

The background of the cover is a photograph of a large, industrial-style interior space, likely a museum or gallery, during a renovation or construction phase. The ceiling is high and features a complex network of pipes, ducts, and structural beams. A curved metal walkway or staircase structure is visible on the right side. In the foreground, there are large, grey, rectangular objects, possibly storage bins or parts of the renovation equipment, with the brand name "CESARONI" visible on them. In the background, two workers in hard hats and safety gear are visible, working on the structure. The overall lighting is somewhat dim, with some bright spots from work lights.

**Gardiner
Museum**

2024 Annual Report

A Message from the Chair of the Board of Trustees

As I reflect on 2024, a year of extraordinary energy and momentum, I do so with immense pride and appreciation for the Gardiner community. As we celebrated the Museum's 40th anniversary, we also embarked on a transformational journey, one that will shape the Gardiner's future and deepen its connection to the communities we serve.

The Museum's vision of building community with clay has never felt more relevant. We began work on our most ambitious capital project in nearly two decades: a bold reimagining of our ground floor that will enhance accessibility, foster inclusive learning, and create dynamic new spaces for creativity and conversation. This transformation, already underway, is not just physical—it represents a recommitment to our values.

Throughout a year of both celebration and change, the Gardiner remained a vital place of gathering—welcoming visitors, presenting thought-provoking exhibitions, and making room for community voices in new and meaningful ways.

These achievements are the result of a collective effort. On behalf of the Board of Trustees, I extend heartfelt thanks to our incredible staff, volunteers, artists, and supporters. Your dedication and generosity are the foundation on which we build.

As I conclude my term as Board Chair, I am filled with gratitude for the privilege of serving this remarkable institution. The Gardiner is poised for a future defined by curiosity, innovation, and inclusivity—and I am excited for what lies ahead.



James Appleyard
Board Chair



A message from the Executive Director & CEO

This year was defined by two important milestones: the 40th anniversary of the Museum's founding and the start of the Gardiner's largest capital project in twenty years. It is fitting that as we celebrate four decades of artistic excellence, community engagement, and education innovation, we also embark on a profound transformation of our physical space. Just as our founders and benefactors George and Helen Gardiner were inspired to share their passion for ceramics with the public, we are equally driven to evolve the Museum's presence in the life of our community to ensure its relevance, resilience, and vitality for years to come.

During the first six months of the year, the Museum presented our regular slate of exhibitions, programs, and educational offerings. This included the critically acclaimed exhibition *Magdalene Odundo: A Dialogue with Objects* and the International Ceramic Art Fair (ICAF), which focused on the theme of "gathering" to explore how artworks and clay as a medium can bring us together to build common ground. ICAF continued to grow and attract attention in its fourth year, drawing 51% more visitors in 2024 than the previous year.

Collecting Memories: 40 Years of Ceramics and Community, a crowd-sourced exhibition in the Joan Courtois Gallery, invited our Gardiner community—from former curators and



long-serving volunteers to school groups and social media followers—to select a favourite work from our permanent collection that was special or meaningful to them.

These projects took shape during busy months of planning with architects and designers in preparation for our Ground Floor Transformation. The \$15.5-million capital project was launched by a remarkable \$9-million gift from the Radlett Foundation in honour of the late William B.G. Humphries, the largest donation since the Museum's founding. Leadership gifts from The Hilary and Galen Weston Foundation, Lindy Green Family Foundation, and the Government of Canada support this full-scale reimagining of the ground floor, which includes the construction of a new Makerspace, Community Learning Centre, Collection Galleries, and the Museum's first-ever gallery of Indigenous ceramics. Staff have been working closely with Montgomery Sisam Architects and designer Christopher Cornelius of studio:indigenous, with guidance from the Museum's Indigenous Advisory Circle, to reinterpret the ground floor spaces and forge a path for new stories to be told.

In July, we closed our doors to the public for three months to begin the demolition phase of the project. In October, we reopened with a pay-what-you-wish admission model and a



modified schedule of programs while construction continued. Visitors were welcomed to *Test Kitchen: A Museum Project*, a participatory exhibition that blends contemporary museology, ideas generation, and interactive experiences. Offering a behind-the-scenes look at the reinstallation of the collection, the goal of the exhibition is to make museum work and the Ground Floor Transformation more transparent, and to incorporate community perspectives into the gallery development process.

This year also marked the beginning of an extensive consultative process to map out a new four-year Strategic Plan, set to be completed in spring 2025. Working collaboratively with staff, Board, and community partners, the result will be a shared vision for the Museum's future, with a focus on equity.

We are proud to highlight some of the many accomplishments of this past year in this Annual Report. We wish to express our deepest gratitude to each and every one of you for being a part of the Gardiner's continuing story.

Gabrielle Peacock
Executive Director & CEO

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Visitors in the exhibition *Magdalene Odundo: A Dialogue with Objects*. Photo: Henry Chan

Curatorial & Programs

Major Exhibitions

Magdalene Odundo: A Dialogue with Objects

October 19, 2023 - April 21, 2024

This landmark exhibition featured the exquisite sculptural vessels of one of the world's most celebrated ceramic artists, Dame Magdalene Odundo. Her first exhibition in Canada and the largest-ever presentation of her work in North America, the show brought together works spanning the artist's career, including new pieces directly from her studio. Odundo's work was presented in dialogue with art and artifacts from many time periods and cultures, ranging from ancient Mediterranean figurines to monumental Abstract Expressionist painting, to explore the connections that unite us as humans. These dialogues, and Odundo's practice, model working trans-culturally in ways that are neither colonial nor extractive while interrogating the role of museum collections of historical objects as well as hierarchies of Western art. The exhibition featured over 60 works of art, with loans from major institutions and private collections. It was accompanied by a publication authored by Dr. Sequoia Miller, the exhibition's curator, with a foreword by Susan Jefferies and essays by Dr. Nehal El-Hadi, Dr. Elizabeth Harney, and Dr. Barbara Thompson.

Exhibition programming

Curator Tour with Dr. Sequoia Miller

January 30 & March 5, 2024

Chief Curator Dr. Sequoia Miller led tours of the exhibition, offering insight into Odundo's creative process and the profound influences of artifacts and artworks that have shaped and inspired her throughout her career.

Dr. Christina Sharpe: What Could a Vessel Be?

February 8, 2024

Dr. Christina Sharpe, renowned writer, professor, and Tier 1 Canada Research Chair in Black Studies in the Humanities at York University, held a reading from her current book project, an inventory-essay that explores the vessel as material and idea in a time of multiple and overlapping crises.

Sharing Perspectives: Exhibition Tour with Oluseye

February 22, 2024

Celebrated Nigerian-Canadian artist Oluseye offered a unique exploration of the exhibition, delving into the intricate connections between Odundo's masterful vessels and his own work, featured in the exhibition.





Voices of the Diaspora: An Intergenerational Conversation

March 21, 2024

Co-curated with Coco Collective

This panel conversation featured artists of diverse artistic backgrounds from the African Diasporic Community: Enas Satir, Kobèna Aquaa-Harrison, Kwanza Msingwana, and Tura Cousins Wilson. Taking inspiration from the exhibition, the panelists discussed their own artistic practices, creativity, and resilience. Following the conversation, Miss Coco Murray of Coco Collective debuted “Calabash,” a new drum and dance performance inspired by Odundo’s vessels.

Soulful Vessels: Spoken Word and Ceramic Art

April 3, 2024

Co-curated with Coco Collective

Multidisciplinary artists Luke Reece, Martin Gomes, Shakkoi aka Need Some Ko, and Tracey Kayy shared poetic interpretations inspired by the themes, narratives, and emotions evoked by the magisterial ceramic vessels in the exhibition.

Slow Art Day: A Dialogue with Objects

April 13, 2024

Slow Art Day is a global event with a simple mission: help more people discover the joy of looking at and loving art. This year, we invited participants to engage in a mindful exploration of the exhibition *Magdalene Odundo: A Dialogue with Objects*, observing and appreciating the intricate details, forms, and stories woven into each vessel.

Walkthrough with Dr. Elizabeth Harney and Dr. Nehal El-Hadi

April 18, 2024

In celebration of the publication, book contributors Dr. Elizabeth Harney and Dr. Nehal El-Hadi held a discussion and walkthrough of the exhibition, focusing on Odundo’s artist journey and her profound impact on the field of contemporary ceramics.

Image, Previous: *Magdalene Odundo: A Dialogue with Objects*, Installation view. Photo: Toni Hafkenscheid;
Above: *Voices of the Diaspora*, March 21, 2024. Photo: Henry Chan



Test Kitchen: A Museum Project, Installation view. Photo: Toni Hafkenscheid

Test Kitchen: A Museum Project

October 18, 2024 - August 24, 2025

After a period of closure for the first phase of our Ground Floor Transformation, the Gardiner reopened with *Test Kitchen: A Museum Project*. Inspired by the metaphor of the test kitchen as a space of experimentation, collaboration, and participation, *Test Kitchen* is part exhibition, part workshop, and part ideas generator. As we reimagine the permanent collection galleries, the Museum's curators and educators share their thoughts about the display and interpretation of ceramics, asking how we can better understand the past, tell new stories, and address important contemporary issues. *Test Kitchen* opens up a process which usually happens behind closed doors, inviting visitors to collaborate and explore museum work through a series of playful, hands-on activities, and to be part of the conversation.

The exhibition is co-curated by members of the Museum's Curatorial and Education teams: Aida Ali, Francesca Hebert-Spence, Dr. Sequoia Miller, Dr. Juliana Ramírez Herrera, and Dr. Karine Tsoumis.

Exhibition Programming

Clay and Conversation with Jacqui Ramrayka

November 6 & 8, 2024

Guest artist Jacqui Ramrayka, the Adobe Creative Resident for Global Ceramics at the V&A South Kensington in London, UK, led two community-focused workshops that brought together Indo-Caribbean women from across Toronto, as well as newcomers and refugees, to share personal stories through the medium of clay. Participants reflected on their lived experiences, using clay to describe what home means to them.

Clay in Action: Free Pottery Demo

November 13 & December 18, 2024

Artists animated the exhibition with live wheel-throwing and hand-building demonstrations while answering questions from visitors about the creative process.

Test Kitchen: Open Office

November 14, 2024: Miranda Disney,
Chief Development Officer

November 28, 2024: Dr. Karine Tsoumis, Senior Curator

December 12, 2024: Dr. Juliana Ramírez-Herrera, SHRC
postdoctoral fellow at the Gardiner Museum and the
University of Toronto

Visitors were invited to meet and converse with Gardiner staff about museum work and get behind-the-scenes insight into the ongoing Ground Floor Transformation.

From the Ground Up: Test Kitchen Tour & Community Dialogue

November 21, 2024

Chief Curator Dr. Sequoia Miller led an exclusive exhibition tour followed by a hands-on clay session designed to foster community dialogue. This was an opportunity to share knowledge with the public and hear their thoughts and perspectives.

Virtual Lecture: Radical Dreaming / Sueño radical

November 21, 2024

Gardiner Signature Lecture Series

The Diane Wolfe Lecture

Francesca Hebert-Spence, Anishinaabe cultural producer and Curator of Indigenous Ceramics at the Gardiner Museum, and Mapuche artist Francisco Huichaqueo came together for a bilingual conversation in English and Spanish to discuss the complexities of being “Indigenous curators,” reflecting on the colonial weight of the title and its potential intersections—or tensions—with the role of the *curandero* or healer.

The conversation was translated and moderated by Dr. Juliana Ramírez Herrera, SSHRC postdoctoral fellow at the Gardiner Museum and the University of Toronto.

Highlight Tour & Herbal Tea Blending Workshop

December 3, 2024

Gardiner Signature Lecture Series

The Helen E. Gardiner Lecture

Senior Curator Dr. Karine Tsoumis led an exhibition tour, highlighting the theme of “Connected Worlds” and exploring the profound role of ceramics in shaping human experiences. Following the tour, participants engaged in a hands-on herbal tea workshop inspired by the *albarelli*, or pharmacy jars, in the exhibition, and guided by Maria Solakofski, herbalist and educator from Wild By Nature Botanicals.

Transformations of the Gardiner



Left: Albarello (jar) with martyrdom of Saint Sebastian, Palermo, Sicily, Italy, c. 1600-1650, Gift of George and Helen Gardiner, G83.1.374; Right: Albarello (jar), Puebla, Mexico, 1700-1750, Gift in memory of Juan Amestoy, G20.1.1. Photo: Toni Hafkenscheid

Lobby Exhibitions

Genealogies of Sustenance

January 19 - May 12, 2024

Genealogies of Sustenance explored experimental and traditional craft forms and techniques that meditated on themes of sustenance, ancestral and embodied memory, and plant life stories in regions across Africa and the Black diaspora. The exhibition brought together ceramic installations and film by Zainab Aliyu, Mallory Lowe Mpoka, and Chiedza Pasipanodya, artists whose visual and conceptual strategies embody ideas of hybridity, abundance, and transformative imagination.

The exhibition was curated by Sarah Edo, Gardiner Museum Curatorial Resident. The Gardiner Museum Curatorial Residency is made possible through the generous support of the Rebanks Family.

Exhibition Programming

Free Opening Reception and Conversation

January 19, 2024

We celebrated the opening of the exhibition with a reception and panel conversation between exhibiting artists Zainab Aliyu, Mallory Lowe Mpoka, and Chiedza Pasipanodya, and curator Sarah Edo.

Free Curator Tour

February 24, 2024

Curator Sarah Edo led an exploration of the exhibition, focusing both on the artists' works and the thematic connections to contemporary and ceramic arts landscapes, as well as offering insight into her research and curatorial process.

Image: *Genealogies of Sustenance*, Installation view. Photo: Toni Hafkenscheid





Mariana Bolaños Inclán: As Told by a Hummingbird

May 18 - June 23, 2024

This exhibition featured new work by Mariana Bolaños Inclán, recipient of the 2023 Gardiner Museum Prize, awarded to a graduate of the Sheridan College Ceramics Program. Through her sculptures of kitchen objects blossoming into trees of life, Bolaños Inclán questioned ideas about femininity and domesticity inherited through stories, and which she, her mother, and her *abuela* carry in their daily lives.

Sheridan Graduate Show: Method, Matter, Moment

April 5 - 21, 2024

As part of our longstanding partnership with the ceramics program at Sheridan College, the Gardiner presented the work of students from the 2024 graduating class: Heather Soupault Davidson, Chufan Gao, Nilou Ghaemi, Magnus Hara, Sarah Johnston, Nicolette Keaney, Britt Kuba, Marina Van Raay, and Xiaoyu Wu. Magnus Hara was awarded the 2024 Gardiner Museum Prize.

Joan Courtois Gallery

Zachari Logan: The Flourishing Edge

July 12, 2023 - June 30, 2024

In this site-specific installation, artist Zachari Logan brought ceramics into the centre of his long-standing exploration of weeds, wildflowers, and ditches as avatars of queer male embodiment. Known for his exquisitely rendered drawings, Logan's delicate plant forms evoke a "re-wilding" of the body, where growth and fecundity arise out of material and form. Including the ditch as a liminal, queer space that thrives on the margins as well as individual, elaborately painted specimens, Logan transforms the physical body into an aspect of nature, resisting the containment of the vitrine.

Collecting Memories: 40 Years of Ceramics and Community

October 7, 2024 - Summer 2025

March 2024 marked the Gardiner Museum's 40th anniversary. To celebrate this milestone, we invited our Gardiner community to help us curate an exhibition of beloved objects from the Museum's collection, displayed across three floors of the Gardiner's glass stairwell and woven throughout the second-floor collection galleries. From former curators and long-serving volunteers to school groups and social media followers, we received submissions from the full spectrum of Gardiner-lovers. Sharing moments of joy, inspiration, and learning, these selections capture the different ways our community has interacted and connected with the permanent collection over the past 40 years.

Image: Collecting Memories: 40 Years of Ceramics and Community, Installation view. Photo: Toni Hafkenscheid





Laurent Craste, *Iconocraste au bat VI*, 2016 and *Depouille aux fleurs 'Bleu de Delft'*, 2012-2015. Photo: Toni Hafkenscheid

International Ceramic Art Fair

Presented from May 23 - June 2, 2024, the International Ceramic Art Fair (ICAF) featured works by emerging and established artists from a wide range of backgrounds, as well as online and in-person programming by artists, curators, and scholars. Focusing on the theme of "gathering," ICAF explored ways in which artworks, and clay as a medium, can bring people together to create common ground.

Exploring clay as both a resource and a medium to foster connection, the exhibition featured works by Canadian and international artists: Amélie Proulx, Donté K. Hayes, FASTWÜRMS, Futamura Yoshimi, Halima Cassell, Imai Hyoe, Jacqueline Bishop, Laurent Craste, Linda Sikora, Marie Côté, Marissa Y Alexander, Michel Dumont, Nakashima Harumi, Natalia Arbelaez, Peter Pincus, and Stephen Andrews and Daniel Gruetter. Participating galleries included Chiguer Art Contemporain, Ferrin Contemporary, Joan B Mirviss LTD, Joanna Bird Contemporary Collections, Mindy Solomon Gallery, and Paul Petro Contemporary Art.

Programming highlights

Artist Tours

May 23, 2024: Marissa Y Alexander

May 23, 2024: Amélie Proulx and Laurent Craste

May 28, 2024: Stephen Andrews

June 1, 2024: FASTWÜRMS

Virtual Artist Talk with Halima Cassell

May 23, 2024

Born in 1975 in Pakistan, brought up in Lancashire, England, and now living in Shropshire, England, Halima Cassell's, multicultural background is tangibly present in her work. She is recognized as one of the most distinguished, dynamic sculptural ceramists in the UK. Cassell joined Chief Curator Dr. Sequoia Miller for an online conversation about her work.

[Click here to watch](#)

Là où cueillir la chute (Harvesting the Water-Fall)

May 24, 2024

The Gardiner hosted a live performance of *Là où cueillir la chute (Harvesting the Water-Fall)* by Montreal-based artist Marie Côté, in collaboration with Peter Morin, artist and curator of the Tahltan First Nation; Ziya Tabassian, percussionist; Olivier Girouard, electro acoustician and composer; and Navid Navab, multidisciplinary artist and composer.

Image: *Là où cueillir la chute (Harvesting the Water-Fall)*, May 24, 2024. Photo: Henry Chan



A visual and musical journey in five tableaux, the performance brought together Côté's singing bowls with breathing, music, and Hand Talk (Plains Indian Sign Language) translated by Dr. Melanie McKay-Cody, a linguist of Cherokee, Choctaw, Shawnee, Pamunkey, Narragansett, Montaukett, Mohawk, and Pequot heritage.

[Click here to watch](#)

Artist Tour, Pottery Demonstration, and Ceramic Critique with Linda Sikora

May 25, 2024

Artist Linda Sikora led a tour, followed by an exclusive studio demonstration, including wet clay work on the wheel, additions to forms, making functional elements, and detailing surfaces. In the afternoon, Sikora, who is Professor of Ceramic Art at the New York State College of Ceramics, Alfred University, offered professional critique on works in progress. This was an invaluable opportunity for participants to receive guidance from a leading ceramic artist and educator.

Virtual Artist Talk with Donté Hayes and Natalia Arbalaez

May 28, 2024

Donté Hayes' work is informed by researching traditional African heirlooms and initiation rites of birth, adulthood, marriage, eldership, and ancestry, which are essential to human growth and speak to the greater African diaspora. Natalia Arbalaez's work reflects narratives about her Colombian family's immigration, the pre-Columbian South American presence, and her American latchkey, after-school cartoon childhood. Hayes and Arbalaez joined Chief Curator Dr. Sequoia Miller for an online conversation about their work.

[Click here to watch](#)

Jacqueline Bishop in Conversation with Ronald Cummings

May 29, 2024

This conversation between artist Jacqueline Bishop and Ronald Cummings, associate professor in the Faculty of Humanities' Department of English and Cultural Studies at McMaster University in Hamilton, examined Bishop's most recent work, *Narratives of Migration*, which traces family histories of migration and in particular, migration journeys between Jamaica and England. It also explored Bishop's ongoing attention to Caribbean lives and landscapes across her visual work, including her plates and porcelain tea services.

Artist Tour and Mosaic Workshop with Michel Dumont

June 1, 2024

Artist Michel Dumont led a tour followed by a hands-on mosaic workshop. Dumont is a queer, Ojibway and French, Two-Spirit, disabled artist and trauma survivor based in Thunder Bay, Ontario. Michel specializes in breathing new life into discarded vintage tile in striking mosaic pieces.

Collection Programs

The Gardiner Signature Lecture Series focuses on ceramic excellence in the Gardiner's specific areas of collecting and recognizes the longstanding support and advocacy of our donors. The presentations offer new insight from the perspectives of artists, authors, critics, and scholars.

Navigating the World of Japanese Porcelain: A Journey Through Collections and the Art Market

February 15, 2024

The Macdonald Lecture

Speaker: Yoshihiro Imaizumi, Owner, Togeisha Gallery, Tokyo

Yoshihiro Imaizumi shared insights and stories from a long career in the art market. He took attendees on a journey through some of the most outstanding collections of Japanese ceramics around the world, from English country houses to American museums.

The Extraordinary Art Collection of Lady Charlotte Schreiber (1812-1895)

April 25, 2024

The Robert and Marian Cumming Lecture

Speaker: Dr. Caroline McCaffrey-Howarth, Director of Global

Premodern Art and Lecturer in French and British History of Art, c.1650-1900 at Edinburgh University Dr. Caroline McCaffrey-Howarth presented a discussion on one of the greatest women collectors of the 19th century: Lady Charlotte Schreiber, who excavated ceramic factory sites, discovered and transcribed archival documentary sources, and scoured the globe, from Madrid to Cape Town.

Painted Pottery in Northwest China: A Meeting of Past, Present, and Future

May 2, 2024

The Ann Walker Bell Lecture

Speaker: Anke Hein, Peter Moores Associate Professor in Chinese Archaeology, Oxford University

The Neolithic painted pottery of northern China has long been a source of admiration. At first, it was mostly of interest to archaeologists researching ancient technological traditions and early East-West culture contacts; however, more recently, local potters in the Northwest started creating imitations of Neolithic pottery for tourists, using archaeological discoveries and research to inform their design choices. In this virtual talk, Dr. Anke Hein explored this intricate interplay between past, present, and future.

[Click here to watch](#)

Eco-Critical and Sustainable Ceramics

November 8, 2024

The Contemporary Lecture

Speaker: Dr. Wendy Gers, Curator of Modern and Contemporary Art at Prinsessehof National Ceramics Museum, Netherlands

Dr. Wendy Gers invited us to imagine the ceramics of tomorrow, where environmental justice is central. She considered a wide range of art, craft, and design practices that have a lower environmental impact than conventional ones, arguing the need to move beyond green-washing and environmental advocacy.

Community Arts Space

Supported by TD Ready Commitment, Community Arts Space (CAS) is a platform for year-round collaborations between artists, community partners, and the Museum. It builds on our longterm commitment to working within and beyond our gallery walls to re-envision the roles and responsibilities of a museum to its communities. CAS brings people together through hands-on clay workshops, presentations, and shared experiences that take place onsite, online, and in the community. Each year, the program is guided by a central theme that invites creativity, reflection, and connection. In 2024, we drew on the theme “Casting Connections,”

taking the process of casting in clay as a metaphor for shaping relationships, ideas, and narratives. Through workshops and events presented at the Gardiner and in the community, we co-created meaningful experiences with over 500 participants from across the Greater Toronto Area and beyond.

Between January and May, we welcomed 2SLGBTQ+ and BIPOC youth for weekly clay workshops in collaboration with The 519. Each session included food and a social hour, followed by a clay workshop. The program provided 148 youth with a dedicated space for artistic expression and offered opportunities for reflection during a series of gallery tours led by our Education team.

From April to May, we extended our reach geographically through a partnership with Connected North. This included a series of clay workshops for students at Jack Hulland Elementary School in Whitehorse, Yukon and Sk'aadgaa Nay Elementary School in Skidegate, British Columbia. Clay and pottery materials were shipped to each participating classroom. The sessions invited more than 80 students to reflect on their relationship to land, memory, and culture. Each workshop closed with a “show and tell” celebrating the works and stories shared by the students. Teachers noted a positive impact on students’ engagement and connection to their environment.

Image: Community Arts Space: Fostering Connections, Public Celebration, September 7, 2024.
Photo: Henry Chan



During a period of closure over the summer, we hosted activities offsite, ensuring our programs remained accessible and active while the Museum was under renovation. This shift allowed us to reach new communities and maintain meaningful collaborations, growth, and engagement.

Our partnership with VIBE Arts was a cornerstone of our summer programming in July and August. We invited 10 emerging artists from diverse disciplines, with limited ceramic experience, to reflect on their own personal histories, inspirations, and cultures through clay. In a series of eight workshops at Clay Studio, guided by ceramic artist and mentor Adam Williams, the participants explored aspects of their identity ranging from family and tradition to food and nature, culminating in work that expressed unique perspectives and highlighted connections between clay, creativity, and community. From August 29 – September 7, their work was exhibited at The Riverdale Hub Gallery, giving these young artists a platform and connecting them to a broad audience.

As part of the workshops at Clay Studio, we made a conscious effort to embed our programming within the local community by reaching out to nearby businesses and organizations. This included an invitation to the Toronto Public Library's Arts Mentor-in-Residence, Kathryn Adams, to speak with our CAS participants about career development in the arts. This session provided the artists with valuable insight and resources, helping them better understand the professional landscape and equipping them with tools to navigate their own creative careers.

Our partnership with The Riverdale Hub allowed us to expand our reach to the Gerrard East/Leslieville community, with Gardiner facilitating free drop-in clay workshops for more than 120 residents.

In the summer, the Gardiner also launched a new collaboration with Mackenzie Health Long Term Care, where we delivered a series of 19 clay workshops to 180 seniors. These sessions, designed for individuals with memory loss and dementia, had a deep therapeutic impact, offering a soothing, tactile experience that fostered emotional wellbeing and memory stimulation. The feedback from caregivers highlighted the significant improvement in participants' moods and engagement.

For the first time this year, we presented single workshops for community groups who were unable to commit to a longer series. This flexibility allowed us to offer meaningful art experiences to a wider audience, including 88 participants

from Nellie's Shelter, Covenant House, and Vita Community Living Services.

Overall, in 2024 CAS continued to make an impact across numerous communities despite the challenges posed by the Museum's renovation and temporary closure. The program's adaptability, coupled with its focus on inclusivity, allowed us to reach new audiences, deepen community connections, and provide transformative experiences through clay.

Empty Bowls 30th Anniversary

We proudly celebrated the 30th anniversary of Empty Bowls, a cherished community tradition that brings together local ceramic artists and chefs to raise funds for Anishnawbe Health Foundation. For this milestone year, we featured 11 talented chefs who generously donated their time and culinary skills toward the event. We also received more than 200 handcrafted bowls from local pottery guilds, artists, and students. Fred's Bread provided cornbread.

Empty Bowl was attended by more than 200 guests, raising over \$15,000 in support of Anishnawbe Health Foundation.

Gallery Interactive

In 2024, we launched a digital tool that offers visitors new ways of engaging with the Museum's collection of Chinese ceramics. Accessible through a kiosk in the gallery, the interactive station offers visitors an enriched experience of the collection through thematic stories, object highlights, 3D scans, and a series of all-ages activities. The project was developed by members of the Museum's Curatorial and Education teams in collaboration with Chinese art expert Dr. Chih-En Chen. It was supported by a Digital Access to Heritage grant from the Government of Canada.

Acquisitions

In 2024, the Museum's permanent collection was enriched with 56 artworks. Gifts to the historical collection included significant works of Japanese and European ceramics from The Macdonald Collection, as well as notable examples of late 19th-century English ceramics. A donation of 17 pieces from Leonard Dutton, including works by Beatrice Wood, Howard Kottler, and Patti Warashina, comprised work by important contemporary artists not previously represented in the collection. The Gardiner further diversified our collection with works by Maria Martinez, a San Ildefonso Pueblo artist from New Mexico, and *La Malinche* (2023) by Natalia Arbelaez, a gift from the artist. *Tulipa* (2023) by Halima Cassell, a British artist of Pakistani origin, was also gifted to the Museum in recognition of James Appleyard, Chair of the Gardiner Museum Board of Trustees from 2018 - 2024.

The Gardiner's collection also grew with outstanding new works acquired through purchase, including Zachari Logan's *Fantasy Flower Series, Specimen No. 2 (After Mary Delany)* (2023); *Coiffe Anhydre III* (2020) by Amélie Proulx; *Leaning in Green* (2023) by Marissa Y Alexander, and *Guardian Salamanquesa* (2024) by Kimberly Orjuela.

Image: Halima Cassell (Pakistani British, b. 1975), *Tulipa*, 2023, Anonymous gift in recognition of James Appleyard, Chair of the Gardiner Museum Board of Trustees from 2018 - 2024, G24.8.1.
Photo: Toni Hafkenscheid





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Education

In 2024, the Gardiner Museum deepened our commitment to being a space where families can gather, learn, and create together. We launched new family classes in our studios, developed engaging Family Guides, and partnered with local festivals to host pop-up clay activities. The Education team continued to welcome school groups and adult learners into the galleries and studios, maintaining the high quality of our offerings and operating at capacity despite the Museum's closure over the summer and reduced access to our facilities in the fall due to construction on our ground floor.

Kids & Family Programs

We welcomed more than 300 participants to our kids, teen, and family classes, including our weeklong March Break camps. Based on their popularity and positive reception, we continued our six-week family classes, introduced in 2023. We also launched a new series of two-hour clay workshops over the holiday season where adults and children worked side-by-side and shared the joy of creating together.

Our Education team continued to engage with families through free programming offered both on and off-site. From January to June, our popular Family Days activities took place

in our Laura Dinner & Richard Rooney Community Clay Studio. In the fall, they moved to the Exhibition Hall, where families were invited to engage in hands-on making and interactive gallery activities. In 2024, we offered 34 Family Days sessions and engaged over 1,400 participants.

During the Museum's summer closure, we extended our reach into the community by participating in several local festivals, including BIG on Bloor and the Grange Festival, delivering clay activities to over 375 participants, including more than 260 children.

School Programs

The Museum welcomed more than 3,700 students from K-12 for curriculum-based school programs. Of these students, approximately 1,000 of them were from under-resourced schools. Through the generous support of Gardiner donors, they received free tours and clay classes, as well as transportation costs in some cases. We also hosted approximately 200 post-secondary students for educational programs.

In 2024, we worked to integrate more opportunities for play, creativity, and reflection into our school programs, particularly with the opening of the interactive special exhibition *Test Kitchen: A Museum Project*. The exhibition's design and interactive components encouraged multimodal learning and deeper engagement with the stories told by our collections, and inspired students to exercise their imagination and creativity.

Adult Clay Classes

We continued to run our popular clay classes, welcoming approximately 700 adult learners. Our sold-out roster of classes featured new offerings that invited deeper engagement with clay as a medium for storytelling, including classes on sculptural pottery and clay painting and illustration. 120 students took part in our clay mindfulness workshops, led by Suzanne Thomson, a Zen Buddhist practitioner and registered art therapist.

Our studios hosted approximately 2,000 participants for Drop-In Classes, which were rebranded as Single Classes when the Museum reopened in the fall. These two-hour classes are an accessible and affordable opportunity for members of the public to experiment with clay and learn the basics of making pottery.

We also engaged 750 participants of all ages in private clay workshops, including birthday parties and corporate team-building events.

Artist Residency

In the spring, we were thrilled to welcome artist Grace Han for a two-month artist residency, generously supported by Dr. Pamela Goodwin. Based in our Laura Dinner & Richard Rooney Community Clay Studio, Han experimented with new surface techniques, inspired by the Gardiner's historical collections and the dynamism of the contemporary Canadian ceramics landscape. Han hosted two adult workshops, guiding participants in the Korean Onggi method of throwing large clay vessels. She also created two playful public engagement activities in the Museum's lobby, including one where visitors were encouraged to use clay slips and tools to decorate a large ceramic vessel created by the artist.

New Approaches to Gallery Engagement

In 2024, we worked creatively and strategically to implement different pedagogical approaches and invite new ways of engaging with our collections and exhibitions. We created opportunities for returning and first-time visitors to discover ways of making meaning in the Museum and recognizing the value of their unique perspectives and experiences.

In the exhibition *Test Kitchen: A Museum Project*, a series of activity stations introduces visitors to different aspects of museum work, including curation and collections management, and invites them to submit questions and feedback to the Gardiner team. The exhibition also features family-friendly labels and activity guides—written by the Education team using accessible language—that prompt close looking and playful engagement.

We produced a new Family Guide with a birdwatching theme to ignite young visitors' imaginations while teaching them about ecology and the environment. Along with sketching and scavenger hunt activities made available in the Museum's lobby, this guide offered visitors of all ages different entry points and frameworks for engaging with the collection.

These gallery engagement tools and activities also became important sources of feedback for our team, giving us an insight into visitors' preferences and perspectives, and challenging and inspiring us to design different interpretive tools and experiences.



Development

From the Ground Up

The Gardiner's transformational capital project was announced in September 2023 in conjunction with a catalytic \$9-million gift from the Radlett Foundation in honour of William B.G. Humphries. The initial outreach phase of the campaign resulted in a series of major gift announcements in 2024, beginning in May with \$2.5 million in project funding from The Hilary and Galen Weston Foundation. This was followed in June by \$1 million from the Lindy Green Family Foundation, a portion of which supported the establishment of a new role, Curator of Indigenous Ceramics. In September, we announced \$705,260 in support from the Department of Heritage's Cultural Spaces Fund.

The public phase of the capital campaign—From the Ground Up -- was officially launched when the Museum reopened in October 2024 after a period of temporary closure over the summer. The campaign's branding evoked the warmth and materiality of the project design, a creative identity that was applied across outdoor signage, print and digital materials, and a dedicated webpage where users can discover the project vision, meet the team, access updates, and make

donations. The year concluded with pledges totaling \$13.52 million toward a project budget of \$14.5 million and a campaign goal of \$15.5 million.

With a Little Help from our Friends

In 2024, the Museum witnessed a tremendous show of generosity from our community of Gardiner Friends in response to the operational interruptions brought on by the Ground Floor Transformation.

With learnings from the pandemic in mind, we offered memberships extensions upon request during our period of closure. In a truly heartening demonstration of support, less than 4% of Gardiner Friends requested an extension, electing instead to sustain their memberships throughout our closure. A significant boost to membership in anticipation of the Museum's fall reopening and an enthusiastic response to a year-end promotional discount on Friend-level memberships allowed us to reach our revenue targets despite exceptional circumstances.

Image: SMASH: Between Worlds, May 30, 2024. Photo: May Arida



ICAF's Growing Success

From May 23 - June 2, the International Ceramic Art Fair (ICAF) activated the Museum as a site of discovery and celebration for a thriving field of contemporary ceramic artistry. Following two years of generous support from The Hilary and Galen Weston Foundation, the mantle of Presenting Sponsor was graciously assumed by long-time supporters Mary Janigan and Tom Kierans, and Noreen Taylor and David Staines. The Museum is also indebted to The Hal Jackman Foundation, which renewed its support for a third year, as well as the RBC Emerging Artists Project, support from which enabled a digital campaign celebrating the work of emerging ceramic talent at post-secondary programs across the country.

With over 70 works by 17 artists, the 2024 edition of ICAF saw an increase in artistic representation, attendance, and artwork sales. Attendance at the elegant Preview Gala increased by 30%, including a diverse crowd of artists, gallery representatives, collectors, and partners. 70% of ICAF's total sales took place over the course of the evening, affirming the significance of the Preview Gala as a key promotional and financial benefit to participating artists, as well as a moment of community celebration. Overall, both ICAF sales and attendance doubled compared to the previous year.

SMASH, the Gardiner's largest annual event, served as a vibrant conclusion to ICAF. On May 30, more than 300 guests gathered to experience an evening of art, fashion, food, and

music. An auction of paintings by emerging local artists was hosted by new event partner Peggy, an online platform for buying and selling artwork.

Event Chair and multidisciplinary artist Briony Douglas generously contributed a work inspired by childlike imagination and driven by sustainable practice: a shimmering ship constructed from re-used pop tabs that greeted guests on the Museum's outdoor Plaza. Returning SMASH favourite Jamie McCuaig of GUNNAR transformed the Museum's third-floor Terrace Room with an immense sculptural work constructed of asparagus fern and animated by digital projections. Inside the party, guests enjoyed a psychedelic photo activation by Arnie Guha of Acide4Yuppies, through which their images were projected in real time.

Honouring our Benefactors of the Year

On September 16, the Gardiner's annual Patron Garden Party was held at the home of long-time supporters Noreen Taylor and David Staines. In this beautiful setting, Gardiner Patrons came together to celebrate the reopening of the Museum following a three-month closure and to honour Benefactors of the Year James Appleyard and Tamara Rebanks. Over decades of generosity, James and Tamara have supported the Museum in launching bold new initiatives like ICAF, and have made invaluable contributions to the Gardiner's world-renowned collection.

Image: Image: International Ceramic Art Fair Preview Gala, May 22, 2024.
Photo: George Pimentel Photography



Gardiner Shop

During a year of transition in The Gardiner Shop, we continued to find new and innovative ways to partner with and promote emerging and established artists and designers, with a focus on local makers. Our “Meet the Artist” series gave visitors an opportunity to engage directly with Shop artists and learn about the processes behind their work.

We collaborated with Toronto-based ceramist Michelle Organ of Mima Ceramics to present our first-ever capsule collection of 10 vessels, made exclusively for the Gardiner and released as a limited series. We also celebrated the Gardiner’s 40th anniversary with original products inspired by the Museum and our collection, made by Alanna Cavanagh, Debra Brown of Petits Mots, Karen Bishop, and Ulla Clark of LUpints.

When the Museum closed over the summer for the first phase of our Ground Floor Transformation, the Shop launched a series of pop ups at Ingram Gallery in Yorkville. This successful partnership included three installments, featuring a curated selection of ceramics and glass by top local artists. Each pop up was celebrated with free opening and closing receptions for the artists and the public.

In the fall, we partnered on FUSION Clay and Glass Association’s 50th anniversary celebration and the Clay + Glass Show & Sale. Visitors were invited to drop in and shop for plates, pedestals, serving pieces, bowls, candlesticks, vessels, drinking cups, and more, all made by FUSION members.

Behind the scenes, we continued to plan for the debut of a new Gardiner Shop in 2025. We look forward to sharing this exciting milestone with our patrons, artists, and volunteers.

Special Events

Ingram Gallery Pop Ups

July 15 – August 15

Alison Brannen, Dan and Nisha Ferguson, Jess Riva Cooper, Julie Moon, Kim Ross, Makiko Hicher, Sami Tsang, Shay Salehi, and Soffi Glass

August 15 – September 15

Bruce Cochrane, Catharina Goldnau, James Wardhaugh, Loren Kaplan, Nadira Narine, Queenie Xu, and Zsuzsa Monostory

Image: Photo by Gardiner Museum



December 11 – January 15

Annika Hoefs, Bill Greaves, Brenda Nieves, Eiko Maeda, Mariana Bolaños, Meg Leslie, Minna Koistinen, Sydni Weatherson, and Yumiko Katsuya

FUSION + Gardiner Shop Pop Up Clay and Glass Show and Sale

November 17 – 18

Alison Brannen, Annette ten Cate, Arlene Kushnir, Berna Kilic, Bill Greaves, Bill Reddick, Brenda Nieves, Brenda Sullivan, Catharina Goldnau, Charlie Larouche-Potvin, Chris Snedden, Corinne Lawless, Danielle Skentzos, Dominique Plamondon, Eekta Trienekens, Filipa Pimentel, Heidi McKenzie, Helena Krolak, Jacquie Jacobs, Janet Panabaker, Jill Cribbin, Juana Berinstein, Karen Franzen, Kat Looby, Kathy Kranias, Layne Verbeek, Loren Kaplan, Maegan Collins, Michael Polubiec, Michelle Organ, Moulshree Opal, Nadia Tasci, Natalie Waddell, Patricia Lazar, Peidi Wang, Queenie Xu, Sarah Hamelin, Tamara Sutton Funk, Terri Del Signore, Terry Atchison, and Thomas Paik

Retail Features

January – February

Alejandra Vera, Christy Chor, Enas Satir, and Talia Silva

March – April

Bruce Cochrane & Zsuzsa Monostory, Julie Moon, Peidi Wang, Sami Tsang, and Sheridan Graduates (Heather Davidson, Magnus Hara, Marina Van Raay, and Nicolette Keaney)

May – June

FUSION: Perceptions in Flux, mentorship with Susan Low-Beer Annette ten Cate, Annie McDonald, Brenda Nieves, Catharina Goldnau, Christie Gruppe, Elissa Barber, Heidi McKenzie, Jacquie Blondin, Nadia Tasci, Nancy Macnaughton Hilborn, and Terri Del Signore

New Artists in 2024

Alana Marcoccia (Mississauga, ON)
Alanna Cavanagh (Toronto, ON)
Andrea Sinclair (Toronto, ON)
Annette ten Cate (Bognor, ON)
Athena Sarracini of Mati Ceramics (Toronto, ON)
Bill Greaves (Toronto, ON)
Brenda Sullivan (Port Hope, ON)
Carly Waito (Toronto, ON)
Celina Kang (Burlington, ON)
Charlie Larouche-Potvin (Toronto, ON)
Chris Snedden (London, ON)
Christie Gruppe (Brantford, ON)
Claudine Moncion (Longueuil, QC)
Corinne Lawless of Dirtyheat (Pickering, ON)
Elissa Barber (Hamilton, ON)
Ella Xinyun Zhang & Ziyu Li of Clay Cat Pottery Studio (Mississauga, ON)
Heather Davidson (Burlington, ON)
Helena Krolak (Toronto, ON)
Isabel Amos (Toronto, ON)
Karen Hunter (Caledon East, ON)
Kat Looby (Cambridge, ON)
Kathy Verbeek (Aurora, ON)
Lesley Hampton (Toronto, ON)
Maegan Collins (Dundas, ON)
Magnus Hara (Hamilton, ON)
Mariana Bolaños (Toronto, ON)
Marie Côté (Montreal, QC)
Marina Van Raay (Dundas, ON)
Marla Benton (Mahone Bay, NS)
Michelle Organ of Mima Ceramics (Toronto, ON)
Mimi He of Mimi Objects (Toronto, ON)
Minda Davis (Toronto, ON)
Minna Koistinen (Toronto, ON)
Mohammad Tabesh of Studio Saboo (Toronto, ON)
Moulshree Opal (Waterloo, ON)
Nancy Macnaughton Hilborn (Cambridge, ON)
Nicolette Keaney (Oakville, ON)
Polly Taylor of Out On a Whim (Collingwood, ON)
Sarah Hamelin (Westport, ON)
Sarrah Gagnon-Palin of Station Pole Nord (Saint-Hippolyte, QC)
Shoko & Nicky of Swallow Jewellery (Vancouver Island, BC)
Tamara Sutton Funk (Kanata, ON)
Terri del Signore (Cargill, ON)
Terry Atchinson (Fenelon Falls, ON)



Governance

The Gardiner Museum benefits from an engaged Board, under the leadership of Chair James Appleyard, whose members come from diverse backgrounds and represent the arts, academic, professional, and business sectors. In 2024, the Gardiner bid farewell to long-time Board members Michael Chazan, Kent Monkman, and Esther Sarick, and welcomed Alexa Breining, Theresa Wang, and Anthony Wu. The Board also elected Jennifer Hood to serve as Vice Chair.

The Board promotes the success of the Gardiner by establishing policy and by-laws, ensuring that the Museum's mandate and strategic objectives are reflected in our operational plans, and monitoring financial performance. It is supported by five standing committees: Audit and Finance, Curatorial, Development, Governance and Risk, and Investment, and meets a minimum of four times per year.

The Board and its Committees are focused on the continued improvement of the Museum's governance policies, principles, and practices, and support management in ensuring that all aspects of the Gardiner's operations, planning, and engagement are rooted in transparency, accountability, and mutual responsibility regarding issues of inclusivity and diversity.

Board of Trustees & Directors (as of December 31, 2024)

Trustees

James Appleyard, Chair
Diana Reitberger, Vice Chair
Jennifer Hood, Vice Chair
Daniel Bain
Alexa Breining
Cheryl Blackman
Leila Fiouzi
Neil Guthrie
Corrie Jackson
Devan Patel
Nick Sweetman
Theresa Wang
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Kulin Matchhar
Minhas Mohamed
Andre Morriseau
Rosemary Phelan
Jay Richardson
Zamina Walji
Anthony Wu
Raphael Yu

Image: International Ceramic Art Fair 2024, Installation view. Photo: Toni Hafkenscheid



2024 Donor List

The Gardiner Museum gratefully acknowledges the generosity of those patrons, foundations, government agencies, and corporations whose contributions supported our work in 2024.

Named Funds

Named Funds are established to provide a lasting legacy at the Gardiner Museum. We are proud to celebrate the following donors in perpetuity:

Ann Walker Bell Fund
Brian Wilks Fund
Courtois Fund
Diane Wolfe Fund
Donner Canadian Foundation Fund
Helen E. Gardiner Fund
Karen & Stephen Sheriff Fund
Kent & Douglas Farndale Fund
Meredith Chilton Curatorial Endowment Fund
Raphael Yu Centre of Canadian Ceramics
Edmund & Renate Reitberger Exhibition Fund
Robert & Marian Cumming Fund
Ronald M. Haynes Fund
Waltraud Hentschel Ellis Fund

Porcelain Society

The Gardiner is deeply grateful to all members of the Porcelain Society for including the Museum in their legacy plans.

Alexandra Montgomery
Alison* & David Appleyard
Amoryn Engel
Ann Walker Bell*
Bette Ounjian
Dennis Weiss
Diana Reitberger
Eddy Reitberger
Diane Dyer
Douglas G. Gardner*
Ellen & Brian Carr
Isabella Smejda & Ambrose Roche
Jean* & Kenneth Laundry
Joy Tyndall & Michael Pearson*

Judy & Phelps Bell
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Kent & Douglas* Farndale
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Patricia Bartlett-Richards*
Peggy Lau
Raphael Yu
Robert* & Marian Cumming
Ronald M. Haynes
Russell David Smith & Carl Lee Shain
Shirley Wigmore*
Theresa & Philip Day

Government Partners

Canada Council for the Arts
Government of Canada, Department of Canadian Heritage
Government of Ontario
Ontario Arts Council
Ontario Arts Foundation
Ontario Cultural Attractions Fund
Toronto Arts Council

Gardiner Friends

The Museum is grateful to Friends of the Gardiner for their support of the institution's strategic goals each year. This list represents individuals with an active membership in 2024.

Founder's Circle (\$10,000 +)
Susan Crocker & John Hunkin*
Lorna Marsden, C.M.
The Hon. Margaret McCain
Rosemary Phelan
Rebanks-Appleyard Family
Esther Sarick
Brian Wilks*
The Kooloom Foundation
Anonymous (1)

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Yvonne & David Fleck
McClure Family Fund

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Norma Croxon
Neil Guthrie
Scott Lauder
Minhas Mohamed
Victoria Stuart

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Cecily & Robert Bradshaw
Patricia Fischer
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Jennifer Kerbel Poirier
Kathryn E. Langley Hope
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Gilles & Julia Ouellette
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Gabrielle Peacock & Stephen Ranger
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Botho & Susan von Bose
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Anthony Wu
William J. Wyatt
Bonnie Zelman & Philip Plotnick
The Peter & Melanie Munk Charitable Foundation
Anonymous (5)

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Victoria Alves
Sadhisha Ambagahawita
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Marina Krtinic
Michael Lockhart
Romana Lyon
Kokulan Mahendiran
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Kevonn Morgan
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Ka Young Park
Gemma Paynter
Elizabeth Pyvovarov
Liam Randhawa
Anne Robinson
Esida Selfo
Jigen Shah
Arati Sharma
Maryna Smirnova
Jennifer Stack
Anastasiia Starova

John Tessari
Vasileios Tsianos
Zamina Walji
Abram Warraich
Audrey Zhang
Amelia Zhu

Supporting (\$250 - \$1,499)

Angella Alexander
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Amanda McCusker
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Marlene Wilson
Elizabeth Wilson
Linda Young
Raphael Yu
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Balfour Bowen Family Foundation
Anonymous (4)

The Gardiner Benefactor Award

The Gardiner Benefactor Award is given to a donor or donors who have sustained the Museum over an extended period through their significant generosity, in the form of donations of objects, financial support, or both.

Bill & Molly Anne Macdonald, 2014
In Memory of R. Murray Bell & Ann Walker Bell, 2015
Robert & Marian Cumming, 2016
Dr. Pierre Karch & Dr. Mariel O'Neill-Karch, 2017

Jean & Kenneth Laundry, 2018
 Diana Reitberger, 2019
 Raphael Yu, 2020
 Lorna Marsden, 2021
 Mary Janigan & Tom Kierans / David
 Staines & Noreen Taylor, 2022
 Wendy Rebanks, 2023
 James Appleyard & Tamara Rebanks,
 2024

Collections & Library Donors

Estate of Roderick Burns
 Ann Cummings
 Timothy Dickinson
 Natalka Husar
 Zachari Logan
 William Macdonald
 Dorothy Sedgwick
 Katharine Lochnan
 Natalia Arbelaez
 David Pike
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Magdalene Odundo: A Dialogue With Objects (2023-2024)

Co-Presenting Sponsors
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\$50,000 - \$100,000
 Mary Janigan & Tom Kierans
 Noreen Taylor & David Staines

\$20,000 - \$49,999
 Hal Jackman Foundation
 RBC Emerging Artists Project

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 Tamara Rebanks & James Appleyard
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In-Kind Support

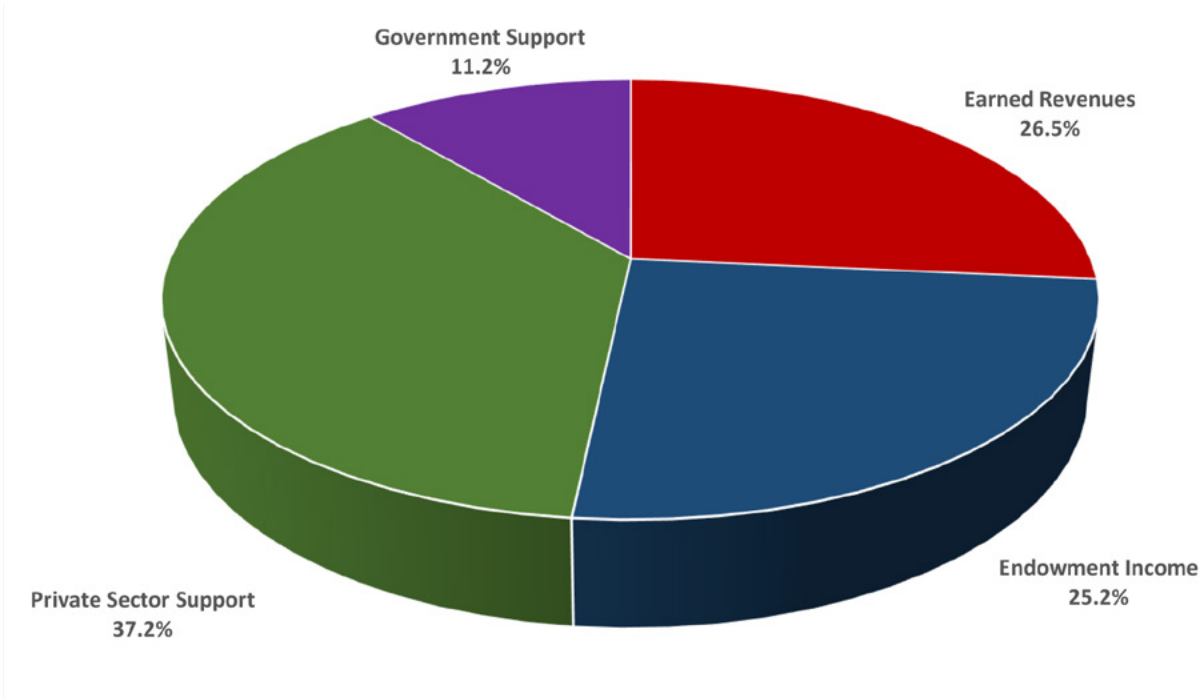
Collective Arts
 Corby Spirit & Wine
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The Museum makes every effort to
 accurately publish our donor listings.
 If there is an error, please call us at
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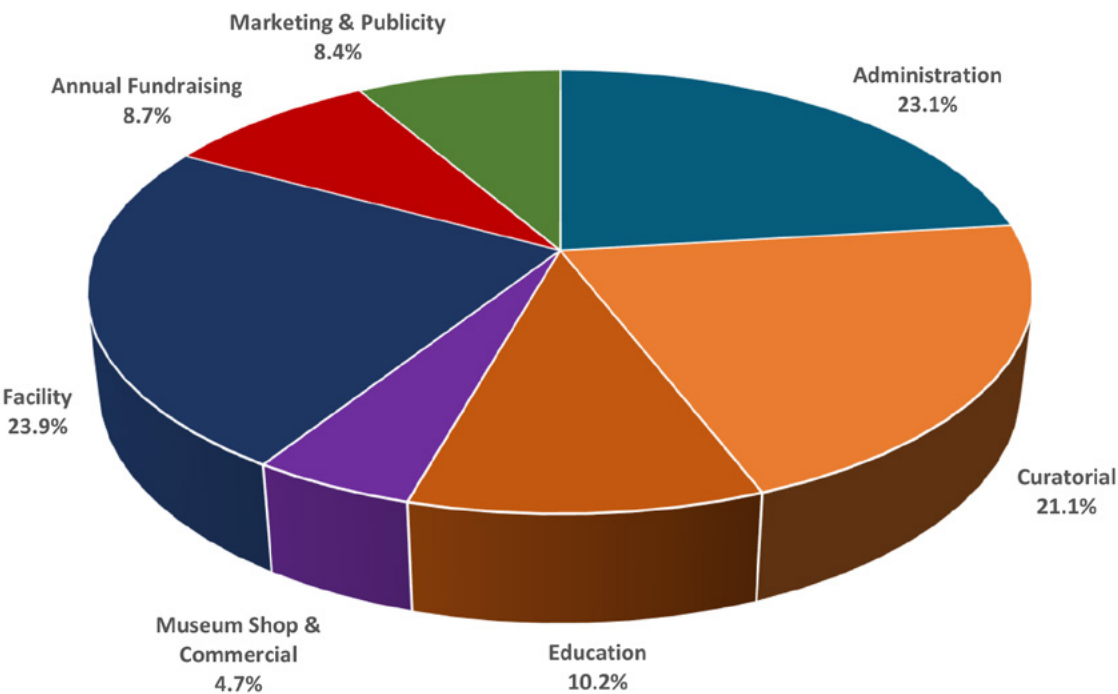
*Fondly remembered

Financial Summary

2024 Operating Revenue



2024 Operating Expenses



The George R. Gardiner Museum of Ceramic Art

Statement of Financial Position

December 31	2024	2023
Assets		
Current		
Cash	\$ 6,800,229	\$ 1,604,004
Accounts receivable	100,105	129,932
Inventory	83,366	115,254
Prepaid expenses	40,120	111,622
	<u>7,023,820</u>	<u>1,960,812</u>
Investments	32,125,354	28,686,098
Capital and intangible assets	15,440,329	12,125,676
Collections	<u>1</u>	<u>1</u>
	\$ 54,589,504	\$ 42,772,587
Liabilities and Net Assets		
Current		
Accounts payable and accrued liabilities	\$ 798,287	\$ 361,292
Deferred revenue	236,956	414,109
Deferred contributions	478,798	368,182
	<u>1,514,041</u>	<u>1,143,583</u>
Deferred capital contributions	<u>19,265,862</u>	<u>10,983,775</u>
	<u>20,779,903</u>	<u>12,127,358</u>
Net Assets		
Externally restricted endowments	3,273,797	2,899,876
Internally restricted	30,535,804	27,745,353
	<u>33,809,601</u>	<u>30,645,229</u>
	\$ 54,589,504	\$ 42,772,587

The George R. Gardiner Museum of Ceramic Art

Statement of Operations

For the year ended December 31

2024

2023

	General Operations	Other	Total	Total
Revenue				
Government grants	\$ 499,583	\$ -	\$ 499,583	\$ 603,472
Fundraising	1,659,332	-	1,659,332	1,400,651
Facility rental	338,799	-	338,799	821,877
Museum shop	170,077	-	170,077	234,269
Education	408,554	-	408,554	599,471
Admissions	124,194	-	124,194	207,114
Other income	141,237	-	141,237	31,423
Amortization of deferred capital contributions	-	669,378	669,378	664,907
	3,341,776	669,378	4,011,154	4,563,184
Expenses				
Curatorial	1,018,351	-	1,018,351	1,150,722
Administration	1,117,230	-	1,117,230	1,003,287
Facilities	1,155,679	-	1,155,679	1,114,109
Education	492,759	-	492,759	628,220
Marketing and publicity	404,274	-	404,274	538,404
Annual fundraising	420,547	-	420,547	410,574
Museum shop and commercial	227,510	-	227,510	391,728
Amortization of capital and intangible assets	-	850,702	850,702	805,625
	4,836,350	850,702	5,687,052	6,042,669
Deficiency of revenue over expenses for the year before investment income	(1,494,574)	(181,324)	(1,675,898)	(1,479,485)
Investment income, net	1,124,263	3,342,086	4,466,349	2,812,090
Excess (deficiency) of revenue over expenses for the year	\$ (370,311)	\$ 3,160,762	\$ 2,790,451	\$ 1,332,605

