

The Art Gallery of Ontario  
**FOUNDATION**  
2021 HIGHLIGHTS



WE'VE GOT  
art

WE'VE GOT  
art  
AGO

GROUP ENTRANCE

# THANK YOU FOR SUPPORTING THE AGO FOUNDATION



Thank you for your generous support of the AGO through The Art Gallery of Ontario Foundation (AGOF). As we look back on a year of change, innovation and—above all—art, we celebrate donors like you for the meaningful difference you make in our community.

The AGO's vision is to lead global conversations from Toronto through extraordinary exhibitions, collections and programs, and by reflecting the people who live here. Guided by our three pillars—art, audience and learning—our mission is to bring people together with art to see, experience and understand the world in new ways.

AGOF donors make all this possible. From building and caring for the AGO Collection to creating engaging learning programs for our audiences to supporting the

leaders committed to making the museum a diverse, inclusive and welcoming cultural hub, your generosity changes lives every day.

Following a year of significant uncertainty in the markets, AGOF funds grew substantially in 2021, with the total balance reaching \$124.8 million. Having helped sustain the AGO through the COVID-19 pandemic, The AGOF continues to be a source of stability and confidence that will help the museum plan for the years ahead.

Your support through The AGOF makes an enduring impact at the Gallery, across our city and around the world. We are deeply grateful to you for helping bring art and learning to life at the AGO.





## A MESSAGE FROM THE CHAIR

Much like the previous year, 2021 was a year of extremes at the AGO. The museum's doors were closed until July, but from that point through the end of December, the building was buzzing with energy and extraordinary art—including some of the most spectacular exhibitions I have ever seen anywhere.

And, just as we were in 2020, The AGO Foundation was there through the entire journey. Together, we provided a foundation of sustainability on which the AGO and its leadership was able to build.

The impact of your support was felt in every aspect of AGO operations in 2021. Together, you helped the museum bring remarkable new works of art into the AGO Collection and enabled the Education & Programming team to create and refine virtual art and learning experiences for people of all ages. Thanks to you, the AGO stayed connected with our existing audiences while reaching new communities that reflect the diversity of our city and country. These are achievements we can all be proud of.

With that sentiment in mind, I am pleased to share this report with you. Over the following pages, you will find a

selection of highlights that shows the depth and breadth of what our collective philanthropy helped to accomplish in 2021. You will also see that strong investment results and generous contributions have led to considerable growth in AGOF funds.

As I reflect on 2021, where we are today, and where we are going, I feel as though the AGO has entered a period of exciting transition. The museum is open, in-person programming is returning and art is bringing us together again. It brings a smile to my face to walk through the building with family and friends, and to know that the AGOF donor community plays such an important role in sharing the joy and wonder of art. We are entering a new era together, and I cannot wait to see what we do next.

I hope you know how much of a difference your generosity has made, and will continue to make, at the AGO. I also hope you know how much your support is valued, recognized and appreciated by everyone at the museum.

Sincerely,

A handwritten signature in black ink that reads "Darcy Morris". The signature is written in a cursive, slightly slanted style.

Darcy Morris  
Chair  
The Art Gallery of Ontario Foundation

# ART FOR HUMANITY

## A Gift of Art and Advocacy



Dr. Brian McCrindle standing beside Käthe Kollwitz's *Woman with Children Going to Their Death* (1923), one of the 170 Kollwitz works he donated to the AGO in 2015.

For Dr. Brian McCrindle, the essence of art lies in its reflection of qualities that help us understand our world and each other. This belief inspired him and his partner to establish The Brian McCrindle and Kerry Mader Art for Humanity Fund, held within The AGO Foundation and dedicated to the acquisition of prints and drawings that embody the characteristics of compassion, dignity, understanding and tolerance. The endowment fund deepens his relationship with the AGO, which spans over two decades and includes the 2015 gift of his extensive collection of works by German artist Käthe Kollwitz.

A cardiologist and researcher at Sick Kids Hospital in Toronto, Dr. McCrindle says Kollwitz exemplifies compassion and the connection between art and the medical profession.

“Having been raised in a family with strong socialist leanings, Kollwitz lived her entire married life with her physician husband in a poor area in Berlin,” he says.

“She observed her husband’s patients and saw a window into a world of suffering, particularly that of women and families.” According to Kollwitz herself, she felt a duty to advocate for those who suffered from poverty, sickness and other obstacles.

“I think that’s why her work shows so much compassion and humanity,” says Dr. McCrindle, who believes that physicians benefit from exploring interests beyond the sciences. The desire to broaden his own horizons sparked him to take art history courses while studying medicine at Johns Hopkins University in Baltimore.

“Compassion is a core patient care attribute, especially in pediatrics. A core attribute for research is curiosity and a desire to understand things.”

# ART FOR HUMANITY

## A Gift of Art and Advocacy



Käthe Kollwitz, *Sleeping Child in the Lap of her Mother* (around 1906). Charcoal and wash with graphite on wove paper, 34.4 x 45.2 cm. Promised Gift of Dr. Brian McCrindle.

Dr. McCrindle's love of art has only grown since his medical school days, developing new layers over time. Supporting art through philanthropy, he says, was a natural progression, and he sought out the AGO in part because he believes that the museum's work mirrors both the interests and aspirations of its community. His endowment fund is the latest step in his advocacy for art.

"I wanted to maintain an ongoing relationship with the AGO, and this means that our legacy will not only be the Kollwitz collection we donated, but also all the work that will be acquired with the fund."

In 2021, the first artwork acquired through The Brian McCrindle and Kerry Mader Art for Humanity Fund joined the AGO Collection. Brian Jungen's *Natives Suffering* (2017) is more intimate in scope than the epic creations

featured in the 2019 exhibition, *Brian Jungen Friendship Centre*, but Dr. McCrindle describes it as reflecting the concept of art for humanity.

"This work raises questions about who gets to tell whose histories and how, and those kinds of challenging ideas are a big part of why I engage with art."

Through his endowment fund, Dr. McCrindle looks forward to helping the AGO grow its Collection with art that provides contemporary context for the Kollwitz collection and honours the artist's desire to be an advocate for humanity.

Dr. McCrindle's enduring gift demonstrates the deep connection so many AGOF donors feel with their endowment funds—and the impact they make in our community.

# AGOF Performance Summary 2021

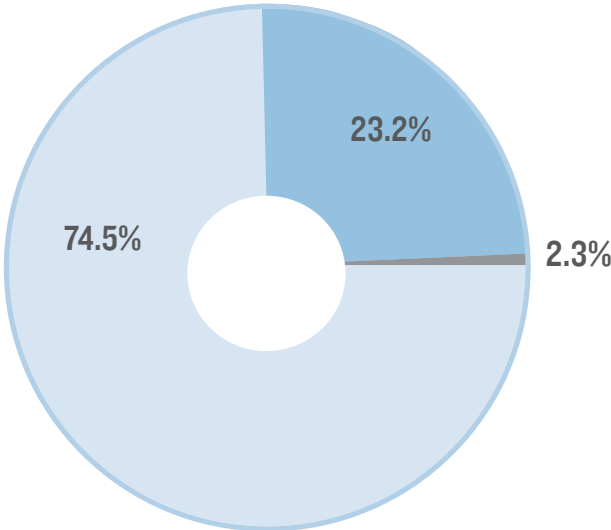
The COVID-19 pandemic continued to have a significant financial impact on institutions around the world in 2021. However, the excellent performance of The AGO Foundation's investments and increase in contributions show that The AGOF is positioned to help the AGO transition effectively into a post-pandemic era.

AGOF investments saw a \$14.6 million gain in 2021, an increase of 14.4% over the previous year. In addition, The AGOF received contributions of \$6 million.

Both figures, as well as the others cited on this page, speak to the generosity of our donor community, bolstered by the expertise and judgement of The AGOF Investment Committee and Board of Trustees, who have effectively managed the risks and opportunities of an uncertain time.

## AGOF ASSETS

- 90 Endowment Funds  
**\$92.5 million**
- 13 Restricted Funds  
**\$28.9 million**
- 9 Unrestricted Funds  
**\$3.4 million**



## FINANCIAL HIGHLIGHTS

<b>\$124.8 MILLION</b>	<b>\$17.1 MILLION</b>	<b>\$2.7 MILLION</b>	<b>\$24.3 MILLION</b>	<b>10.6%</b>
Total AGOF fund balance as at December 31, 2021	Net increase of fund balances in 2021 *	Funds disbursed in 2020 **	Distributions over the past decade from AGOF	Average annual return over 10 years

\* Comprised of \$14.6 M net investment gain and \$6.0 M in contributions, less \$2.7 M in distributions and \$0.79 M in other expenses.  
 \*\* Includes \$2.06 M disbursed to support operations and programming and \$0.67 M disbursed for acquisitions.



# Impact at a Glance 2021

Your generosity makes exciting things happen at the AGO. AGOF funds support the acquisitions, programming and leadership that make the museum a premier global cultural destination. AGOF donors helped the AGO achieve the following in 2021:



**744+**  
Programs and Events



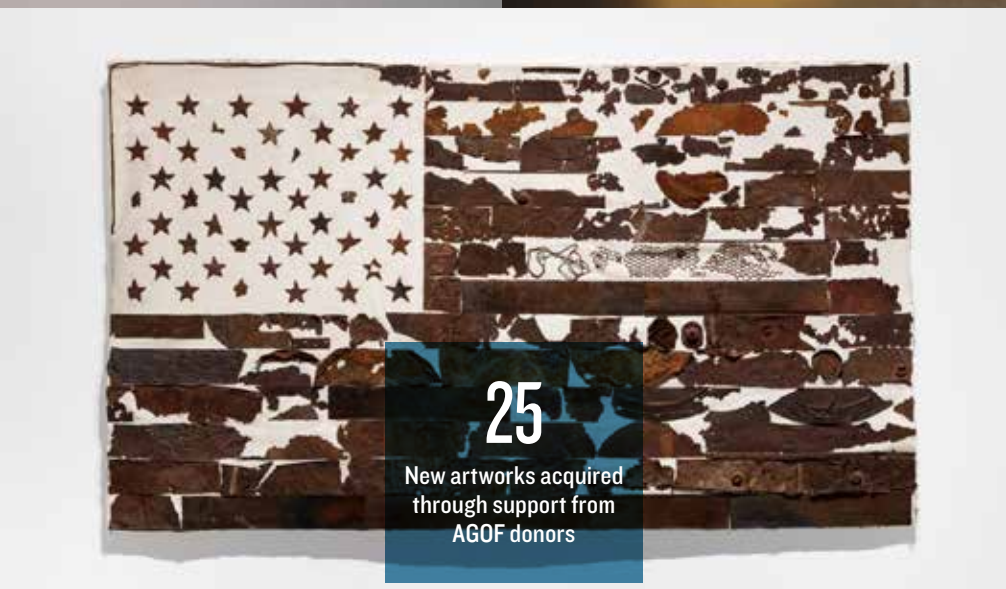
**120,000+**  
Works in the AGO  
Collection



**1,000+**  
Artworks examined  
by the AGO  
Conservation team



**195,000+**  
Participants engaged in  
AGO programming\*  
\*Not including Virtual  
School Programs



**25**  
New artworks acquired  
through support from  
AGOF donors

# SPOTLIGHT: EXTRAORDINARY ART

Supported by AGOF Acquisition Funds



Barbara Longhi (Italian, 1552-c.1638),  
*Virgin Mary and Infant Jesus*, around  
1575-1580. Oil on canvas, 42.5 x 34.0 cm.  
Purchase, with funds from the Gail and  
Terence Sheard Endowment Fund,  
2021. 2021/37

Barbara Longhi's *Virgin Mary and Infant Jesus* (around 1575-1580) is a milestone addition to the AGO Collection, extending our holdings of art by European women three centuries deeper into the past.

This extraordinary painting is one of many religious-themed works Longhi created in her career, during which she was particularly known for her depiction of women

saints. The Virgin and Child was also an area of fascination for the Italian artist, who returned to the subject frequently.

The acquisition of *Virgin Mary and Infant Jesus* reflects the AGO's deep commitment to women artists in our European Collection and will help us to more comprehensively showcase their historical contributions.



# SPOTLIGHT: EXTRAORDINARY ART

Supported by AGOF Acquisition Funds



Elizabeth Catlett (American/Mexican, 1915-2012), *American Women Unite (Unidad de la Mujer Americana)*, 1963. Colour woodcut on paper, edition of 40, 24 x 32.6 cm (image). Purchase, with funds from the Valerie Greenfield Thompson and Hunter Thompson Fund, and the Trier-Fodor Fund, 2021. 2021/74

A stunning and colourful woodcut, Elizabeth Catlett's *American Women Unite* (1963) is the first artwork by the African-American artist to enter the AGO Collection, where it joins many expressions of protest and resistance in our Prints and Drawings department. Catlett was deeply committed to social justice, posing questions that challenged the status quo and documenting the people around her through art. *American Women Unite* reflects the artist's dedication to these principles—which align closely with the AGO's mission and vision.

**“One of our top priorities is building a collection of world-class quality that is relevant to, and representative of, the people who live in our city. I'm excited about how the AGO Collection is growing, and grateful to the AGOF donors whose support allows us to set—and achieve—our ambitious goals.”**

—Julian Cox, Deputy Director and Chief Curator

# SPOTLIGHT: WESTON FAMILY LEARNING CENTRE

Supported by the Weston Family Foundation



2021 marked the 10-year anniversary of the Weston Family Learning Centre (WFLC), one of the most dynamic and important spaces for audience engagement in the AGO. The WFLC was made possible through a historic gift from the Weston Family Foundation—the largest single donation the AGO has ever received in support of art education—as well as generous gifts from Learning Fund donors and many others in our philanthropic community.

Colourful, versatile and welcoming, the WFLC is at the heart of art-based learning at the museum. Its opening in 2011 signaled the AGO's commitment to art education, and since then it has been the on-site home of meaningful learning opportunities for audiences of all ages, from young children to youth to adults.

Designed as a flexible hub that allows passersby to peek in on activities from street level, the WFLC includes:

- The Gallery School, a large workshop area on the AGO's Lower Level (Concourse)
- The Education Commons, an adaptable space that accommodates a range of activities, from family programs to events
- A virtual studio for producing online courses and programs
- Three seminar rooms, which support events, meetings and learning opportunities for AGO staff and community members

# SPOTLIGHT: WESTON FAMILY LEARNING CENTRE

Supported by the Weston Family Foundation



**“Walking through the Weston Family Learning Centre always brings a smile to my face. It’s where so much of the work of the Education & Programming comes to life, and seeing and hearing people enjoying the space is truly rewarding for our team.”**

—Dr. Audrey Hudson, Richard and Elizabeth Currie Chief, Education & Programming

In the past decade, the programming at the WFLC has engaged, informed and delighted AGO audiences of all ages and helped to establish the museum as a global leader in art education. Whether inviting our youngest visitors to learn through tactile play or hosting an artmaking workshop for seniors, it exemplifies the AGO’s vision of bringing people together through art.

Pandemic restrictions prevented the AGO from publicly marking the anniversary of the WFLC in 2021. However, even though the physical space was closed, the Education & Programming team planned for a revitalization of this

essential site and continued to deliver dynamic virtual content. When our community returns to the WFLC in 2022, they will find it refreshed through innovative activations and an updated Imagination Room.

The WFLC has played a critical role in building community and bringing art and learning to life at the AGO over the past 10 years. Made possible through generous philanthropy, visionary leadership and a core belief that art opens minds, this vital space remains central to our future.



# SPOTLIGHT: THE SCIENCE OF CONSERVATION

## Supported by the Michael and Sonja Koerner Conservation Initiatives Fund

The Michael and Sonja Koerner Centre for Conservation is where art and science come together at the AGO. In 2021, the museum engaged in innovative projects that demonstrated how scientific expertise and technology can help global audiences learn more about the art in our Collection.



Screenshot from a virtual event focusing on conservation science in *Picasso: Painting the Blue Period*.

## Picasso: Painting the Blue Period

Opening in October 2021, this blockbuster exhibition was the crowning achievement of a conservation research project that spanned more than seven years. It also showed audiences—including art institutions from around the world—how cutting-edge technology can enable one-of-a-kind art experiences.

Kenneth Brummel, former Associate Curator, Modern Art, and Sandra Webster-Cook, Conservator Emerita, collaborated with colleagues from The Phillips Collection in Washington and other international conservators, conservation scientists and curators to examine the under-layers of Picasso paintings like *La Soupe* (1902) from the AGO Collection. Their work revealed new insights into a formative period of the iconic artist's career.

The exhibition itself included several laboratories, where visitors could learn more about the conservation science behind these new discoveries. Our audiences were fascinated by the intersection of art, science and technology.

The Picasso project earned attention from across the art world, including ongoing coverage from global media outlets. Institutions such as Japan's Hiroshima Museum of Art and Pola Museum of Art have also been inspired by the exhibition, and the AGO will be sending interpretive materials to these institutions in 2022.

*Picasso: Painting the Blue Period* identified the AGO as a hub of early Picasso research—and a trailblazer in sharing this exciting work with audiences.

# SPOTLIGHT: THE SCIENCE OF CONSERVATION

Supported by the Michael and Sonja Koerner Conservation Initiatives Fund



Researchers examine Gian Lorenzo Bernini's *The Crucified Christ (Corpus)*

## Bernini's Bronzes

The AGO's Lisa Ellis, Conservator of Sculpture and Decorative Arts, is part of a major conservation project focusing on the bronze sculptures of Italian artist Gian Lorenzo Bernini and his foundries. Ellis and her research partners from the University of Toronto, the J. Paul Getty Museum, SUNY Buffalo State and the University of Delaware are examining these works to analyze their material composition, among other details.

Researchers met for the first time in 2021 for an on-site visit to study *The Crucified Christ (Corpus)* in the AGO Collection. The Bernini Bronzes' team examined the sculpture, reviewed gamma-radiographs, analyzed the alloy and completed an endoscopic investigation of the interior.

As pandemic restrictions lifted, Lisa was also able to travel to other international institutions to analyze their Bernini bronzes. Her visits included the North Carolina Museum of Art, The National Gallery of Art in Washington, D.C., and the Princeton University Museum of Art.

The highly technical nature of these studies, which include X-Radiography, sampling of core and alloy materials and photography, supported the purchase of portable X-Ray Fluorescence (XRF) technology by the AGO in 2021. This device allows for the non-destructive analysis of works such as Bernini's and will serve as a valuable tool in future AGO research projects.



## THANK YOU

Thank you once again for supporting the vision and mission of the AGO through your generous contributions to The AGOF. Your philanthropy is deeply connected to the joy and wonder that audiences of all ages and backgrounds experience every day at the AGO.

The preceding pages speak to the extraordinary impact you and your fellow AGOF donors made in 2021. We are inspired by your visionary commitment, and hope you take pride in all that you have helped the AGO accomplish, and the essential role your support will play in the future of the museum.



# The AGO Foundation Board of Trustees 2021

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**Gale M. Kelly, *Vice-Chair***

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Leslie Gales

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## **Members**

Richard Rooney

Elizabeth Tory



Maria Hupfield, *Golden Dollar (Sacagawea)*, 2018. Industrial felt hood with 500 U.S. Sacagawea \$1 coins, sewing mannequin, painted plinth. Purchase, with funds from Canada Council York Wilson Endowment Award and Indigenous and Canadian Fund, 2021



# The Art Gallery of Ontario **FOUNDATION**

317 Dundas Street West Toronto, ON M5T 1G4 | AGO.ca

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