrea Chung, *A Litany for Survival*, 2019. Cyanotype and sugar, 170.2 x 228.6 cm. Purchase, with funds from Friends of Global Africa and the Diaspora, 2021. 2021/100

Indigenous & Canadian: 29 works were approved for accessioning including:

- Denyse Thomasos, *Arc*, 2009. Acrylic on canvas, 335.3 x 609.6 cm. Purchase, with funds from the Women's Art Initiative, 2022. 2021/356
- Tim Whiten, *After Phaeton*, 2013. Handcrafted glass, ionized glass, brass fittings, 167.6 x 243.8 x 58.4 cm. Gift of the Artist in honour of Tom and Mary E. Whiten, 2022. 2022/7
- John Sabourin, *Unholy Communion*, 2020. BC Chlorite, 47.2 x 24 x 15.5 cm. Purchase, with funds by exchange from the Estate of Jennings David Young, 2022. 2021/357

Modern & Contemporary: 26 works were approved for accessioning including:

- Jónsi Hrafninn, (*Obsidian*), 2021. Sixteen-channel sound installation, chandelier, speakers, subwoofers, carpet, fossilized amber scent, Dimensions variable, diameter of installed speakers, 1061.7 cm. Running Time: 25 Minutes, 33 Seconds. Purchase, with funds by exchange from Mr. and Mrs. Gordon Conn, Hellenic Canadian Cultural Society, Jessie and Percy Waxer, Ontario Heritage Foundation, Women's Committee in memory of Lady Kemp, its first president, Howard Burnham, Professor James Mavor, Mr. and Mrs. Donald B. Strudley, Stratford, Ontario, Mr. and Mrs. Neville Burston, Douglas M. Duncan, Leon Katz, E.R. Rolph, Toronto Press Club, Joseph Alfred Whealy, Canadian National Exhibition Association, and Massey Foundation, 2022. 2021/1321
- Cao Fei, *Asia One*, 2018. Single-channel HD video, colour; Running Time: 2 Hrs, 35 Mins, 1 Sec (with sound). Purchase, with funds from the Modern and Contemporary Curatorial Committee, 2022. 2022/3
- Maria Hupfield, *Silver Tongue Taste of Progress*, 2018. Silver lamé, silver sequins on netting, polyester fill, industrial felt, wood structure on wheels, 170 x 114 x 93 cm. Purchase, with funds from Canada Council York Wilson Endowment Award and Contemporary Circle Fund, 2021. 2021/93

Photography: 131 works were approved for accessioning including:

- Raymond Boisjoly, *From age to age, as its shape slowly unravelled*, 2015. Solvent-based inkjet prints on vinyl: Seven parts, two prints at 290 x 418 cm; five prints at 132 x 191 cm. Purchase, with funds from the Photography Curatorial Committee, 2021. 2021/103
- Etienne Jules Marey, *Group of Movement Studies*, 1883 – 1900. 50 gelatin silver prints, various dimensions.
- Wolfgang Tillmans, *Weed*, 2014. Inkjet print, clips, 410.8 x 274.6 cm.

Prints & Drawings: 17 works were approved for accessioning including:

- Elizabeth Catlett, *American Women Unite*, 1963. Colour woodcut on paper, Impression: 24 x 32.6 cm. Sheet: 35.1 x 45.1 cm. Mat: 55.9 x 71.1 cm. Purchase, with funds from the Valerie Greenfield Thompson and Hunter Thompson Fund, and the Trier-Fodor Fund, 2021. 2021/74
- Edward Hopper, *Day After the Funeral*, 1925. Watercolour, graphite on paper. Sheet: 32.5 x 50.6 cm.
- Giovanni Battista Tiepolo, *A Caricature of a Man, in profile, Wearing a Hat and a Pair of Spectacles*, c. 1754-1762. Pen and black ink and grey wash on paper, 19.4 x 14 cm. Purchase, with funds from the Trier-Fodor Fund, 2021. 2021/95

*Eight works were acquired cross-departmentally in 2021/2022

Annual Campaign 2021/22

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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Statement of Operations

Year ended March 31
(reported in thousands of dollars)

	2022	2021
Revenue		
Government grants	\$32,748	\$35,151
Admissions, program income	2,091	286
Donations and bequests, membership fees	14,099	11,431
Gallery Shop/Food & Beverage	4,148	1,112
Art Gallery of Ontario Foundation support	2,336	1,652
Amortization of deferred capital contributions	10,014	9,936
Miscellaneous revenue	1,429	2,051
Total Revenue	\$66,865	\$61,619
Expenses		
Administration	\$11,265	\$14,598
Physical plant and security	8,910	8,344
Marketing and promotion	5,187	3,188
Programming	18,452	13,902
Membership and fundraising	4,622	3,925
Gallery Shop/Food & Beverage	6,303	4,534
Amortization of capital assets	10,544	10,624
Purchases of works of art	1,527	2,491
Total Expenses	\$66,810	\$ 61,606
Excess of revenue over expenses for the year	\$55	\$13
Remeasurement related to pension plan	(2,484)	8,697
Net surplus, beginning of year	3,113	(5,597)
Net surplus (deficit), end of year	\$684	\$3,113

Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 2021/2022 and 2020/2021. Financial statements for the 2021/2022 fiscal year (April 1, 2021 to March 31, 2022), 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 2021/2022 fiscal year, the AGO received gifts of works of art with an approximate value of \$9,416,000. This is not reflected in the financial data above, but is included in the AGO's 2021/2022 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 2021/2022 audited financial statements.

Balance Sheet

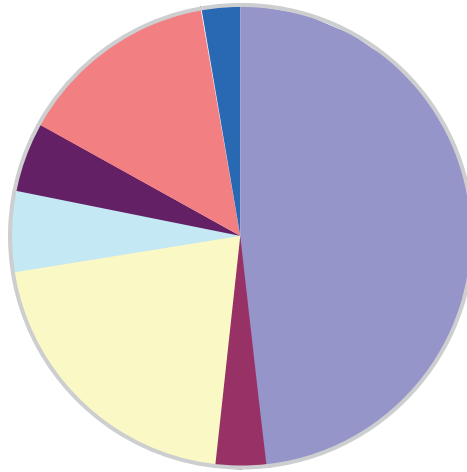
As at March 31
(reported in thousands of dollars)

	2022	2021
Assets		
Current assets	\$27,699	\$25,107
Accrued pension asset	1,081	3,729
Net capital assets	206,651	215,581
Total Assets	\$235,431	\$244,417
Liabilities		
Current liabilities	\$36,810	\$33,719
Long-term debt	6,611	7,163
Deferred capital contributions	191,326	200,422
Total Liabilities	\$234,747	\$241,304
Cumulative net surplus (deficit)	\$684	\$3,113
Total Liabilities and Net Surplus	\$235,431	\$244,417

Notes

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

REVENUE



EXPENSES

