





# THANK YOU FOR SUPPORTING THE AGO FOUNDATION



Thank you for being part of the generous community of donors supporting the AGO through The AGO Foundation (AGOF). 2022 was a year of celebrating art, learning and the full resumption of in-person activities at the museum. We are deeply grateful for your philanthropic leadership, and honoured to share what we were able to achieve together in this report.

With your support, the AGO is leading global conversations from Toronto through extraordinary exhibitions and programming.

The AGO Collection is expanding to share a diverse range of artworks and perspectives with our visitors. Innovative learning programs are connecting with audiences of all ages and sparking lifelong relationships with art. Curators and AGO leaders have been recognized for their accomplishments in research, conservation, and fostering an environment of inclusion.



**AGOF donors play a vital role in making it all happen.**

At the end of 2022, The AGOF held a total fund balance of over \$117 million, a slight decrease from the record high reached in the previous year.

This loss reflects global economic trends, and based on their historical performance, we are confident in

the resilience of these long-term investments and their continued importance as a source of sustainable funding for the museum.

As ever, your generosity is making a local, national and global impact—one that will resonate for many years to come. Thank you.



## A MESSAGE FROM THE CHAIR

I write this message at a time of profound reflection, looking back on my term as Chair of The AGO Foundation and what we were able to help the museum achieve in 2022. It feels, in both cases, like an opportunity to celebrate new beginnings.

As an art lover first and foremost, I have to say how much it filled my heart to see the museum fully come to life again in 2022. In addition to a series of innovative, diverse and stunning exhibitions, the AGO was able to reintroduce in-person programming through the course of the year. Audiences had the chance to enjoy art-based learning opportunities, insightful talks, fantastic performances and more—all of those things that complement the extraordinary art on display and make the AGO Toronto's hub of cultural activity.

The sustained support of AGOF donors was vital in bringing the museum to this exciting moment. Collectively, we made an impact in all aspects of operations, from art acquisitions to programming to ensuring that art is accessible to everyone.

The following pages feature highlights of what we were able to accomplish together in 2022, as well as an overview of The AGOF's financial performance. I hope you share my sense of pride in what we've done, as well as my optimism for the future.

On a more personal note, by the time you read this, I will have completed my term as Chair. It has been a whirlwind few years, full of both thrilling successes and unexpected challenges, and I am so grateful to have had the opportunity to work with such a generous, talented and dedicated group of Trustees, donors and staff.

One of those collaborators is former Vice-Chair Gale Kelly. Gale is now the first-ever woman to Chair The AGOF, and more importantly is the kind of brilliant, passionate leader who can take the Foundation through the next stage of its remarkable journey.

Thank you for enabling me to support the collective vision of The AGOF, and for helping audiences connect with art and learning. There is so much for us to celebrate—and I know the best is yet to come.

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

# AGOF Performance Summary 2022

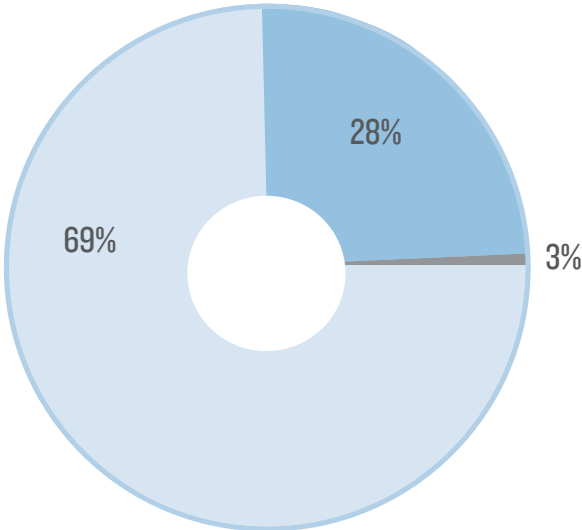
Organizations around the world felt the impact of a challenging economic climate in 2022. As they did for most global institutions, financial circumstances affected the performance of The AGOF's investments in 2022. However, the long-term outlook for The AGOF—and its support of activities at the AGO—remains positive.

AGOF investments experienced a net loss of approximately \$11.67 million over the previous calendar year. This loss, which followed several years of investment growth—including a strong performance in 2021—was partially offset by \$8.52 million in new contributions.

With total fund balances over \$100 million, a generous and committed donor community and an effective Investment Committee and Board of Trustees, The AGOF is confident investment growth will resume in the coming years.

## AGOF ASSETS

- 94 Endowment Funds  
\$81.59 million
- 13 Restricted Funds  
\$33.04 million
- 9 Unrestricted Funds  
\$3.19 million



## FINANCIAL HIGHLIGHTS

**\$117.82 MILLION**

Total AGOF fund balance as at December 31, 2022

**\$3.08 MILLION**

Funds disbursed in 2022 \*

**\$26.4 MILLION**

Distributions over the past decade from AGOF

**8.78%**

Average annual return over 10 years

\* Includes \$2.5 M disbursed to support operations and programming and \$0.58 M disbursed for acquisitions.



# Impact at a Glance 2022

AGOF donors impact all aspects of the AGO's activities, from world class exhibitions to programming that engages our community. This page features just a few of the highlights you helped the museum achieve in 2022.



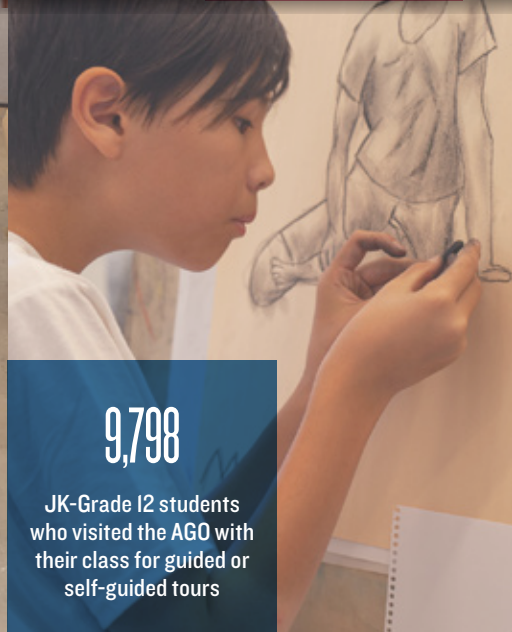
125,000+

Artworks in the  
AGO Collection



1.35 Million+

Learners engaged  
through AGO Virtual  
School Programs  
since 2020



9,798

JK-Grade 12 students  
who visited the AGO with  
their class for guided or  
self-guided tours



200,000+

Views of the Inner Space  
artist studio tour virtual  
series co-curated with  
youth advisors



12,981

Children and families  
participated in family  
programs and events  
at the AGO

835

Artworks examined  
by the AGO  
Conservation team

# FUNDS IN ACTION

By supporting the acquisition of artworks across the AGO's curatorial departments, the development of engaging programs for everyone, and helping talented leaders to pursue their vision, AGOF donors make an extraordinary impact in our community. We are pleased to share just a few examples of what we were able to achieve together in 2022 in this report.



## SPOTLIGHT: EDUCATION & PROGRAMMING

Under the leadership of Dr. Audrey Hudson, Richard and Elizabeth Currie Chief, Education and Programming, the AGO serves the community through an extraordinary range of public programs. AGO programming is guided by the museum's mission, vision and values. The belief that art should be accessible to people of all ages, backgrounds and abilities is central to the programs we develop and deliver to the public.

In 2022, the AGO's Education & Programming department helped to bring in-person art and learning back to the

museum. At the same time, online programs like Virtual School Programs and a variety of access-to-art programs helped even more audiences connect with art.

The Education & Programming team is also dedicated to featuring Indigenous ideas and perspectives throughout our suite of program activities. In 2022, the department recruited for the position of Program Curator, Indigenous Projects, resulting in the hiring of Charlotte Big Canoe in the first month of 2023.

AGOF donors who support Education & Programming are champions of the AGO's core values. The following pages highlight just a few of the initiatives that brought these values to life in 2022.



# EDUCATION & PROGRAMMING:

## Family & Youth



### Revitalized Family Spaces

An extensive reimagining of the AGO's concourse level greeted children and families in 2022. Renewed spaces included the Weston Family Learning Centre (WFLC), Community Gallery and Dr. Mariano Elia Hands-On Centre—creating an entire level of interactive, multi-sensory learning opportunities that delighted visiting families.

These upgraded spaces extend the AGO Collection beyond traditional gallery spaces, such as the creation of a wall of boat magnets in the hall outside the AGO's iconic Ship Model collection. They also served as a key driver of visits by children and families—particularly over a December holiday season where attendance reached pre-pandemic levels.

Children and families represent both the present and future of the AGO and its community. With revamped physical spaces, and a wide range of performances, courses, workshops and events geared to family audiences, 2022 was a year to celebrate.

### Youth, Art and Culture

The AGO has a rich tradition of serving as a gathering space for youth. In 2022, the museum was able to host a robust schedule of on-site programs and events for youth audiences.

Among the highlights of Youth Programming in 2022 was House Dancing with Warehouse Jacks, a collective of DJs, dancers and open-minded creatives. Taking place on Wednesdays from October to December, the program was a weekly celebration of house music and culture.

Youth were also deeply engaged by learning opportunities such as Free Press: Accessible Printmaking for Social Movements. The program explored how printmaking can serve as a political organizing and communications tool, as well as inexpensive, do-it-yourself printmaking techniques.

In addition, the AGO reached a national youth audience with the Inner Space web series. Co-curated with a Youth Advisory and featuring studio tours led by artists from across the country, this innovative program created a meaningful platform for young people to express themselves and build community.



# EDUCATION & PROGRAMMING:

## Schools and Access to Art



### Onsite School Visits

When Ontario children went back to school in September, schools came back to the AGO. For the first time in close to three years, students and teachers were able to explore the museum—and their own creativity—through in-person tours and artmaking in the Gallery School.

From September through December, 2,477 students from Junior Kindergarten to Grade 12 visited the AGO on guided school visits. The AGO's Teacher's Access Program (TAP) was instrumental in encouraging this attendance, as a limited-time offer enabled TAP members and their students to explore the museum on free, self-guided tours. 8,579 students experienced the AGO as a result of this initiative.

School visits fill the AGO building with vibrant energy—and exemplify the AGO's commitment to providing engaging art and learning experiences for students.

### Relaxed Visits

Art museums have historically presented barriers for neurodiverse individuals, including those on the autism spectrum, with sensory and communication disorders, or with learning disabilities. The AGO has taken meaningful steps to welcome such visitors through Relaxed Visits, a new initiative introduced in 2022.

The program invites visitors to the AGO on Tuesday afternoons to experience art, without concerns about stigma or judgement. Visitors enjoy the freedom to move, stim and make noise as they explore the museum.

Relaxed Visits reflect the AGO's ongoing efforts to welcome everyone in our community. Other highlights from 2022, including an outreach partnership in which AGO staff delivered artmaking workshops at Sick Kids Hospital and virtual initiatives such as Deaf Culture Moments, further illustrate our ongoing commitment to sharing art and learning with people of all ages, backgrounds and abilities.

# SPOTLIGHT: EXTRAORDINARY ART

Supported by AGOF Acquisition Funds



Florence Carlyle (Canadian, September 24, 1864 – May 2, 1923), *The Studio*, c. 1902, oil on canvas, 35.25 x 21.5 in. (89.5 x 54.6 cm). Purchase, with funds from the Beryl Ivey Fund, 2022.

Florence Carlyle belongs to a group of women artists who dedicated a great part of their career to the representation of the female body and lived experience. In this early self-portrait *The Studio* (c. 1902), Carlyle aptly articulated the precise details and rich textures of the scene, bathed in the effect of light and shade. She depicts herself in her studio, joining a tradition of women artists who were inspired by first wave feminism, choosing to represent themselves as professional, independent people. Besides being a remarkable aesthetic accomplishment, this work contributes to consolidating Canadian women's significance in art, not as muses for male artists, but as expert, trained artists themselves.

A unique aspect of the composition is a glimpse of the painting *The Tiff* (c. 1902), which appears as a detail on the right. *The Tiff* is one of Carlyle's most acclaimed works, and its presence in Carlyle's *The Studio* helps foment important and cohesive correlations between works in her oeuvre. *The Studio* is the second painting by Carlyle to enter the AGO Collection where it is a companion to several other works by Canadian women artists of her time.

# SPOTLIGHT: EXTRAORDINARY ART

Supported by AGOF Acquisition Funds



Ursula Johnson, Canadian, born 1980. *Candy Basket on Steroids*, 2013. Black ash, sweetgrass, commercial dye (Cushings Acid Dye). Overall: 15 × 14 × 10 cm (5 7/8 × 5 1/2 × 3 15/16 in.) Purchase, with funds from The Sculpture Fund, 2022. 2022/7074

*Candy Basket on Steroids* (2013) is one of three sculptures by the Mi'kmaq artist Ursula Johnson acquired by the AGO in 2022. Along with *Kistele'k* (2012) and *Day Before Welfare Purse* (2013), it was purchased at Art Toronto with funds from The Sculpture Fund.

Each of the three works showcases Johnson's signature deconstruction and transformation of traditional Mi'kmaq basket-weaving, finding new meaning in an ancient practice. As acts of both cultural preservation and contemporary immediacy, Johnson's sculptures attain an almost mythical status.

**“From exhibitions to public programs, everything we do at the AGO begins with extraordinary art. I am grateful to the AGOF donors who continue to help us build a collection whose quality and diversity stands with the world's best museums.”**

—Julian Cox, Deputy Director and Chief Curator



# SUPPORTING VISIONARY LEADERS

## The Impact of Endowed Positions at the AGO



Growing the AGO's collection of extraordinary art, developing innovative learning programs and reflecting the diverse audiences of our city requires a clear vision—and the leadership to make that vision a reality. That is what makes the endowment of a named position one of the most meaningful ways that AGOF donors can make an impact.

Endowments have created six named positions in the museum's curatorial departments and senior administration. These enduring gifts create a sustainable source of funding that allows AGO leaders to deliver extraordinary art experiences for today's audiences while planning for the future.

With their specialized expertise, the individuals who hold each of these positions make unique and valuable contributions to the AGO. In doing so, they honour the donors who support them in their roles.

Amy Furness, Rosamond Ivey Special Collections Archivist and Head, Library & Archives, is the longest-serving leader in an endowed position at the AGO. She was the first person appointed to the position endowed by Rosamond Ivey more than two decades ago and has held it ever since.

Amy notes with pride and gratitude that her role was one of the first endowed archivist positions in Canada. "There's something very thoughtful about that choice on Rosamond's part," she says.

Rosamond says she was moved to support a position whose impact is felt in a multitude of ways at the museum.

"Curators and researchers all rely on the archives at the AGO to plan and develop their projects," she says. "This seemed like a great way to support a role that connects to everything the AGO does, and also helps scholars and citizens outside of the museum learn more about art."

Amy describes the role of Special Collections Archivist as highly specialized, requiring the ability to build relationships with artists and identify the elements of their creative efforts that are most important to preserve.

"It's about understanding from the artist what is critical to the future understanding of how they worked, and translating that process into something that's going to be accessible for researchers."

Amy Furness, Rosamond Ivey Special Collections Archivist and Head, Library & Archives



According to Amy, the Edward P. Taylor Library & Archives are essential to the AGO's reputation as a national and global leader. "The great art museums have research centres, and the AGO is recognized as a centre for artist archives and related archival material," she says. "That's one of the things that makes the AGO a top-tier art institution."

Each year, hundreds of people visit the Library & Archives to conduct research, and tens of thousands more make searches through the AGO's online catalogue. Users range from artists, university students, professors and other scholars to AGO interpretive planners, gallery guides and curators.

"(The library) lets the curators make well-informed acquisition choices and plan their exhibitions," Amy says, adding that her department has contributed material to several exhibitions over the years.

In a career spanning more than two decades, Amy has led her team in the acquisition of countless artist archives,

the development of engaging programs and the digitization of publications for online access, among many other achievements. One of her proudest accomplishments, she says, was the publication of Michael Snow's artist book *My Mother's Collection of Photographs* in 2022, and the opportunity it afforded to take stock of the unparalleled documentation of this artist in the Library & Archives.

In addition to Amy's position, AGOF donors support roles ranging from the museum's director and CEO to its chief of education and programming to the curators of Canadian art, prints and drawings, and modern and contemporary art. These endowments, and the stable, long-term source of funding they create, play an invaluable part in attracting the world's most talented leaders to the museum.

The AGO is deeply grateful to the donors who have endowed positions—and looks forward to working with our generous community of supporters to create more in the coming years.

# The AGO Foundation Board of Trustees 2022

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Sarah Stone. *A blue and yellow Macaw*, after 1789. watercolour heightened with opaque watercolour and glazes, with a black ink border, Sheet: 44.1 × 33.9 cm (17 3/8 × 13 3/8 in.). Art Gallery of Ontario. Purchase, with funds from the Marvin Gelber Fund, and the Master Print & Drawing Society, 2022. 2022/7043





## THANK YOU

The AGO is deeply grateful to you for supporting the museum through The AGO Foundation. Your philanthropic leadership has helped diverse audiences from Toronto and the world beyond experience extraordinary art and learning.

We hope you have enjoyed reading about the remarkable impact that your contributions, and those of your fellow AGOF donors, made in 2022. You have helped the AGO achieve the extraordinary, and your ongoing support ensures that we will continue to engage audiences of all ages, backgrounds and abilities for generations to come. Thank you.



The Art Gallery of Ontario  
**FOUNDATION**

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

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