

McMichael Canadian Art Collection
2008–2009 Annual Report



McMichael



CANADIAN ART
COLLECTION
D'ART CANADIEN

100% CANADIAN CONTENT

McMichael Canadian Art Collection

2008–2009

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A Word from the Chair



Every letter captures a moment in time and this letter is no exception. As I write it, I am reflecting on all the wonderful retrospective exhibitions that the McMichael has had on display this year. Starting with the remarkable work of James Reaney; Saskatchewan artist Joe Fafard's regional yet cosmopolitan, urban yet rural oeuvre; Daphne Odjig's beautifully vibrant drawings and paintings; and Yousuf Karsh's limited edition portraits, the gallery has encapsulated the lifelong passion and work of these great Canadian artists. Ranging from the satiric to the historic, these inspirational exhibitions have given our visitors an encouraging platform to rethink Canadian artists and their impact and influence on our nation's artistic and cultural identity.

What a time!

At a time of general declining attendance and flagging spirits due to lingering economic malaise, it is more than rewarding to know of our recent good fortune and to thank those who have made this possible. One has to thank a more-than-hardworking Board of Trustees who have given so generously of their time and talents over the years, sure in the belief that the McMichael's collection of Canadian art was worth fighting for. And one must equally mention the entire professional staff which had the courage to imagine that their dreams about a vital Canadian art centre could come true in this magical spot nestled in the woods in Kleinburg. Led admirably by Thomas Smart, the McMichael staff epitomizes the cohesive risk-taking that can be possible when bright minds care about the scope and range of visual art. Together both groups, the Board of Trustees and staff, are receiving kudos thought to be impossible a short while ago.

Bravo!

A handwritten signature in black ink, appearing to read 'Noreen Taylor', written in a cursive, flowing style.

Noreen Taylor
Chair, Board of Trustees

A Word from the Executive Director and CEO



The McMichael Canadian Art Collection is a unique art gallery, emblematic of the Canadian experience past and present. Its founding ethos, collection, and exhibition program all serve to embody an essentially Canadian story that is as valid today as it was half a century ago. In a genuine and unpretentious manner, the McMichael demonstrates the relationship between art and nature—the essence of who we are as Canadians.

As we approach the end of the first decade of this century and as the nation evolves and the national cultural mosaic becomes increasingly diverse, the McMichael must continue to ask, as all institutions must, what is our role and responsibility to the province and to the country to be worthy of support? As an agency of the Province of Ontario we must demonstrate to our constituents and to the people of Ontario that tax dollars are being wisely and prudently invested at the McMichael. To develop and excel, the McMichael must exemplify the evolving cultural mosaic of the nation and reflect the diversity of the contemporary society, while still honouring and valuing the core Collection. We need to continue to exceed expectations, to be in such demand that we will be valued as a unique provincial and national treasure.

The groundwork and solid strategic planning of the McMichael's future has begun with an intense examination of all aspects of the McMichael program and operations in 2008. As you will read in this Annual Report, we feel that this year's exhibitions, educational programs, and activities were imaginative, scholarly, popular, and fiscally sound. We have combined permanent and temporary exhibitions and educational opportunities with unique visitor services and amenities. We have sought strategic partnerships to deliver programs and services, and the design of many of these partnerships reflects innovation and creativity.

In 2006, the Collection's fortieth anniversary gave the institution momentum and a new sense of purpose. This event, coupled with a strong season of robust exhibitions and educational programming meant that the fiscal year that ended in the spring of 2009 showed a marked improvement in all categories. This year also saw the Province of Ontario increase our annual operating grant by \$400,000. This state of affairs allows us to plan confidently for growth in the long-term.

Beyond the quantifiable, our Collection and institutional story continues to resonate with our visitors. Their comments, written in our Guest Book, tell of museum experiences that touch many veins—nationalistic, artistic, spiritual, and imaginative, among many others. The following quotes, written over the past year, encapsulate the manner in which the McMichael touches the lives of our visitors:

"Always look forward to our visits to the McMichael gallery. I loved the Joe Fafard exhibit!"

"Fabulous—an inspiration to all artists."

"Wonderful exhibitions. A real taste of Canadian art. Thank you."

"Fascinating tribute to Canada."

"Stunning setting and art gallery."

"I feel truly blessed to be in the presence of such amazing works of art. Thanks to the McMichaels."

"It is absolutely amazing."

"A wonderful collection of Canadian art. A pleasure to look at."

"Makes me proud to be Canadian."

The success of this past year was also due to the commitment and hard work of everyone associated with the McMichael—the Board of Trustees, Foundation Directors, Volunteer Committee, and staff. They effectively demonstrated the absolute vitality of the institution as an integral part of the vibrant, livable communities of Kleinburg, Vaughan, and the Greater Toronto Area. I am proud of their collective efforts and thankful for their support and energy. They demonstrate the continuing enthusiasm and currency of Mr. and Mrs. McMichael's original vision that leads us into the future.



Thomas Smart
Executive Director and CEO

Exhibitions

Special Exhibitions



Saumik: James Houston's Legacy

February 10, 2007 to June 8, 2008 (In Rotation)
Curated by Karen Williamson

This exhibition, guest curated by Karen Williamson, focused on the late James Houston and the early days of art making in Kinngait (Cape Dorset). James Houston, known as Saumik or "the left-handed one" in the Inuit language of Inuktitut, was the leading proponent in establishing printmaking in Kinngait. *Saumik: James Houston's Legacy* explored this pivotal moment in Canadian art history through selected graphics, both drawings and prints, along with a survey of works by key artists, such as the popular Kenojuak Ashevak.

Kenojuak Ashevak (b.1927)
Kinngait (Cape Dorset)
Mother of the Children, 2005
graphite, pencil colour and pen and ink on paper
122 x 244 cm
On loan from the collection of John and Joyce Price
Image courtesy Feheley Fine Arts



The Iconography of the Imagination: The Art of James Reaney

January 26 to May 18, 2008
Curated by Sharona Adamowicz-Clements

The Iconography of the Imagination: The Art of James Reaney introduced and provided an overview of James Reaney's artistic production from the late 1940s to the mid-1990s. Seen in the context of his writing, the exhibition of over fifty works probed the ideas of play, regionalism, and symbolism that were principal to his thought. The exhibition uncovered the themes most prevalent in Reaney's writings through his sketches, drawings and paintings of emblems, figures, archetypes, and the Canadian landscape.

James Reaney (1926–2008)
The Painter's Table, 1994?
mixed media on kraft paper
25 x 22.25 in. framed
Collection of James Crerar Reaney and Colleen Thibaudeau Reaney
L2007.7.1



Drawing Conclusions: The Group of Seven and Their Legacy

February 23 to June 8, 2008
Curated by Terrence Heath, Shelley Falconer and Chris Finn

Drawing Conclusions, guest curated by Terrence Heath, consisted of approximately seventy drawings by members of the Group of Seven and demonstrated the importance of "freehand drawing" in the training of artists in the first half of the twentieth century. Thematically selected works—portraits, figure studies, design and calligraphy, war studies, caricatures, urban scenes and landscapes—provided insight into the Group's influences and the range of their drawing skills as a means of artistic expression.

An adjunct exhibit, curated by Shelley Falconer and Chris Finn, featured thirteen works of nine contemporary artists—Allan Mackay, Sheila Butler, Nobuo Kubota, John Ward, Tony Scherman, Brian Gable, Ann Kipling, Medrie MacPhee, and Charles Pachter. The contemporary works illustrated the renewed importance of drawing in the discourse of contemporary practice.

F.H. Varley (1881–1969)
Narcisse Pelletier, 1955
charcoal and chalk pastel on paper
42.5 x 33.9 cm
McMichael Canadian Art Collection
Gift of Mr. Wayne Pelletier
1983.21



Kenojuak Ashevak (b.1927), *Drawing for print Blue Owl*, 1966/1969, felt-tip pen on paper, 51.3 x 66.2 cm., Collection of the West Baffin Eskimo Co-operative Ltd., on loan to the McMichael Canadian Art Collection, CD.40.662, Reproduced with the permission of the West Baffin Eskimo Co-operative, Cape Dorset, Nunavut



Kenojuak Ashevak (b.1927), *Blue Owl*, 1969, stonecut on paper, printed by Lukta Qiatsuk, b.1928., 62.5 x 87.3 cm., Collection of the West Baffin Eskimo Co-operative Ltd., on loan to the McMichael Canadian Art Collection, CDR40.123.1, Reproduced with the permission of the West Baffin Eskimo Co-operative, Cape Dorset, Nunavut

Kenojuak: From Drawing to Print

May 31 to August 17, 2008 and August 23 to November 30, 2008

Curated by Shawna White

Kenojuak: From Drawing to Print examined Kenojuak Ashevak's involvement with the Cape Dorset printing program by comparing a selection of Ashevak's drawings to their subsequent prints. Focusing on the collaborative relationship between artist and printmaker, this exhibition contained twenty-two of Ashevak's works (eleven drawings and eleven prints), including a magnificent large drawing commissioned by private collectors in 2004. Archival photographs of Ashevak and brief biographies and photos of some of the key printmakers who transformed Ashevak's designs into print form were also on display.



Woodland School and Woodland School: Highlights from the Vaults

May 3 to July 27, 2008; August 2 to September 1, 2008; September 6 to October 19, 2008; October 25, 2008 to January 18, 2009
(Various Installations in Rotation)
Curated by Shawna White

The *Woodland School* exhibitions examined the vibrant works and the development of Woodland School painters Norval Morrisseau, Daphne Odjig, Carl Ray, Alex Janvier, Blake Debassige, Saul Williams, Martin Panamick, Goyce Kakegamic, and other Woodland School artists.

Norval Morrisseau (1931–2007)
Artist's Wife and Daughter, 1975
acrylic on hardboard
101.6 x 81.3 cm
McMichael Canadian Art Collection
Purchase 1975
1981.87.1



Child's Play

September 13, 2008 to February 14, 2010
Curated by Anna Stanisz

Based exclusively on the McMichael's permanent collection, *Child's Play*, an educational exhibition exploring the theme of children in Canadian art, offered a glimpse into the intimate world of childhood and parenthood. Comprised of twenty-five works—paintings, works on paper, and sculptures—*Child's Play* examined the challenge of growing up in a world infused with the social and political conflicts of adults.

Pegi Nicol MacLeod (1904–1949)
Young Girl at the Window, date unknown
oil on canvas
80.7 x 68.5 cm
Purchase 1985
McMichael Canadian Art Collection
1985.40

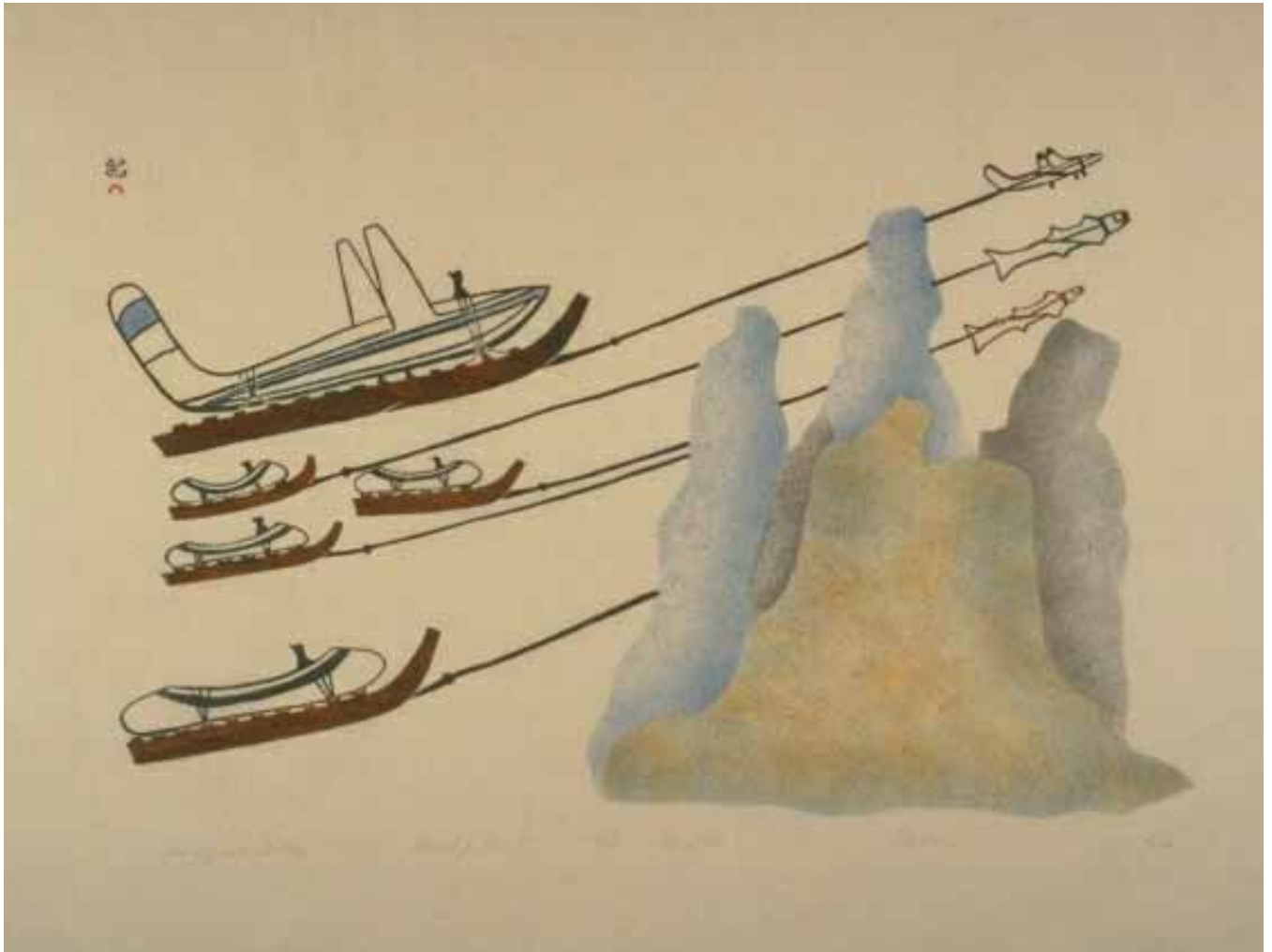


Maria Chapdelaine

December 6, 2008 to January 18, 2009
Curated by Chris Finn

The *Maria Chapdelaine* exhibition displayed all fifty-four of Clarence Gagnon's brilliant illustrations that were created for Louis Hémon's classic Canadian twentieth-century novel, *Maria Chapdelaine*. Gagnon's original works were exhibited in a chapter-by-chapter sequence conforming to the narrative presented in the book. The exhibition included rare copies of the Éditions Mornay novel and other archival material.

Clarence Gagnon (1881–1942)
Eutrope Gagnon Visits, 1928–1933
mixed media on paper
20.4 x 26.0 cm
Gift of Col. R.S. McLaughlin
McMichael Canadian Art Collection
1969.4.10



The Arctic Image

January 17 to June 7, 2009

Curated by Karen Williamson and Shawna White

The Arctic Image exhibition consisted of over thirty works—paintings, works on paper, sculptures, and photographs—from the McMichael's permanent collection and Cape Dorset collection. It examined the importance of the Arctic in relation to the Group of Seven and Inuit artists. Juxtaposing works by the Group of Seven artists with those of leading Inuit artists, it explored the expressiveness and vibrancy of Inuit culture, the spiritual vision of visiting southern artists, and the resulting cross-cultural influences.

Pudlo Pudlat (1916–1992)

Journey Into Fantasy, 1983

stonecut and stencil on paper

63.3 x 86.2 cm

McMichael Canadian Art Collection

1986.52

Reproduced with the permission of the West Baffin Eskimo Co-operative,
Cape Dorset, Nunavut



Y. Karsh

"Karshed": Yousuf Karsh Selected Portraits

January 31 to July 5, 2009

Curated by Chris Finn

In commemoration of the 100th anniversary of the birth of Yousuf Karsh, "*Karshed*": *Yousuf Karsh Selected Portraits* presented a collection of two special portfolios of thirty rare, limited-edition portraits taken by Karsh from the 1940s to the 1990s of some of the most influential people that the photographer recorded over the course of his career.

Yousuf Karsh (1908–2002)
Winston Churchill, 1941
photograph, gelatin silver print
©The Estate of Yousuf Karsh
www.karsh.org

Exhibitions

Borrowed Exhibitions



Joe Fafard

June 28 to September 14, 2008
Organized by the MacKenzie Art Gallery and
the National Gallery of Canada
Curated by Terrence Heath

The *Joe Fafard* retrospective exhibition highlighted the diversity and development of the celebrated Saskatchewan artist's career. Over sixty pieces of Fafard's larger-than-life ceramic, bronze, plaster and steel sculptures, as well as some drawings, displayed over forty years of his signature cows, horses, and caricature works. The exhibition also explored Fafard's development of themes in his works; from the immediate to the universal, from the perceived to the imagined, and from the statement to the revelation.

Joe Fafard
The Politician, 1986
Private Collection



The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition

October 4, 2008 to January 4, 2009
Organized by the Art Gallery of Sudbury and
the National Gallery of Canada
Curated by Bonnie Devine

In her first retrospective in over two decades, *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition* featured over forty years of Daphne Odjig's artistic career. Over fifty of Odjig's works including examples of Odjig's history paintings, murals, legend paintings, erotica, abstractions, and landscapes were on display. Together these pieces communicated the breadth of Odjig's engagement with her personal, political, and cultural history.

Daphne Odjig
Harmony and the Universe, 1986
Phillip Gevik, Gallery Gevik, Toronto



Yousuf Karsh: Industrial Images

January 31 to July 5, 2009
Organized and circulated by the Art Gallery of Windsor with the support of the Ford Motor Company of Canada, Limited, the Portrait Gallery of Canada, a program of the Library and Archives Canada, the Museums Assistance Program of the Department of Canadian Heritage, CAW-TCA Canada, and Estrellita Karsh.
Curated by Cassandra Getty

The *Yousuf Karsh: Industrial Images* exhibition was a culmination of Karsh's industrial and commercial work with Ford of Canada, Atlas Steel in Welland, Ontario, and Sharon Steel in Pennsylvania, and a variety of other commercial images. Comprised of nearly fifty photographic works, the exhibition explored the tone of Karsh's industrial and commercial portraits in relation to the work and life philosophies prevalent in post-WWII North America. It also explored consumerism, marketing, and the political atmosphere in Canada during the 1950s, through his portraits.

Yousuf Karsh (1908–2002)
Self-portrait (with Ford of Canada series) not dated
gelatin silver print
Collection of Ford Motor Company of Canada
Oakville, Ontario



Zhu Yaying (Jinshan County, Shanghai), *Green Chemical Factory*, not dated, gouache on paper, Purchased with funds raised by the Art Centre Volunteers and with support from the Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation, 2007, Macdonald Stewart Art Centre Collection



Kananginak Pootoogook (b. 1935), *White Man's Music*, 1990, coloured pencil on paper, Purchased with funds raised by the Art Centre Volunteers and with financial support from the Canada Council for the Arts Acquisition Assistance Program, 1999, Macdonald Stewart Art Centre Collection

Contemporary Canadian Inuit Drawings/ Chinese Drawings from Huxian, Jinshan and Qijiang

October 11, 2008 to January 4, 2009

Organized by the Macdonald Stewart Art Centre (MSAC) in Guelph and the Sichuan Fine Arts Institute (SFAI) in Chongqing, China

Curated by Judith Nasby and Feng Bin

A cross-cultural exhibition, *Contemporary Canadian Inuit Drawings / Chinese Drawings from Huxian, Jinshan and Qijiang* was an exceptional exploration of social culture as expressed by Chinese and Canadian Inuit artists trying to retain traditional values in the midst of rapid societal change. Fifty works from Chinese artists originating from Huxian, Jinshan, and Qijiang and Canadian artists from Baker Lake and Cape Dorset were on display depicting their common concerns about nature, spirituality, and their ever-changing social environments.



A Brush with War: Military Art from Korea to Afghanistan

January 17 to June 14, 2009
Organized by the Canadian War Museum
Curated by Laura Brandon

The exhibition, *A Brush with War: Military Art from Korea to Afghanistan*, presented a glimpse into the Canadian military experience from 1946 to 2008 as interpreted by officially appointed Canadian military artists. Exploring the evolution of military art over the past sixty years, this exhibition looked at works dating from 1947 to 2008 from the two military art programs that started more than twenty years after the Second World War, the Canadian Armed Forces Civilian Artists Program (CAFCAP, 1968–1995) and the Canadian Forces Artists Program (CFAP, 2001–present). Current works express artists' more personal rather than documentary responses to their subjects; images of peace support operations, the defence of North America, training, military families, and current conflicts, such as the war in Afghanistan, were represented in this exhibition.

Ken Steacy
ASO-TACNAV-NAVCOMM-NASO: Hard at Work, 1985
watercolour and ink on paper
32.8 x 44.1 cm
Beaverbrook Collection of War Art
CWM 19850402-002

Loans

Alberta

BANFF

Whyte Museum of the Canadian Rockies

The Group of Seven to Takao Tanabe...Inspiring Landscape

May 24 to October 13, 2008

Six paintings by Lawren Harris and A.Y. Jackson

Ontario

BARRIE

MacLaren Art Centre

One outdoor sculptural installation by John McEwen

Ongoing exhibition

BRANTFORD

Woodland Cultural Centre

One outdoor sculptural installation by

Mary Anne Barkhouse and Michael Belmore

Ongoing exhibition

LONDON

Museum London

Carl Schaefer: Storm on the Horizon

November 8, 2008 to February 8, 2009

Three watercolours by Carl Schaefer

OTTAWA AND TOURING

National Gallery of Canada and the Art Gallery of Sudbury

The Drawings and Paintings of Daphne Odjig:

A Retrospective Exhibition

September 2007 and circulating until May 2010

One painting by Daphne Odjig

QUEENSTON

Riverbrink Art Museum

Historic art by Canadian and International Artists

May 15 to October 2009

Six paintings by Franklin Carmichael

TORONTO

Museum of Inuit Art

Four sculptures by Latcholassie Akesuk, Davidee Itulu,

Sheokjuk Oqutaq, and John Tiktak

Ongoing from May 2007

University of Toronto Art Centre

Inspired by Nature: Artistic Expressions of Canadian

Flora and Fauna

September 2 to December 8, 2008

Two works on paper by David Milne and Robert Davidson

Quebec

GATINEAU

Canadian Museum of Civilization

Ongoing *Arthur Lismer* exhibit in the

Canadian Personalities Hall

One palette used by Arthur Lismer

MONTREAL AND TOURING

Montreal Museum of Fine Arts

Expanding Horizons: Painting and Photography of American and Canadian Landscapes 1860 to 1918

June 18 and circulating until January 2010

Four paintings by Lawren S. Harris, A.Y. Jackson, and

Tom Thomson

Saskatchewan

REGINA

Mackenzie Art Gallery

Bob Boyer: His Life's Work

September 20, 2008 to January 18, 2009

One painting by Bob Boyer

United States of America

SALEM, MASSACHUSETTS

Peabody Essex Museum

To the Ends of the Earth: Painting the Polar Landscape

November 8, 2008 to March 1, 2009

Eight paintings and drawings by Lawren S. Harris and

A.Y. Jackson

WASHINGTON, D.C.

Canadian Embassy—6th floor

Main Lobby and Hallway

March 2009 to July 2010

Twenty-two works by various artists

Canadian Ambassador's Residence

March 2009 to July 2010

Twelve paintings by Emily Carr, Frank Johnston,

J.E.H. MacDonald, and Tom Thomson

Acquisitions



Takao Tanabe (b.1926)
Untitled, 1951
 oil on canvas
 46 x 87 cm
 Gift of the artist
 2008.5.1



Takao Tanabe (b.1926)
Early Evening, Narrow Passage, 1991
 acrylic on canvas
 48.2 x 65 cm
 Gift of the artist
 2008.5.7

Peter Haworth (1889–1986)

Pilgrim's Progress Murals from Deer Park United Church, Toronto, 1945
 oil over graphite on canvas, five panels each approximately 170.5 x 53 cm
 Gift of The Congregation of Deer Park United Church, Toronto
 2009.2.A-E

A.Y. Jackson (1882–1974)

Miner's Shack, Barkerville (R); Log Buildings, Barkerville (V), 1945
 graphite on paper
 22.9 x 30.4 cm
 Gift of The Robert and Signe McMichael Trust
 2009.4.1.RV

Old River Boats at Whitehorse, Yukon Territory (R); Quonset Huts (V), 1943
 graphite on paper
 22.8 x 30.2 cm
 Gift of The Robert and Signe McMichael Trust
 2009.4.2.RV

Yellowknife, N.W.T. (R); Yellowknife (V), 1951
 graphite on paper
 23.0 x 30.4 cm
 Gift of The Robert and Signe McMichael Trust
 2009.4.3.RV

Rain, MacCallum's Verandah (R); Georgian Bay Trees (V)
 graphite with ink inscriptions on paper
 22.8 x 30.6 cm
 Gift of The Robert and Signe McMichael Trust
 2009.4.4.RV

Helen Kalvak (1901–1984)

Casting a Spell, 1980
 stencil on paper, 19/50
 printed by Ida Aivek (b.1937)
 43.5 x 63.0 cm
 Gift of The Estate of James Putt
 2009.1.4

Agnes Nanogak (1925–2001)

The Exhausted Raven, 1984
 stencil on paper, 11/50
 printed by Elsie Klengenber (b.1946)
 50.5 x 65.7 cm
 Gift of The Estate of James Putt
 2009.1.1

Mother Owl and Young, 1980
 stonecut on paper, 19/50
 printed by Harry Egutak (b.1925)
 62.5 x 52.0 cm
 Gift of The Estate of James Putt
 2009.1.2

Owl and Ptarmigan, 1980
 stencil on paper, 46/50
 printed by Mary K. Okheena (b.1955)
 47.0 x 72.4 cm
 Gift of The Estate of James Putt
 2009.1.3

Abraham Pov (1927–1994)

Portrait of a Hunter, c.1965
 black stone
 30.0 x 20.0 x 17.0 cm
 Gift of Robert and Anne McGregor
 2008.3

Abraham Anghik Ruben (b.1951)

Calling the Spirits, 1990–1991
 B.C. soapstone with inlays of jade, abalone and resin and/or red pipestone
 142 x 48 x 68 cm
 Gift of Peter Clarke
 2008.4

Takao Tanabe (b.1926)

Untitled, 1951
 oil on canvas
 46 x 87 cm
 Gift of the artist
 2008.5.1

Fading Landscape, 1957
 oil on canvas
 66 x 122 cm
 Gift of the artist
 2008.5.2

Banded Sky, 1965
 collage (acrylic and ink on paper) on hardboard
 60 x 47 cm
 Gift of the artist
 2008.5.3

Untitled 8, 1968–1969
 acrylic on canvas
 116.5 x 175.3 cm
 Gift of the artist
 2008.5.4

Untitled #5, 1971
 acrylic on canvas
 86.5 x 86.5 cm
 Gift of the artist
 2008.5.5



Takao Tanabe (b.1926)
Tidewater Forms, 1959
 casein on paper
 35 x 49.3 cm
 Gift of the artist
 2008.5.9



Takao Tanabe (b.1926)
Untitled 2, 1962
 ink on paperboard
 72.7 x 57.5 cm
 Gift of the artist
 2008.5.13

The Land 7/74, 1974
 acrylic on canvas
 90.4 x 172.5 cm
 Gift of the artist
 2008.5.6

Untitled, 1959
 sumi ink and watercolour on paper
 31.2 x 46.1 cm
 Gift of the artist
 2008.5.10

Untitled A/64, 1964
 acrylic on paper
 79.2 x 58.5 cm
 Gift of the artist
 2008.5.14

Early Evening, Narrow Passage, 1991
 acrylic on canvas
 48.2 x 65 cm
 Gift of the artist
 2008.5.7

Ravine, 1960
 sumi ink on paper, laid down on hardboard
 84 x 29.5 cm
 Gift of the artist
 2008.5.11

West of Drumheller, Evening, 1982
 watercolour on paperboard
 31.7 x 40.8 cm
 Gift of the artist
 2008.5.15

Patterns in Mud, 1953
 watercolour and ink on paper
 39.2 x 57 cm
 Gift of the artist
 2008.5.8

Old Tree, New Blossoms, 1960
 sumi ink on hand-made paper
 58 x 88.5 cm
 Gift of the artist
 2008.5.12

Mist, 1996
 watercolour on paperboard
 31.7 x 40.8 cm
 Gift of the artist
 2008.5.16

Tidewater Forms, 1959
 casein on paper
 35 x 49.3 cm
 Gift of the artist
 2008.5.9

Untitled 2, 1962
 ink on paperboard
 72.7 x 57.5 cm
 Gift of the artist
 2008.5.13

Donations to the Library and Archives

LIBRARY

Phillip Gevik (Gallery Phillip/Gallery Gevik)
 Mrs. Nancy Draper
 Susan Gustavison

ARCHIVES

Dr. Dennis Stern and Mrs. Brenda Lewis-Stern
 Letters and Christmas cards designed by A.J. Casson

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Geoff Simpson and Judy Fink, *Autumn Art Sale*

ACTIVE WEEKDAY DOCENTS

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Lynn Dobson	Basilla Nanni	Hendrina Tomas
Annie Eisner	Eileen Nemes	Ding Tsuji
Donna Empacher	Rosemarie O'Donnell	Marianne Wilson
Angie Giglio	Anna Pallota	
Gail Grossmith	Sheila Pinkus	

ACTIVE WEEKEND DOCENTS

Liese Binnie	Caterina Liberatore
Gwen Brooks	Bruce McKim
Liliana D'Avella	Barbara Mochalski
Jane Davidson	Schalk Pieterse
Lucia Furgieue	Vivian Vassos
Lynne Gunn	Zina Vesterman
Louella Hayes	Ursala Westermann
Catherine Kentridge	Jill Willard
Victoria Lapus	
Tony Lapus	



Volunteer Executive Committee Members at the 2008 Volunteer Annual General Meeting
Volunteer Executive Committee



Weekday Docents Summer Celebration, 2008.
Photograph by Diane Brown.

A Tribute to our Donors

Thank You

We are deeply grateful to the individuals, corporations, foundations, government agencies and other organizations that made contributions to the McMichael during the 2008 to 2009 fiscal year. Their ongoing generous financial support makes it possible for us to continue to provide the public with a wide range of extraordinary public programming and exhibitions.

The following is a list of all of our donors, to whom we extend a sincere thank you.

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Ministry of Culture

Operating and capital grant as well as financial support through the Summer Experience program and Cultural Attractions Fund program.

Department of Canadian Heritage

Canadian Cultural Online and Young Canada Works programs

Department of Human Resources and Skills Development

Canada Summer Jobs program

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The McMichael Volunteer Committee
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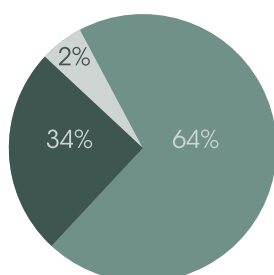
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Peter Clarke
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The Congregation of
 Deer Park United Church, Toronto
The Estate of James Putt

Comparative Statistics

	2008/2009	2007/2008	2006/2007
Visitors			
General	68,364	86,992	71,930
Adult Groups	2,214	2,002	1,565
School Groups	36,990	37,737	44,740
Total Visitors	107,568	126,731	118,235
Membership			
Total Membership	2,800	3,188	2,790
Exhibitions			
Special	9	3	4
Borrowed	5	7	4
Total Exhibitions	14	10	8
Acquisitions			
Total Acquisitions	27	23	10
Conservation			
Major Treatments	5	1	2
Minor Treatments	211	116	41
Examinations	873	1,005	1,095
Volunteers/Docents			
Total Volunteers	18	16	19
Total Docents	49	42	35
Staff			
Full-time	36	30	29
Part-time	75	75	75
Total Staff	111	105	104

2008/2009 Visitors



- General (68,364)
- Adult Groups (2,214)
- School Groups (36,990)

Financial Statements

AUDITORS' REPORT



To the Board of Trustees of the
McMichael Canadian Art Collection and the Ontario Ministry of Culture

We have audited the statement of financial position of the McMichael Canadian Art Collection as at March 31, 2009 and the statements of operations and changes in net assets and cash flows for the year then ended. These financial statements are the responsibility of the Organization's management. Our responsibility is to express an opinion on these financial statements based on our audit.

Except as explained in the following paragraph, we conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

The Organization derives revenue from donations and sponsorships, the completeness of which is not susceptible of satisfactory audit verification. Accordingly, our verification of this revenue was limited to the amounts recorded in the records of the Organization. We were not able to determine whether any adjustments might be necessary to donations and sponsorship revenue, excess of revenue over expenses, assets and net assets.

In our opinion, except for the effect of adjustments, if any, which we might have determined to be necessary had we been able to satisfy ourselves concerning the completeness of the donations and sponsorships referred to in the preceding paragraph, these financial statements present fairly, in all material respects, the financial position of the Organization as at March 31, 2009 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

KPMG LLP

Chartered Accountants, Licensed Public Accountants

Toronto, Canada
May 15, 2009

Statement of Financial Position

March 31, 2009, with comparative figures for 2008

	<u>2009</u>	<u>2008</u>
Assets		
Current assets:		
Cash and cash equivalents	\$ 919,215	\$ 1,029,176
Restricted cash (note 2)	2,388,011	2,431,223
Accounts receivable and accrued interest	49,521	52,369
Grants receivable	245,531	-
Inventory – gallery shop goods	373,748	364,187
Prepaid expenses and deposits	146,080	106,165
Due from McMichael Canadian Art Foundation	41,909	122,192
	<u>4,164,015</u>	<u>4,105,312</u>
Capital assets (note 3)	10,558,687	10,646,837
	<u>\$ 14,722,702</u>	<u>\$ 14,752,149</u>
Liabilities, Deferred Contributions and Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities	\$ 543,225	\$ 545,431
Unearned revenue	51,053	55,570
	<u>594,278</u>	<u>601,001</u>
Deferred contributions (note 4):		
Expenses of future periods	1,216,873	996,590
Capital assets	11,729,825	12,081,470
	<u>12,946,698</u>	<u>13,078,060</u>
Net assets:		
Internally restricted (note 5)	500,000	500,000
Unrestricted	681,726	573,088
	<u>1,181,726</u>	<u>1,073,088</u>
	<u>\$ 14,722,702</u>	<u>\$ 14,752,149</u>

See accompanying notes to financial statements.

Statement of Operations and Changes in Net Assets

Year ended March 31, 2009, with comparative figures for 2008

	<u>2009</u>	<u>2008</u>
Revenue:		
Province of Ontario:		
Operating grant	\$ 2,991,600	\$ 2,991,600
Amortization of deferred contributions related to capital assets (note 4)	901,645	837,343
Designated programs (note 4)	<u>415,055</u>	<u>413,829</u>
	4,308,300	4,242,772
Government of Canada:		
Designated programs (note 4)	177,450	9,458
Internally generated:		
Admissions	557,828	784,987
Retail operations (Schedule)	743,893	905,227
Facility rentals and commission	172,412	153,766
Donations and sponsorships	321,177	300,803
Special events	179,471	143,971
Designated programs (note 4)	5,910	6,912
Programs and education	461,630	467,637
Collections and exhibitions	121,558	166,044
Interest	119,010	202,898
Miscellaneous	2,633	8,142
Transfer from McMichael Canadian Art Foundation	-	99,288
	<u>2,685,522</u>	<u>3,239,675</u>
	7,171,272	7,491,905
Expenses:		
Salaries, wages and benefits	3,416,390	3,370,443
Advertising and promotion	703,672	662,312
Amortization of capital assets	901,645	837,343
Administration	288,222	349,090
Cost of sales (Schedule)	375,475	458,343
Security services	359,186	358,083
Utilities	177,472	186,592
Exhibitions	311,352	378,907
Maintenance and repairs	106,203	84,293
Designated programs	206,073	1,147
Services, supplies and selling costs	69,594	89,019
Programs and education	110,788	74,576
Collections management	<u>36,562</u>	<u>26,880</u>
	7,062,634	6,877,028
Excess of revenue over expenses	108,638	614,877
Unrestricted net assets, beginning of year	573,088	458,211
Transferred to internally restricted net assets (note 5)	-	(500,000)
Unrestricted net assets, end of year	<u>\$ 681,726</u>	<u>\$ 573,088</u>

See accompanying notes to financial statements.

Statement of Cash Flows

Year ended March 31, 2009, with comparative figures for 2008

	<u>2009</u>	<u>2008</u>
Cash provided by (used in):		
Operating activities:		
Excess of revenue over expenses	\$ 108,638	\$ 614,877
Items not involving cash:		
Amortization of capital assets	901,645	837,343
Amortization of deferred contributions related to capital assets	(901,645)	(873,343)
Change in non-cash operating working capital	(218,599)	(106,078)
Net increase (decrease) in deferred contributions related to expenses of future periods	<u>220,283</u>	<u>(281,165)</u>
	110,322	227,634
Financing and investing activities:		
Increase in deferred contributions related to capital assets	550,000	462,499
Capital assets acquired	(813,495)	(941,431)
Decrease in restricted cash	<u>43,212</u>	<u>760,099</u>
	<u>(220,283)</u>	<u>281,167</u>
Increase (decrease) in cash and cash equivalents	(109,961)	508,801
Cash and cash equivalents, beginning of year	1,029,176	520,375
Cash and cash equivalents, end of year	<u>\$ 919,215</u>	<u>\$ 1,029,176</u>

See accompanying notes to financial statements.

Notes to Financial Statements

Year ended March 31, 2009

The McMichael Canadian Art Collection (the "Organization") is an agency of the Government of Ontario assisted through the Ontario Ministry of Culture. The institution was donated to the province in 1965 and legislation, in 1972, incorporated the gallery as a non-profit organization. The Organization is a crown agency under the Income Tax Act (Canada) and, accordingly, is exempt from income taxes provided certain requirements of the Income Tax Act (Canada) are met. The Organization's ability to continue as a going concern is dependent upon ongoing government support and continued support of its patrons.

1) Significant accounting policies:

(a) Revenue recognition:

The Organization follows the deferral method of accounting for contributions, which includes donations and government grants.

The Organization is funded in part by the Government of Ontario in accordance with budget arrangements established by the Ontario Ministry of Culture. Operating grants are recorded as revenue in the period to which they relate. Grants approved but not received at the end of an accounting period are accrued. Where a portion of a grant relates to a future period, it is deferred and recognized in the subsequent period.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Contributions restricted for the purchase of capital assets are deferred and amortized into revenue on a straight-line basis at a rate corresponding with the amortization rate for the related capital assets.

Revenue from fees and sales is recognized when the services are provided or the goods are sold.

(b) Unearned revenue:

Unearned revenue consists of membership fees and exhibition fees received in the current year related to future periods.

(c) Contributed services:

A substantial number of volunteers contribute a significant amount of their time each year. Because of the difficulty of determining the fair value, contributed services are not recognized in the financial statements.

(d) Cash and cash equivalents:

Cash and cash equivalents include cash on account and investments in money market instruments.

(e) Inventory:

Consumables in the gallery shop goods are valued at the lower of cost, on a first-in, first-out basis, or replacement cost and net realizable value. On a periodic basis, management assesses the likelihood of realizing future benefits of its inventory and, when considered necessary, writes it down to its estimated net realizable value.

(f) Capital assets:

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Repairs and maintenance costs are charged to expense. Betterments which extend the estimated life of an asset are capitalized. When a capital asset no longer contributes to the Organization's ability to provide services, its carrying amount is written down to its residual value.

Capital assets are amortized on a straight-line basis using the following annual rates:

Building	2.5%
Equipment	33%

(g) Collection:

The Organization's collection includes a significant number of works of art created by Indian, Inuit and Metis artists, the artists of the Group of Seven and their contemporaries, and other artists who have made a contribution to the development of Canadian art.

The collection's value, in accordance with generally accepted accounting principles, is not recognized or reflected in the statement of financial position. Most of the works of art in the collection have been donated to the Organization.

(h) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Actual results could differ from those estimates.

2) Restricted cash:

Restricted cash represents deferred contributions received for expenses of future periods and unspent capital contributions as follows:

	<u>2009</u>	<u>2008</u>
Expenses of future periods	\$ 1,216,873	\$ 996,590
Unspent capital contributions (note 4 (b))	1,171,138	1,434,633
	<u>\$ 2,388,011</u>	<u>\$ 2,431,223</u>

3) Capital assets:

	Cost	Accumulated amortization	<u>2009</u> Net book value	<u>2008</u> Net book value
Land	\$ 35,000	\$ -	\$ 35,000	\$ 35,000
Building	21,821,936	11,476,989	10,344,947	10,400,760
Equipment	1,888,481	1,709,741	178,740	211,077
	<u>\$ 23,745,417</u>	<u>\$ 13,186,730</u>	<u>\$ 10,558,687</u>	<u>\$ 10,646,837</u>

The change in capital assets is calculated as follows:

	<u>2009</u>	<u>2008</u>
Capital assets acquired	\$ 813,495	\$ 941,431
Amortization of capital assets	(901,645)	(837,343)
	<u>\$ (88,150)</u>	<u>\$ 104,088</u>

4) Deferred contributions:

(a) Expenses of future periods:

Deferred contributions represent grants and donations for specific programs relating to future periods.

	<u>2009</u>	<u>2008</u>
Balance, beginning of the year	\$ 996,590	\$ 1,277,755
Contributions received	818,698	149,034
Amounts recognized as revenue:		
Province of Ontario	(415,055)	(413,829)
Government of Canada	(177,450)	(9,458)
Internally generated	(5,910)	(6,912)
Balance, end of year	<u>\$ 1,216,873</u>	<u>\$ 996,590</u>

The Organization received a grant of \$1,200,000 in March 2007 to be used to carry out the operating plan. As at March 31, 2009, \$800,000 has been recognized in revenue.

(b) Capital assets:

Deferred capital asset contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. The amortization of capital contributions is recorded as revenue in the statement of operations.

	<u>2009</u>	<u>2008</u>
Balance, beginning of year	\$ 12,081,470	\$ 12,456,314
Additional contributions received	550,000	462,499
Amounts amortized to revenue	(901,645)	(837,343)
Balance, end of year	<u>\$ 11,729,825</u>	<u>\$ 12,081,470</u>

The balance of contributions received and not yet used to purchase capital assets at the end of the year is \$1,171,138 (2008 - \$1,434,633).

5) Internally restricted funds:

During 2008, the Board of Trustees resolved to internally restrict an amount of \$500,000 for use in designated future operating projects.

6) Pension plan:

The Organization provides pension benefits for substantially all its permanent employees through participation in the Ontario Municipal Employees Retirement System, which is a multi-employer plan. The plan is a defined benefit plan which specifies the amount of retirement benefits based on length of service and rates of pay.

During the year, the Organization contributed \$139,459 (2008 - \$136,315) to the plan. This amount is expensed in the statement of operations and changes in net assets.

7) Related entity:

The Organization exercises significant influence over the McMichael Canadian Art Foundation (The "Foundation") by virtue of its ability to appoint some of the Foundation's Board of Directors. The Foundation was established to raise funds for the use of the Organization. The Foundation is incorporated under the Canada Corporations Act and is a public foundation under the Income Tax Act (Canada). Net assets of the Foundation amounting to \$211,547 (2008 - \$489,655) are for the benefit of the Organization, to be used for purposes to be agreed upon by the Organization. The Foundation also holds \$2,521,008 (2008 - \$2,610,884) of designated funds for the Organization.

8) Financial instruments:

The Organization has determined the carrying values of cash and cash equivalents, restricted cash, accounts receivable and accrued interest, grants receivable, accounts payable and accrued liabilities and due from McMichael Canadian Art Foundation approximate fair values due to the short-term nature of these financial instruments.

9) Indemnification of officers and Trustees:

The Organization has indemnified its past, present and future directors, officers, employees and volunteers against expenses, judgments and any amount actually or reasonably incurred by them in connection with any action, suit or proceeding in which the directors are sued as a result of their service, if they acted honestly and in good faith with a view to the best interests of the Organization. The nature of the indemnity prevents the Organization from reasonably estimating the maximum exposure. The Organization has purchased and maintains such insurance for the benefit of its Trustees and officers against any liability incurred by them in their capacity as Trustees or officers as the Board may, from time to time, determine.

Schedule of Retail Operations — Gallery Shop

Year ended March 31, 2009, with comparative figures for 2008

	<u>2009</u>	<u>2008</u>
Sales	\$ 743,893	\$ 905,227
Cost of sales:		
Inventory, beginning of year	364,187	355,166
Purchases	<u>385,036</u>	<u>467,364</u>
	749,223	822,530
Gross inventory, end of year	383,259	380,072
Less write-down of inventory	<u>9,511</u>	<u>15,885</u>
Inventory, end of year	<u>373,748</u>	<u>364,187</u>
	<u>375,475</u>	<u>458,343</u>
Gross profit	368,418	446,884
Expenses:		
Salaries, wages and benefits	178,923	180,322
Selling	<u>22,374</u>	<u>38,121</u>
	201,297	218,443
Net earnings	<u>\$ 167,121</u>	<u>\$ 228,441</u>

Back Cover:
Top to Bottom

A.Y. Jackson (1882–1974)
Lake Superior Country, 1924
oil on canvas
117.0 x 148.0 cm
Gift of Mr. S. Walter Stewart
McMichael Canadian Art Collection
1968.8.26

A.J. Casson (1898–1992)
White Pine, c.1957
oil on canvas
76.0 x 101.3 cm
Gift of the Founders, Robert and Signe McMichael
McMichael Canadian Art Collection
1966.16.119

Tom Thomson (1877–1917)
Tamaracks, 1915
oil on wood panel
21.3 x 26.7 cm
Gift of Mr. R.A. Laidlaw
McMichael Canadian Art Collection
1968.12

J.E.H. MacDonald (1873–1932)
Forest Wilderness, 1921
oil on canvas
122.0 x 152.0 cm
Gift of Colonel R.S. McLaughlin
McMichael Canadian Art Collection
1968.7.1

Norval Morrisseau (1931–2007)
Shaman and Disciples, 1979
acrylic on canvas
180.5 x 211.5 cm
Purchase 1979
McMichael Canadian Art Collection
1979.34.7

Kenojuak Ashevak (b. 1927)
The Enchanted Owl, 1960
stonecut on paper
61.1 x 65.7 cm
McMichael Canadian Art Collection
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