



**YEAR IN REVIEW**  
**2022 – 2023**

# Highlights of the Year

April 1, 2022 – March 31, 2023

The AGO continued on its mission to bring people together with art in 2022 – 2023. The guiding principles of Art, Audience and Learning remain the foundation for our exhibitions, programs and activities.

2022 – 2023 marks the first full operating year for the AGO since the COVID-19 pandemic began in late 2019. Business activities resumed slowly and it remained a challenging year due to lingering pandemic effects and high inflation rates—but there were signs of cautious optimism. This year, the AGO welcomed many Canadians and some returning tourists with several new and diverse exhibitions. The museum has worked closely with artists, governments, communities, and corporate partners to become one of the world's leading art museums, known for its world-class exhibitions, unique collections, innovative outreach, and educational programming.

## **This year, the museum presented the following major exhibitions:**

*I Am Here: Home Movies and Everyday Masterpieces* was presented from April 16, 2022, to August 14, 2022. Noted by *The Globe and Mail* as one of the top exhibitions of 2022, this project examined how from the earliest cave paintings to selfies on Instagram, humans have always found creative ways to document their day-to-day lives. It provided a revealing look at our universal need to capture, share and cherish everyday life through art. Featuring home movies, diaries, celebrated artworks by the likes of Patti Smith, Andy Warhol, Arthur Jafa, and Mary Pratt, letters, photo albums, and posts from social media, *I Am Here* brought together a broad range of personal records spanning different periods and cultures to explore this shared human impulse.

*Faith and Fortune: Art from the Former Spanish Empire* was presented from June 11 to October 10, 2022. Centred around a major loan from the Hispanic Society Museum and Library, it included key artworks by Spanish and Hispanic artists made between 1492 and 1898. From its centre in Spain, the Spanish empire included islands in the Caribbean, lands in Central and South America, and the Southeast Asian archipelago known now as the Philippines (ruled by Spain 1565-1898). The exhibition's scope, from the origins to the end of an empire, encouraged visitors to study the mechanisms of colonization. Through portraits, maps, textiles and many other objects, the project traced the histories of many people living on many lands. A rich line-up of programming, including performances by Latinx, Filipinx and Spanish artists at various moments during the exhibition's run, brought the themes to life within the AGO.

In early summer 2022, the AGO installed a bold new outdoor sculpture by acclaimed contemporary artist Brian Jungen. This work is the museum's first public art commission, and is situated at the corner of Dundas and McCaul Streets – the former setting for Henry Moore's *Large Two Forms* (1966 – 1969). An artist of Dane-zaa and European heritage, Jungen (b.1970) is internationally renowned for his sculptures and installations made from repurposed consumer goods. In his extensive body of work, Jungen engages with both Indigenous materials and traditions as well as Western art history and popular culture. Titled *Couch Monster: Sadzëᑦyaaghehch'ill*, Jungen's new sculpture for this outdoor space is a monument to creative form and engineering. Since its unveiling, thousands of visitors of all ages have enjoyed interacting with the sculpture.

*Denyse Thomasos: just beyond* opened between October 8, 2022, and February 19, 2023. Chosen by ARTnews as one of 2022's defining exhibitions, the powerfully singular oeuvre of this Trinidadian-born artist (1964 – 2012) has left an indelible, yet frequently overlooked, mark on Canadian and American painting. The exhibition is the first retrospective for Thomasos, positioning her as one of Canada's finest painters to emerge in the 1990s. A special focus is placed on her vibrant, mural-scaled paintings. Spanning the breadth of her career, these expansive works address themes of movement, migration, and hybridized identities. They also embody the artist's dedication to social justice, injecting references to global histories of oppression and her own experiences of displacement. The project went on to Saskatchewan and British Columbia when its run at the AGO concluded in February 2023.

*Leonard Cohen: Everybody Knows* opened between December 10, 2022 and April 9, 2023. An enduring artistic force, Canadian novelist, poet and singer-songwriter Leonard Cohen (1934 – 2016) is renowned the world over for his meditations on beauty, death, loss and the human heart. The first museum exhibition to present the holdings of the Leonard Cohen Family Trust, *Everybody Knows* immerses visitors in the many facets of Cohen's creative life. Rare concert footage and archival materials, including musical instruments, notebooks, lyrics, and letters are featured alongside photographs, drawings, and digital art, created by Cohen across several decades. Two large-scale multimedia installations, on loan from the Musée d'art contemporain in Montréal, highlight Cohen's singular voice, music, and stage presence.

## **Complementing our major exhibition programs, a myriad of small and mid-sized exhibitions have been crafted for our visitors:**

*Blurred Boundaries: A Glimpse of Queer Art from Canada* was presented in our McLaughlin Gallery, April 9, 2022 – September 25, 2022. This group exhibition assembled works by various Canadian artists, mostly from the AGO Collection, whose practice and/or identity is inspired by queer culture and lifestyle.

*Kananginak Pootoogook* was presented from April 15 to August 28, 2022. An accomplished printmaker, Kananginak Pootoogook (1953 – 2010) produced drawings and prints for the Kinnigait (Cape Dorset) graphic arts program since the late 1950s. His work was included in almost every annual collection from that time until his passing in 2009. As a prominent community

leader, Pootoogook was instrumental in the formation of the West Baffin Eskimo Co-operative graphic arts program and served for many years as President of its Board of Directors. Pootoogook was highly skilled at representing Arctic wildlife in his work, especially the many species of birds that frequent the North.

*From age to age, as its shape slowly unravelled* by artist Raymond Boisjoly went on view between May 14, 2022 and April 2023. Raymond Boisjoly (b. 1981) is an Indigenous artist of Haida and Québécois descent who lives and works in Vancouver. Boisjoly investigates the ways images, objects, materials, and language continue to define Indigenous art and artists, with particular attention to colonial contexts. His work was acquired in 2021 after previously being presented as part of the AIMIA Photography Prize Exhibition in 2015.

*Ken Lum: Death and Furniture* was on view from June 25, 2022, to January 2, 2023. A focused, career-spanning survey, *Death and Furniture* featured a small but impactful selection of works from Lum's internationally celebrated, 40-year practice, including his *Furniture Sculptures*, which use ready-made, generic-branded sofas. Lum's work transforms everyday objects into art and art experience, a disruption of both aesthetic and utilitarian values. Ken Lum is the recipient of the 2019 Gershon Iskowitz Prize at the AGO. The prize is awarded each year to recognize an individual's contribution to Canadian art and to support their future work.

*Ed Pien: Present: Past/Future* opened June 25, 2022 to June 2023. In this focused exhibition, the Toronto artist explores the perception of time through conversations initiated with elders in San Agustín, a suburban neighbourhood of Havana (Cuba), since 2014. The multimedia installation combines audio, video, photography, and furniture components to create an environment that poignantly weaves stories shared by the elders and moments captured by Pien during his visits, twice a year.

*Naak silavit qeqqaa? (Silaup Putunga)* by Laakkuluk Williamson Bathory + Jamie Griffiths opened July 16, 2022, to June 2023. This multimedia installation explored the Inuit concept of sila—the life forces of the land (knowledge of the land, water, ice, and environment). At the heart of the exhibition is *Silaup Putunga* (2018), a double-sided video installation by Laakkuluk and her long-time collaborator, Jamie Griffiths, that takes viewers onto nuna (Inuit land).

*Hrafntinna (Obsidian)* by Icelandic artist and musician Jónsi went on view July 23, 2022, and will run to summer 2023. The artwork is an experiential installation full of longing and appreciation for the Nordic landscape that powerfully demonstrates how non-visual senses can transport audiences to different places or trigger different memories. Through sound, reverberation, smell, and lighting, the artist evokes the sensation of being inside a volcano. Unable to witness the eruption of the Fagradalsfjall volcano in Iceland in spring 2021 due to the pandemic, Jónsi has imagined this unique event as a sixteen-channel composition, played across 195 speakers, accompanied by a sweet and smoky scent. Overhead, a single circular light alludes to the summit of the volcano, out of which sound and smell spill like lava, speaking to the intimate poetry of knowing or understanding a place through sense and memory. *Hrafntinna (Obsidian)* is the world premiere of Jónsi's artwork in a museum.

*Carl Beam: The Columbus Suite* opened between August 13, 2022 and January 22, 2023. Among the rapidly growing number of important First Nations artists in Canada, Beam was a strong, independent character and by that virtue, he became a leader. This project distills a larger body of work created in advance of the quincentenary of the most celebrated and reviled of European landfalls in the Americas. Its twelve monumental etchings were produced in Beam's studio and display the bravura technique. The artist recently passed away at his home and birthplace of M'Chigeeng on Manitoulin Island.

*What Matters Most: Photographs of Black Life* opened on August 27, 2022 and closed on January 8, 2023. This exhibition featured the AGO's *Fade Resistance* Collection. Assembled by Toronto artist Zun Lee, the collection gathered Polaroid instant prints of African-American family life from the 1960s to the early 2000s. This debut presentation of more than 500 instant prints—including portraits, graduations, birthdays, and family reunions—was a meditation on the role of family photographs in creating and maintaining a sense of Black identity, on memory and loss, on the ethics of institutional versus communal care, and on the importance of safeguarding visual culture.

*Victoria Mamnguqsualuk* opened between September 10, 2022, and January 2, 2023. One of the most prolific Inuit artists of her generation, Victoria Mamnguqsualuk brought the stories of Qiviuq (Kiviuq) to life in ink, coloured pencil, and tapestries. Mamnguqsualuk's style features confident and diverse lines that create a landscape in motion—one filled with people, animals, and beings from the spirit world. There are no empty arctic vistas in her work. Her early drawings convey how communities must work together to survive, which requires a careful caretaking relationship with animals and spirits.

*Her Flesh* opened on October 8, 2022, and closed on April 23, 2023. In this exciting installation of 16 works from the AGO Collection, visitors were invited to consider how modern and contemporary women artists have used their intimate knowledge of their own bodies to inform their depictions of the feminine. Featuring video, paintings, photographs and sculpture by artists Jess Dobkin, Alma Duncan, Janieta Eyre, Nina Levitt, Francis Loring, Mary Pratt and Florence Wyle, this installation offers a unique vision of the female body in 20th-century art.

*You Look Beautiful Like That: Studio (Photography in West and Central Africa)* opened on December 24, 2022, to June 11, 2023. Tracing the development of African studio photography from the 1860s to the mid-1980s, this exhibition features images by Cameroonian photographer Michel Kameni, Malian photographers Malick Sidibé and Seydou Keïta, and Ivorian photographer Paul Kodjo, among others. The exhibition title, *You Look Beautiful Like That*, is a translation of the Malian phrase “I kany” tan”—popularized by Bamako-born photographer Seydou Keïta—and captures the close collaboration between photographers and African clients in the creation of their likenesses.

*Ningiukulu Tevee: Chronicles for the Curious* opened between January 14, 2023, and May 14, 2023. Ningiukulu is one of the most versatile graphic artists to emerge from the Kinngait Studios. She has a comprehensive knowledge of Inuit legends and a fine sense of design and composition. These elements have made many of her prints highly sought after by collectors. Ningiukulu has had numerous solo shows of her bold and resplendent drawings and some of her work has been featured in exhibitions in major public galleries and museums.

*David Ruben Piqtoukun: Radical Remembrances* opened between January 21, 2023, and June 25, 2023. It highlights the material inventiveness and narrative vision of sculptor David Ruben Piqtoukun and features his recent works alongside artworks from the AGO Collection. Winner of the 2022 Governor General's Award in Visual and Media Arts, Piqtoukun ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ sculpts in stone, metal, wood, and bone combining different materials in unique and tricky ways. These methods enhance the stories that live in his work and underscore stories he feels are important to remember. They come from ancient Inuit knowledge passed down from generation to generation. Despite David's experience of residential school interrupting his traditional education, he continues his radical remembrances in every sculpture he carves. David's work is beautiful—but it comes with a sense of the precarious, the raw, and the emotional side of our existence.

*We Are Story: The Canada Now Photography Acquisition* opens January 28, 2023 and will run to the summer of 2023. The project brings together ten artists who showcase the vitality and range of contemporary Canadian photography. It features recent works by asinnajaq, Raymond Boisjoly, Aaron Jones, Laurie Kang, Robert Kautuk, Gabrielle L'Hirondelle Hill, Sanaz Mazinani, Jalani Morgan, Louie Palu, and Dawit L. Petros. The works—all new to the AGO Collection—were purchased through the Canada Now Photography Acquisition Initiative, conceived in 2020 by Canadian artist, Edward Burtynsky, and gallery owner, Nicholas Metivier, in response to the economic impact of the COVID-19 pandemic on artists across the country.

## **The AGO's Travelling Exhibition program has enjoyed a tremendously successful year:**

The *Anthropocene* exhibition was presented at Museum Helmond (Helmond, Netherlands) and opened at its first South American locale at PROA Foundation in Buenos Aires, Argentina in December 2022.

*Diane Arbus* opened at the Montreal Museum of Fine Art (Montreal, Canada) on September 13, 2022.

*Robert Houle: Red is Beautiful* was presented at Contemporary Calgary June 23 – September 18, 2022, and is now on view at Winnipeg Art Gallery (Winnipeg). It closes in Winnipeg on March 27.

*Fragments of Epic Memory* will start its tour at the Minneapolis Institute of Arts in January 2023.

## **In 2022, the AGO organized and opened 33 exhibition projects. Of those:**

- 36% featured Black, Indigenous, and People of Colour artists
- 21% featured women artists
- 60% were centred around contemporary art
- 48% featured the work of Canadian artists
- 18% featured the work of Indigenous artists

The AGO began the 2022 – 2023 year bringing education, programming, and events back onsite carefully and slowly. The volunteer Gallery Guide Program called “Let’s Chat,” engaged with visitors beginning in April. The museum opened its Concourse level to the public in July, with new family activities in the Maker Space and a roving Art Cart program. The Gallery School reopened for students in July for paid courses and workshops. The Hands-On Centre for families and young learners was refreshed with new activities and programming and reopened in September. Also in September, the museum brought back a robust onsite schedule of school programs, talks, performances, youth programs, and access programs for audiences.

The active virtual schedule of education and public programming continues in 2022 – 23, as the AGO builds a hybrid model of programming that will continue for the 2023 – 24 year, including online talks, virtual school programs, courses, workshops, and access programs, including events and workshops for seniors.

### **Virtual School Program**

Designed to complement the Ontario curriculum, the AGO’s Virtual School Programs (VSP) are delivered Monday to Friday, free of charge. The AGO built a broadcasting studio this year which enables the museum to deliver programs from onsite in the new VSP recording studio.

New this year, thanks to the success of online programming for schools, the Virtual School Program has expanded to offer four sessions per day to align with time zones across Canada. The museum continues to build on its success of the past two years, with free sessions five days per week. Virtual School Programs are now broadcast worldwide from the museum.

One of the primary goals of this school year was to offer the program to a more national audience. To do this, the museum partnered with organizations across Canada to teach and deliver the programs on the AGO platform, thus exporting Canadian content across the nation. Open to parents, teachers, and caregivers everywhere, sessions are offered four times a day, are tailored to students in Junior Kindergarten to Grade 3 and Grades 4 to 8, and offer uniquely age-appropriate discussions. Sessions are organized thematically and draw on artworks and objects from the AGO Collection and partners; they also feature discussions and mini-activities.

AGO Virtual School Programs was excited to partner with the following cultural institutions to explore intersections in visual arts, music, architecture, and dance. Partners over this fiscal year included the Metropolitan Museum of Modern Art, the Museum of Modern Art, the National Gallery of Singapore, and the Canadian Centre for Architecture in the Spring of 2022.

In the school year of 2022 – 23, the museum partnered with Gurdeep Pander of the Yukon, the Rooms Gallery of St. Johns Newfoundland, the Toronto Symphony Orchestra, and the Canadian Opera Company.

### **Reimagined Concourse Level**

During the long closure throughout the pandemic, the AGO was able to work on a reenvisioning of the concourse level of the museum. This includes a refreshed Dr. Mariano Elia Hands-On Centre, created a new ship-model interactive magnet wall, alongside a new reiteration of the Maker Space, and a superb new mural commission in the Weston Family Learning Centre by Yen Linh Thai.

### **Courses**

This year saw a return to in-person courses for adults, youth, children, and families. Beginning in July 2022, students returned to the Gallery School. Courses and workshops combine art making with art conversation in intimate virtual classroom settings, providing a fun way to meet new people, share ideas, and learn new skills.

### **Art Carts**

Art Carts returned to the galleries and the Weston Family Learning Centre in July 2022. Now scheduled regularly, families and visitors of all ages can find these roving maker stations in galleries. Art Carts are out on Saturdays and Sundays in Walker Court from 11 am to 2 pm and in the Education Commons from 1:30 pm to 4:30 pm. Visitors of all ages are invited to draw, sculpt, build, and explore art through the senses at any of our roving maker stations.

### **Let's Chat**

Volunteer Gallery Guides engage visitors in the galleries Tuesdays through Sundays, 1:00 to 4:00 pm and Wednesdays/Fridays 6:00 to 8:00 pm.

### **AGO x RBC Emerging Artists Program**

In 2022, thanks to the generous 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 included three paid artist residencies, three paid research residencies, and a series of free mentorship workshops. For the 2023 AGO x RBC Artists in Residence, responding to the theme of "Humour," three early-career artists will engage with the AGO Collection and with AGO employees to reflect and create, for a period of three months. Each Artist in Residence will host a public event upon completion of their residency. The AGO x RBC Artist-in-Residence Program annually engages early-career artists through three paid residencies. The residency program allows the AGO to contribute significantly to the evolution of individual artistic endeavours, leading the way for experimentation and growth in the field of contemporary art practice. The selected artists will take up their residencies in winter, spring and summer.



## **Youth Programs**

Youth Programs continued over the pandemic in an online format, with the AGO highlight program, *Inner Space*—a monthly video released in January 2022—with a new cycle starting in September 2023.

*Inner Space* is a new monthly web series, co-curated by the AGO staff and AGO Youth Advisory, an online group of youth ages 16 to 25 from across Canada. Youth were invited to curate emerging artists from their communities to give personal tours of their studios. Giving a platform to youth curators, *Inner Space* makes visible and legitimizes a new generation of diverse, Canadian artists, while creating authentic youth-led digital content for youth audiences.

Fall 2022 also saw the return of onsite programming for youth. The AGO Youth Drop-Ins that run in fall, winter, and spring in the Weston Family Learning Centre, offer young people a chance to participate in artmaking, dance and other creative learning activities.

They featured local artist, Ness Lee, over a six-week program to explore all the possibilities of working with clay. In the workshops, youth ages 14 to 25 learned simple techniques to practice working with clay and create unique handmade items each week.

## **Talks**

Committed to leading global conversations from Toronto, the AGO returned to onsite talks with sold-out talks featuring legendary feminist artist, art educator, and writer, Judy Chicago on June 1, 2022, and poet and theorist, Dionne Brand on September 14, 2022.

The fall and winter seasons continued with a focus on 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—has been presented around several exhibitions.

## **Black History Month at the AGO**

The AGO marked Black History Month in February with a packed arts program reflecting the work of Black artists and elevating Black narratives in art for everyone to enjoy. The museum shared presentations of new art acquisitions, highlighting the AGO's newest curatorial department: the Arts of Global Africa and the Diaspora.

## **Indigenous Education and Programming**

In March, 2023, we hosted an Indigenous Hip Hop Symposium for teachers and students featuring Indigenous Women in Hip Hop. This public event was presented in partnership with the Urban Indigenous Education Centre. It meshed messages of power, determination, and language resurgence, as three artists used their musical platforms to speak truths about Indigenous histories rooted in all the complexities of identity.

Additional programs featured various Indigenous-focused content programmed throughout 2023 and 2024, with the addition of a Programs Curator, Indigenous Projects, to our Education and Programming team staffing.

### **The Dani Reiss Modern and Contemporary Gallery**

In April, following a rigorous selection process, the AGO announced it had contracted Selldorf Architects, Diamond Schmitt, and Two Row Architect, to lead the design phase of The Dani Reiss Modern and Contemporary Gallery—the museum’s proposed expansion project. This initiative will create good construction jobs, enable the museum to show more great art from the AGO Collection to Canadians and tourists, as well as host and share more international touring exhibitions.

## **KEY PERFORMANCE RESULTS AND HIGHLIGHTS**

- Total attendance for the year: 635,084
- The AGO remains engaged with over 20,487 member households
- The museum has a strong social media presence with over 635,700 combined followers on Instagram, Facebook, and Twitter
- The AGO’s Net Promoter Score (NPS) achieved a favourable score of 73
- The proportion of self-generated revenue was approximately 49%

# Acquisition Highlights

April 1, 2022 – March 31, 2023

The AGO's acquisition activity focuses on strategically adding works of the highest artistic quality to continue strengthening our collection. In 2022-2023, 181 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, Arts of Global Africa & the Diaspora, Indigenous & Canadian, Modern & Contemporary, Photography, and Prints & Drawings:

## European: 1 work was approved for accessioning:

- *Naudline Pierre. Written in the Sky*, 2022. Oil, enamel, and oil stick on panel, 304.8 × 304.8 × 4.4 cm. Purchase, with funds from the Friends of Global Africa & the Diaspora, and an anonymous donor to the European Art Department, 2022. 2022/7088 (Joint purchase between European and Friends of Global Africa & the Diaspora committees)

## Global Africa & the Diaspora: 11 works were approved for accessioning including:

- Alberta Whittle. *Her blood spoke in Creole, in Gaelic, in Twi and in Yoruba*, 2022. Acrylic, Florida Water, Bay Rum on cotton, 200 × 200 cm. Purchase, with funds from the Friends of Global Africa & the Diaspora, 2022. 2022/7089
- Paul Anthony Smith. *Midnight Blue*, 2020. Unique picotage on inkjet print, coloured pencil, spray paint on museum board, 247.7 × 177.3 × 7.1 cm. Purchase, with funds from Friends of Global Africa and the Diaspora, 2022. 2022/12
- Jan Wade. *Blood in the Soil*, 2022. Acrylic, wood and found objects, 53.3 × 22.9 × 22.9 cm. Purchase, with funds from Friends of Global Africa and the Diaspora, 2022. 2022/7065

## Indigenous & Canadian: 79 works were approved for accessioning including:

- Suzy Lake. *Rhythm of a True Space #2*, 2008-2009. Archival pigment prints on canvas, 214.6 × 810.3 cm (11 panels: 3 panels: 214.6 × 134.6 cm; 8 panels: 214.6 × 50.8 cm). Gift of Suzy Lake and Robert Yoshioka, 2022. 2022/31
- Rebecca Belmore. *Tarpaulin*, 2021. Clay, 76.2 × 177.8 × 137.2 cm. Purchase, with funds from the Estate of June McLean, and from the Indigenous and Canadian Committee, 2022. 2022/7041
- Florence Carlyle. *The Studio*, c. 1902. Oil on canvas, 89.5 × 54.6 cm; Framed: 114.3 × 79.4 × 8.3 cm. Purchase, with funds from Beryl Ivey, 2022. 2022/7083
- David Ruben Piqtoukun. *People of the Midnight Sun*, 2017. Brazilian soapstone, black pearl stone, red pipestone, steel frame, 213.4 × 99.1 × 63.5 cm. Purchase, with funds from the Indigenous and Canadian Committee, 2023. 2022/7155

**Modern & Contemporary: 18 works were approved for accessioning including:**

- Hank Willis Thomas. *No. 15*, 2022. NBA jerseys, textile, Velcro, framed, 190.5 × 152.4 cm. Gift of Daniel and Vanessa Schlaepfer, 2022. 2022/7101
- Shelagh Keeley. *Tarp Paintings*, 2016. Oilstick on acrylic paint on canvas, 53.3 × 73.7 cm. Purchase, with funds from the Peggy Lownsbrough Fund, and the Elcy Wallace Fund, 2022. 2022/14; 2022/15; 2022/16
- Shary Boyle. *Pupils*, 2019. Porcelain, stoneware, 50 × 41 × 20 cm. Purchase, with funds from the Canada Council for the Arts and The Sculpture Fund, 2022. 2022/22 (Joint purchase between Modern & Contemporary and Indigenous & Canadian Curatorial committees)

**Photography: 59 works were approved for accessioning including:**

- asinnajaq. *where you go i follow*, 2020. Digital print on poly-sheer fabric, vinyl lettering, 246.4 × 304.8 cm. Purchase, with funds from the Canada Now Acquisition Initiative, Edward Burtynsky and Nicolas Metivier, 2022. 2022/30
- Robert Kautuk. *Walrus Hunt*, 2016. Inkjet print, 53.3 × 90.8 cm. Purchase, Canada Now Acquisition Initiative, with funds from Edward Burtynsky and Nicholas Metivier, 2022. 2022/7046
- Sarah Anne Johnson. From the series *Tree Planting*, 2002-2005. 5 chromogenic prints. Gift of the artist, 2022. 2022/7105 – 2022/7109
- Michael Snow. *Art of Looking*, 1986-1987. Hologram, framed, plastic bowl; and lightbulb, Overall (includes diameter of half bowl on bottom edge): 50 × 33 × 9.2 × 16 cm. Gift of Robert J. Harding, 2022. 2022/38

**Prints & Drawings: 13 works were approved for accessioning including:**

- Sarah Stone. *A blue and yellow Macaw*, after 1789. Watercolour heightened with opaque watercolour and glazes, with a black ink border, 44.1 × 33.9 cm. Purchase, with funds from the Marvin Gelber Fund, and the Master Print & Drawing Society, 2022. 2022/7043
- Eric Freifeld. *Self Portrait*, 1954. Black conte crayon, oil, monoprint on paper, 61 × 49.5 cm. Gift of Dr. Albert and Shirley Taliano, 2022. 2022/7094
- Otto Dix. *Sturmtruppe geht unter gas vor (Storm troopers advance under gas)*, 1924. Etching, aquatint, drypoint on paper, Sheet: 35.4 × 47.8 cm. Impression: 19.2 × 28.5 cm. Gift of Philip R.L. Somerville, 2022. 2022/36

\*3 works were acquired cross-departmentally in 2022/2023

# Annual Campaign 2022/2023

## 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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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  
Jayce Salloum  
Joe Shlesinger & Samara  
Walbohm  
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  
Tim Whiten

Mr. & Mrs. William P. Wilder  
Mickey Winberg  
Henry Wiseman & Janet M.  
Wood  
George Yabu & Glenn  
Pushelberg  
Anonymous (7)

# Statement of Operations

Year ended March 31  
(reported in thousands of dollars)

	2023	2022
<b>Revenue</b>		
Government grants	\$24,963	\$32,748
Admissions, program income	3,063	2,091
Donations and bequests, membership fees	17,988	14,099
Gallery Shop/Food & Beverage	12,737	4,148
Art Gallery of Ontario Foundation support	2,831	2,336
Amortization of deferred capital contributions	10,060	10,014
Miscellaneous revenue	2,388	1,429
<b>Total Revenue</b>	<b>\$74,030</b>	<b>\$66,865</b>
<b>Expenses</b>		
Administration	\$9,051	\$11,265
Physical plant and security	10,551	8,910
Marketing and promotion	5,518	5,187
Programming	18,748	18,452
Membership and fundraising	5,139	4,622
Gallery Shop/Food & Beverage	12,598	6,303
Amortization of capital assets	10,552	10,544
Purchases of works of art	5,196	1,527
<b>Total Expenses</b>	<b>\$77,353</b>	<b>\$66,810</b>
Excess of revenue over expenses for the year	(\$3,323)	\$55
Remeasurement related to pension plan	(1,228)	(2,484)
Net surplus, beginning of year	684	3,113
Net surplus (deficit), end of year	(\$3,867)	\$684

## Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 2022/2023 and 2021/2022. Financial statements for the 2022/2023 fiscal year (April 1, 2022 to March 31, 2023), 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 2022/2023 fiscal year, the AGO received gifts of works of art with an approximate value of \$21,128. This is not reflected in the financial data above, but is included in the AGO's 2022/2023 audited financial statements. In the 2021/2022 fiscal year, the AGO received gifts of works of art with an approximate value of \$9,416. 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 2022/2023 audited financial statements.

# Balance Sheet

As at March 31  
(reported in thousands of dollars)

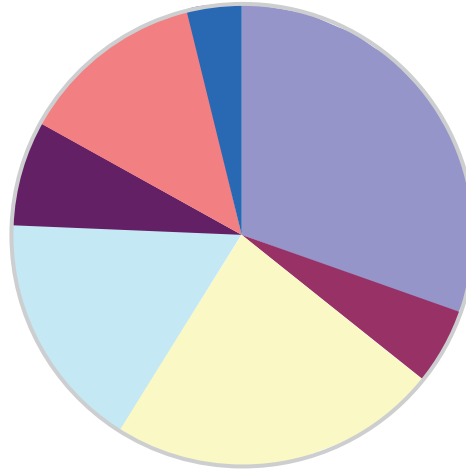
	2023	2022
<b>Assets</b>		
Current assets	\$24,112	\$27,699
Accrued pension asset	268	1,081
Net capital assets	199,843	206,651
<b>Total Assets</b>	<b>\$224,223</b>	<b>\$235,431</b>
<b>Liabilities</b>		
Current liabilities	\$42,548	\$36,810
Long-term debt	3,694	6,611
Deferred capital contributions	181,848	191,326
<b>Total Liabilities</b>	<b>\$228,090</b>	<b>\$234,747</b>
Cumulative net surplus (deficit)	(\$3,867)	\$684
<b>Total Liabilities and Net Surplus</b>	<b>\$224,223</b>	<b>\$235,431</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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