

# Annual Report 2012

The Gardiner Museum aims to be an inviting destination that inspires and connects people, art and ideas through clay – a goal we continued to strive for in 2012. The Gardiner Museum is dedicated to the collection, preservation, presentation and interpretation of historical and contemporary ceramics; to serving a loyal, national and international audience; to the maintenance of the institution as a major resource centre for ceramic material, its study and interpretation; and to promoting excellence in all aspects of its operations.

We believe we have matured into a rare, specialized institution with a uniquely committed family of members, volunteers, staff, and Board of Trustees, who continue to work together to fulfill the important and growing role the institution plays in Toronto's cultural community; we thank them all for their continued and profound dedication to the organization.

Our strong, creative curatorial team developed engaging and noteworthy exhibitions providing a solid base from which to plan our education and public programming as we focused on audience development. We are dedicated to creating new programming, planning innovative exhibitions, and continuing our commitment to Canadian art as we work towards our strategic objectives.

The year 2012 marked several curatorial firsts for the Gardiner Museum. We launched an exciting new Artist Intervention program with **Joanne Tod: Invited Invasion** (September 7 – November 11, 2012) and successfully divided the George R. Gardiner Exhibition Gallery into two exhibition spaces to present **The Vase Project: Made in China, Landscape in Blue and White** and **Go East: Canadians Create in China** (October 11, 2012 – January 13, 2013). The Gardiner Museum strives to be a centre of excellence for Canadian ceramics and has therefore made a commitment to create exhibitions dedicated to Canadian ceramics every year. We were able to achieve this through a number of our shows, notably **Greg Payce: Illusions** (February 2 - May 6, 2012) an established and award-winning artist, **Connections: British and Canadian Studio Pottery** (May 31 – December 30, 2012) and the **RBC Emerging Artists People's Choice Award** (September 4 – October 7, 2012) demonstrating our ongoing contribution to the future of Canadian ceramic art. Our major historical exhibition **Rule Britannia! Four Centuries of British Ceramics** (May 31 – September 16, 2012) coincided with the royal wedding, Diamond Jubilee and 2012 London Olympics.

In 2012 the Museum acquired important historical and contemporary objects through purchase and donation to strengthen its already extraordinary permanent collections. Highlights include *Eve and Adam* (2011) by Joanne Tod, purchased with assistance from the Canada Council for the Arts; a vase (1985) by Ewen Henderson, donated by Miriam Shiell; and the Pierre Karch and Mariel O'Neill Karch collection of 17<sup>th</sup> and 18<sup>th</sup> century French faience.

To support our objectives for audience development, the Museum upgraded the Digital and Design Coordinator to a full-time position and laid the groundwork to hire an Audience Development Manager in early 2013. These changes will not only broaden and deepen our relationships with our audiences, but also increase incremental revenues to support our programs.

The Gardiner Museum delivered a better than break even budget for the fourth year in a row.

In the first quarter of 2013, the Gardiner Museum's long-standing Executive Director Alexandra Montgomery resigned. During Montgomery's tenure, the Museum grew to become one of the world's most respected ceramics museums, a momentum that will undoubtedly continue. Rachel Gotlieb, Chief Curator, has assumed the role of Interim Executive Director while a search is underway.

The Museum will focus on a new direction of presenting ceramics in a diverse and expanding context with a variety of other visual art forms in 2013, as we look ahead to our 30<sup>th</sup> Anniversary in 2014.

A handwritten signature in black ink, reading "Rachel S. Gotlieb". The signature is fluid and cursive, with the first name "Rachel" being more prominent.

Rachel Gotlieb  
Interim Executive Director & Chief Curator

A handwritten signature in black ink, reading "Karen H. Sheriff". The signature is cursive and somewhat stylized, with the last name "Sheriff" being more prominent.

Karen Sheriff  
Chair, Gardiner Board of Trustees

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SENIOR MANAGEMENT TEAM (2012)

Alexandra Montgomery, Executive Director  
Sheila Snelgrove, Executive Assistant and  
Secretary to the Board  
Rachel Gotlieb, Senior Curator  
Katy Liu, Controller  
Karine Tsoumis, Curator

Amy Digout, Senior Development Officer  
Siobhan Boyd, Education Manager and  
Archaeologist  
Antonio Tan, Marketing Manager  
Sumaira Kasimuddin, Gardiner Shop Manager



*Greg Payce: Illusions* on display in the George R. Gardiner Exhibition Gallery

# FINANCIAL SUMMARY

This is a summary management report on general operations. Audited financial statements include these results. Year ended December 31, 2012

<b>Revenue</b>	<b>\$000's</b>	<b>%</b>
Endowment Draw	940	29%
Annual Fundraising Campaign (Note 1)	874	27%
Earned Revenue (Note 2)	881	28%
Government Grants (Note 3)	492	15%
Total	3,187	100%

<b>Expenses</b>		
Curatorial	582	20%
Education	353	12%
Administration	642	22%
Fundraising and Marketing	599	20%
Building and Maintenance	773	26%
Total	2,949	100%

Operating Surplus (Note 4)	238
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Notes:

Note 1: Fundraising events reported on gross revenue basis

Note 2: Shop Revenue reported on net revenue basis

Note 3: Operating grants and special project grants

Note 4: Operating surplus will be added to the Museum's internally endowed funds, effectively reducing the Endowment Draw for the year.

## EXHIBITION SUMMARY

### ***Feature Exhibitions***

Presented in the George R. Gardiner Exhibition Gallery located on the third floor

#### *Greg Payce: Illusions*

(February 2 - May 6 2012)

Greg Payce is a Calgary based-artist who combines ceramics, photography and video to create alluring and monumental works that engage and surprise by playing with our perceptions of solid and void, surface and texture. Guest curated by noted craft curator, Amy Gogarty, it featured Payce's signature ceramic installations as well as new large scale lenticular photographs and video works. Partly as a result of this exhibition, Payce received the 2013 Governor General's Award in Visual and Media Arts. It was the first exhibition to be presented by the Gardiner Museum under the auspices of the Raphael Yu Centre of Canadian Ceramics.



*Rule Britannia!* on display in the George R. Gardiner Exhibition Gallery

#### *Rule Britannia! Four Centuries of British Ceramics*

May 31 – September 16, 2012

Over the past four centuries, the British ceramics industry has played a leading role in the world market. From the mid-1700s onwards, British ceramics informed the life style and taste in most Canadian homes. The exhibition, curated by Dr. Peter Kaellgren, examined the evolution of form, technology and such popular art as Royal commemoratives using examples from the collections of the Gardiner Museum, the Royal Ontario Museum as well as from private collections.

The George R. Gardiner Exhibition gallery was divided into two spaces to allow *The Vase Project: Made in China, Landscape in Blue and White* and *Go East: Canadians Create in China* to be exhibited simultaneously. Both exhibitions focused on the intersection between art, craft and industry in a global context and provided the Museum with the opportunity to reach out to and engage the local Asian community.



*The Vase Project: Made in China – Landscape in Blue and White* on display in the George R. Gardiner Exhibition Gallery

*The Vase Project: Made in China, Landscape in Blue and White*

October 11, 2012 – January 13, 2013

*The Vase Project* celebrated the art of copying and the role of the anonymous artist in Jingdezhen, China. Working with 101 blank vases, the curators created a visual chain letter selecting factory workers and independent workshops around the city to copy and hand-paint a blue and white contemporary landscape based on their original sketch of the smoke stacks of Jingdezhen. The project took place sequentially over a two year period: the first factory artist received their sketch which he/she copied on a blank vessel which was then fired and passed on to the next artist to copy on a new identical blank vase and so on. This exhibition paid tribute to the role of the individual artist within mass-production. Curated by Barbara Diduck from Dickinson College, a component of the exhibition travelled to the Museum of Fine Arts, Boston.

*Go East: Canadians Create in China*

October 11, 2012 – January 13, 2013

This exhibition, curated by Rachel Gotlieb, explored the allure of China, specifically the “porcelain” city of Jingdezhen, for Canadian ceramic artists. Over the past decade, many leading and emerging Canadian

ceramists have undertaken residencies and taught there. This exhibition explored how these opportunities in China have contributed to ceramic practice in Canada. Susan Collett, Sin-ying Ho (Cassandra), Jiansheng Li, Rory MacDonald, Paul Mathieu, Sally Michener, Ann Mortimer, Walter Ostrom, and Diane Sullivan represent just a few of the artists who worked in China to expand their praxis and their work was featured in the exhibition.

### ***Focus Gallery Exhibitions***

Presented in the second floor Focus Gallery

#### ***Creamware***

August 3, 2011 – February 5, 2012

Creamware refers to a large family of earthenware covered with cream-colored glazes that were produced in England and continental Europe during the late 18<sup>th</sup> and 19<sup>th</sup> centuries. It was a revolutionary product in its time because it possessed many of the same practical and aesthetic qualities as porcelain, but could be produced for a fraction of the cost. For this reason, creamware quickly emerged as the ceramic tableware of choice for middle class consumers. For such a seemingly simple ceramic, creamware had a profound social and economic impact that resonated even into modern times. This exhibition showcased a collection of creamware that was donated to the Gardiner Museum in 2008 by long-time members Jean and Ken Laundry. This exhibition was the first time many of the objects had been publicly displayed.

#### ***Connections: British and Canadian Studio Pottery***

May 31 – December 30, 2012

This exhibition of thirty works from the 1960s to the present highlighted Canadian ceramicists' strong ties with the British studio pottery movement and drew largely from the Gardiner Museum's Raphael Yu Collection. This small but important exhibition, curated by Rachel Gotlieb, highlighted such themes as colonialism, immigration, apprenticeship, education, and the shift from Anglo-Asian pedagogies (Bernard Leach, Michael Cardew and Michael Casson, for example) to a more sculptural and ornamental direction (Lucie Rie, Hans Coper and Janice Tchalenko). The exhibition documented the challenges of adopting, subverting and ultimately transcending British influences. Canadian artists included: Thomas Aitken, Scott Barnim, Kent Benson, John Chalke, Louis Hanssen, Robin Hopper, Tam Irving, Roger Kerslake, Alexandra McCurdy, Martin Peters, John Reeve, Juliana Rempel, Sam Uhlick.

### ***Lobby Exhibition***

#### ***Kate Hyde: Harlequinade***

November 14, 2012 - January 27, 2013

*Kate Hyde: Harlequinade*, curated by Karine Tsoumis, showcased an installation of Hyde's masterful figurative sculptures which explored the onstage and backstage world of theatre. Some of Hyde's pieces were displayed in the Museum's *commedia dell'arte* gallery alongside the 18<sup>th</sup>-century porcelain sculptures that inspired her.



## ***Other Exhibitions***



Gala attendees taking in an installation at the inaugural *Spring Awakening: Gardiner in Bloom*.

### *Spring Awakening: Gardiner in Bloom*

April 27 – 29, 2012

Spectacular floral creations inspired by our permanent collection and created by top Toronto designers were displayed throughout the Gardiner Museum. A Gala Champagne Reception kicked off the weekend exhibition, giving attendees the chance of previewing the flowers in a festive setting.





2012 RBC Emerging Artist People's Choice Award artists: Janet MacPherson, Julie Moon, Jason Holley, Sarah Lawless and prize winner Brendan Tang.

#### *RBC Emerging Artist People's Choice Award*

September 4 – October 7, 2012

RBC Emerging Artist People's Choice Award is a national award program designed to make a meaningful difference to the careers of emerging artists by raising their profile, showcasing their work and engaging the public. 2012 nominated artists included: Jason Holley, Newfoundland; Sarah Lawless, British Columbia; Julie Moon, Ontario and Brendan Tang, British Columbia. Their work was featured on the Museum's web site and was on view in its galleries September 4 through October 7, 2012. Brendan Tang was the 2012 recipient of this prestigious award.



Joanne Tod, *Shafia Family Murders*, 2012

#### *Artist Intervention Series*

*Joanne Tod: Invited Invasion*

September 6 – November 11, 2012

Toronto artist Joanne Tod is best known for her highly realistic paintings of people and places. Usually based on photographs, Tod's paintings raise complex and sometimes uncomfortable questions about

identity, power and cultural values. For the Gardiner Museum, Tod mined the museum's earthenware and porcelain collections from Ancient Americas to Chinese blue-and-white Ming and Qing, Italian Maiolica, English Delftware, German Meissen, French Sèvres, English Chelsea and more. She was attracted to form or subject matter or both. Referencing and riffing the tradition of eighteenth-century German "hausmaler" (independent painter of porcelain) and "china decorating," a popular hobby amongst woman of leisure in the nineteenth-century, Tod reinterpreted the museum's diverse collections by hand painting on ceramic blanks made of vitreous china—a material generally used in hospitality and sanitary ware.



Designers Arren Williams and Samantha Pynn, and guest, at the Twelve Trees Gala

#### *Twelve Trees of Christmas*

November 19 – December 9, 2012

Festive trees decorated by some of Toronto's best designers were once again displayed throughout the Museum, following the Gala Opening Reception. This favourite Toronto holiday tradition will celebrate its 25<sup>th</sup> Anniversary in 2013.



Recent acquisitions on display in the Gardiner lobby

## NEW ACQUISITIONS

The Gardiner Museum made a number of important acquisitions in 2012, and was the grateful recipient of generous donations, adding seventy-two objects to both our historical and contemporary collections.

Important historical acquisitions included an 18<sup>th</sup> - century Worcester plate from the Duke of Gloucester Service and a Chelsea plate from the Duke of Cambridge service both donated by Mr. and Mrs. J.H. Moore. The pieces were featured in the exhibition *Rule Britannia!* Pierre Karch and Mariel O'Neill-Karch donated the first tranche of their collection of 17<sup>th</sup> and 18<sup>th</sup>-century French ceramics. A pair of 17<sup>th</sup>-century monumental faience vases from Nevers and a Sèvres porcelain double *confiturier* (jam pot) with ornithological representations are two highlights of this important gift.

Our contemporary collection continues to grow with the most significant acquisitions including the purchase of Ken Eastman's work *Croft*, and important gifts such as a Communion service from the Harlander Pottery donated by Father Ivan R. Dyer, and Marilyn Levine's early example of *trompe l'oeil* *Doctor's Bag* donated by Len Dutton. Léopold Foulem and Richard Millette donated an important group of early Canadian studio pottery including works by Ruth Gowdy McKinley and Gaetan Beaudin.





Ceramic artist Marc Egan working with participants in a drop-in clay class

## EDUCATION AND EVENTS PROGRAM

Clay is a universally accessible medium. It combines art with function, enabling people of all ages and backgrounds to appreciate art in a personal and intuitive way. The Gardiner Museum capitalizes on the qualities of clay to create education programs that are immediate and meaningful for everyone – from schoolchildren, to disadvantaged youth, to disabled persons, seniors, multicultural groups and families. Education programs maintained the growth they achieved in 2011 by introducing new program streams and nuancing existing programs to build audience and attract revenue.

The Museum introduced a new culinary series in 2012. The success of this program was due to the brand name recognition of Jamie Kennedy and a cross promotional partnership with American Express facilitated by Gardiner Museum Trustee Howard Grosfield.

The partnership established with the Literary Review of Canada late 2011 was fully implemented in 2012. The Museum presented nine Lunch + Learn events curated by the LRC in 2012, most of which were filled to capacity.

The generous support of Gardiner Museum Trustees like Stephen Brown and Dr. Lorna Marsden and donors like Robert and Marian Cumming made it possible for the Gardiner to offer a varied and stimulating adult lecture program which included panel discussions and featured speakers such as

Canadian potters Robin Hopper and Roger Kerslake, Rebecca Wallace from the Victoria and Albert Museum and Dame Rosalind Savill from the Wallace Collection in London.

The Museum also offered additional focused clay classes (e.g. make your own teapot) and adult clay classes which were shorter in length to attract those who have the interest in taking a clay class but not the ability to take an eight week course.

### *Schools Programs*

Offered in both English and French, school visits begin with a tour of the Museum's collections, followed by a hands-on studio class where students create their own clay works under the guidance of a professional artist. Schools visiting for longer periods also have the opportunity to learn under the guidance of visiting artists and an archaeologist. The opportunity for students to work in clay themselves, after being inspired by great works of ceramic art, provides a powerful learning experience about art, clay and creativity. Young people gain an understanding of the rich cultural heritages of the Museum's collections while building confidence and self-esteem through their own creative self-expression.

The Museum's education department is continually evaluating, developing, and updating our education programs in order to not only meet the Ontario school curriculum, but also manage the expectations of teachers. Each school session also achieves at least three to four cross-curricular aims. Gardiner programs are especially valuable in offering hands-on learning opportunities, which can be difficult to provide in a classroom setting. The Museum welcomes school groups of all backgrounds and abilities, and programs are tailored to meet particular needs. Educators often comment that Gardiner programs are uniquely effective in embracing children with special needs, and children from disadvantaged backgrounds.



A Soundstreams Canada Salon 21 event

### *Public Programming*

The Gardiner's community education programs serve approximately 6,500 adults, youth and children each year. Programs include: educational visits by varied and diverse adult groups; March Break and summer clay camps; clay classes taught by professional artists, Family Days, and other community events and Clay Studio Drop-in – a unique program available on Wednesday and Friday evenings and Sunday afternoons in which parents and children alike can create their own clay works in a family setting. The Gardiner also delivers a vibrant lifelong learning program for adults including evening lectures, a daytime Lunch and Learn series in partnership with the Literary Review of Canada, and Friday Night performances through our partnership with Soundstreams Canada.

In addition to Gardiner led events and programs, the Museum also participates annually in Doors Open, Nuit Blanche, and Culture Days in an effort to remain accessible and engage with audiences that would not regularly visit the Museum.

### *Community Partnerships*

Our education and outreach programs reach a broad cross-section of Toronto and reflect our community's demographics well when considering age, ethnic origin, education, gender-orientation, or religious affiliation. The Museum works with community and cultural partners to bring specific groups into the Museum, often for the first time. This ambassadorial effort broadens the reach of the Museum and supports the Museum's long-term audience development strategy.

Our ongoing partnership with the Barbra Schlifer Commemorative Clinic is one of the ways in which the Gardiner contributes to the local community, providing a unique opportunity for these women who

have been victims of intimate violence to work with an artist and art therapist, and exhibit their work at a world-class museum.

In 2012, the Gardiner marked twenty years of running the Empty Bowls event. Held annually each May, the event brings together donations of bowls from several potters, soups from local chefs, and the participating community to raise funds for Anishnawbe Health Toronto, an aboriginal community-based health centre.

The Gardiner's education staff strives to ensure that the programs reflect the diversity of our collections. In the next fiscal year, our staff aims to collaborate more closely with community groups to build these cultural connections to the Museum's collections – notably First Nations, Latin American, Italian and Chinese groups – to create programs based on these collections.

The Gardiner Museum is committed to providing all members of the community with access to its collections and programs. More than a decade ago it created the Community Access Fund so that groups without the resources necessary to pay admission and program fees could have access to the Museum and its programs. This fund is supported by private sector donors and provides partial or full subsidies to almost 20% of the school and community groups who take part in Museum programs.

#### *Volunteers*

Our Gardiner Volunteer Committee is incredibly committed and provides tremendous value to the organization in its many sections. Archives & Library, Docents, Meet & Greet, Front Desk, Recruitment & Placement, and Shop. They continue to try and include more young people in their volunteer base and ask them to specifically volunteer on Family Sundays, during school breaks, and potentially for Friday Nights. This experience provides a unique learning opportunity, fulfills a school requirement, and could potentially build relationships with schools whose visits have been dwindling over the past two years.





## MARKETING & PUBLIC RELATIONS

As our vision states, the Museum aims to be “an inviting destination that inspires and connects people, art and ideas through clay.” The Museum reaches its target audience in a number of ways. As we have a limited advertising budget we focus our marketing spend in order to get a better rate. Our key media partner in 2012 was the *Globe and Mail*; however, in an effort to reach the culturally active who live in the City or are visiting Toronto, the Gardiner also advertises in the *Toronto Star*, *Toronto Life* and *Where Magazine*. New visitors and program participants will be drawn to the Museum for its world-class collections, unique qualities, and innovative engagement opportunities.

Our weekly e-news is sent to over 5K households, as well as program or event specific e-blasts to specific target audiences, for example shop patrons, clay class participants, and members. In addition, we produce a tri-annual membership newsletter, *What's On* that is sent to all members and made available at the front desk.

Our social media efforts have also increased our mentions in blogs and online magazines. At the end of 2012 the Gardiner Museum had over 1,500 Facebook fans, 1,400 followers on Twitter, and had 9,300 views on YouTube. Following the launch of our website, the Museum increased its average monthly visits to 12,000 unique visitors and generated approximately \$15,000 per month through e-commerce.

Lastly, we have established a number of cross promotions with other arts organizations such as the AGO, Bata Shoe Museum, Design Exchange, and the ROM to directly reach a culturally active population. These will now be developed in advance of special exhibitions in order to explore thematic relationships with partners, rather than simply with other cultural organizations.

The Gardiner is keen to build a wider audience base, particularly, to build the under 40 demographic. There are initiatives that are being developed to build on this base. Our annual participation in Nuit Blanche is one way that the institution reaches a younger audience, and the offer will be improved further from 2013. Our current program of Friday Nights delivered in partnership with Soundstreams Canada helps the Museum to build this audience base more effectively.

## GOVERNANCE

The Gardiner Museum's Board is comprised of academics, business leaders and professionals, collectors and fundraisers. The Board reflects the community the Museum serves and will continue to evolve as the Museum successfully reaches and engages a broader community.

Recent changes include Esther Sarick joining the Board as a director in June 2012, and Allan Gotlieb resigning early in 2013. The Museum remains focused on building the fundraising strength and diversity of its Board to ensure it achieves its fundraising objectives and properly reflects the community it serves.

The Board ensures the well-being of the Museum by establishing policy, making sure that the Museum's mandate is carried out through its operational plans, and monitoring the Museum's financial performance. The Board is supported by eight committees including: Acquisitions and Collections; Audit; Budget and Finance; Exhibitions and Education; Governance; Investment; Long-Range Planning; and Major Gifts. The Board meets a minimum of five times per year.

The Board also ensures the well-being of the Museum by introducing persons of influence and members from their own community to the Gardiner and by helping to attract appropriate community representation, resources and support.



Empty Bowls

## OUR GENEROUS DONORS

The Gardiner Museum is grateful for the generous and essential financial support it receives from individuals, corporations and foundations. These donors are instrumental in helping the Gardiner maintain the exhibitions, collections and programs that contribute to the vitality of Toronto by engaging an increasing diverse population and helping to create community through shared experience.

### *Named Endowment Funds*

Lindy Barrow Fund  
Ann Walker Bell Fund  
N. Robert Cumming & Marian Cumming Fund  
Donner Canadian Foundation Fund  
Kent & Douglas Farndale Fund  
Helen E. Gardiner Fund  
George & Mary Turnbull Family Foundation Fund  
Brian Wilks Fund  
Diane Wolfe Fund

### *Porcelain Society*

Members of the Porcelain Society have made an enduring gift to the Gardiner by including the Museum as a charitable bequest in their will. The Gardiner is deeply grateful to all members of the Porcelain Society for including the Museum in their legacy plans.

Alison & David Appleyard  
Patricia Bartlett-Richards  
Julia Bass Hamilton  
Judy & Phelps Bell  
Ann Walker Bell  
Ellen & Brian Carr  
Meredith Chilton  
N. Robert and Marian Cumming  
Diane Dyer  
Kent & Douglas Farndale  
Douglas G. Gardner  
Lorna Marsden & Edward Harvey  
Alexandra Montgomery  
Diana Reitberger  
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Dennis Weiss  
Brian Wilks  
Raphael Yu  
Anonymous (1)

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Anonymous (1)

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Stephen Brown & Brenda Woods  
Ellen & Brian Carr  
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Isabella Smejda & Ambrose Roche  
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*Patron Circle (\$1,250-\$2,499)*

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Lindy Barrow  
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Patricia Bartlett-Richards  
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The Youssef-Warren Foundation  
Anonymous (8)

*Sustaining (\$500-\$1,249)*

Jenny & John Balmer  
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Florence Sharpe Barwell  
Greg & Kelly Battle  
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Linda and Steve Lowden Fund at the Toronto Community Foundation  
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Jane & Stephen Smith  
Noreen Taylor  
Joanne Tod  
Elizabeth Wilson  
Linda Young  
Anonymous (6)

*Corporate Membership (\$3,000)*

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Gardiner Roberts LLP

*Exhibition Sponsors*

*\$20,000+*

BMO Financial Group  
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Lindy Barrow  
The Hal Jackman Foundation  
Richard Rooney & Laura Dinner

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*\$20,000+*

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Hal Jackman Foundation  
Gardiner Volunteer Committee  
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Thomas A. & Georgina T. Russo Family Foundation  
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*Event Partners*

*\$20,000+*

Bruce Etherington & Associates with London Life

*\$5,000-\$19,999*

Burgundy Asset Management Ltd

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*Special Project Partners*

*\$50,000+*

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RBC Foundation

*\$5,000-\$19,999*

Ontario Arts Council Arts Investment Fund

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Canada Council for the Arts

Ontario Arts Council

*Promotional Partners*

The Globe and Mail

St. Joseph Communications