

# Art Gallery of Windsor

## **ANNUAL REPORT 2013**



# Message from the President

## Towards a Renewed AGW

We began 2013 with the bold start of completing the move to our new operating model on January 5, following the completion of our 49-year lease and purchase and sale agreements with the City of Windsor for its acquisition of 401 Riverside Drive West. It was a momentous accomplishment and yet, oddly enough, brings us full circle as we again become a lease tenant as we were when housed at Willistead Manor between 1943 and 1975. With these projects completed, the AGW can now fully concentrate on its core work in exhibitions, education, public programs, publishing, collections care and growth, and special events. For the next 49 years, our home base at 401 Riverside Drive West will be stabilized in ways we have not enjoyed in recent years. Now relieved of the difficulties we faced over the past decade with capital and facility expenses, the Gallery's growth in the years ahead will directly support our mission. As President of the AGW, we believe this to be the mark of a revitalized and focused future.



In my second year as AGW President, it has been my pleasure to see so many positive steps taken towards strengthening the Gallery's funding base. This year we learned of our success in multi-year funding from both the Canada Council for the Arts and the Ontario Arts Council, from 2013 through 2016. These core resources provide an important foundation on which our budgets are formed, and with these commitments we can ably plan on longer-term cycles with our supporters. On completion of the planned-giving project we undertook with the AGW Foundation this past winter, we welcomed new legacy planning donors. Concurrent with these developments, we launched our new fundraising plan and now every dollar we raise supports these achievements. We welcomed new sponsors and individual donors who have joined us with *Free Admissions*, the *Border Cultures* exhibition series, *Sundays in the Studio*, the *Mary Pratt* retrospective, and *Other Electricities: Works from the AGW Collection*.

2013 was one of our strongest years in fundraising, and we realized a spectacular event in *The Saltmarche Soirée & Live Auction*, thanks to the generosity of the Saltmarche family and *Soirée* hosts Pam and John Rodzik. The 2012 Presidents Appeal was also the strongest one in five years. We are encouraged by the many accolades we received this year, including our presence at the provincial podium with two awards from the Ontario Association of Art Galleries, our re-entry into collections development, and the revitalization of Board committees including Finance, Education and Acquisitions.

I thank all of you for your support through the significant changes we have witnessed, and ask you to join the optimism and energy of the Gallery's Board and welcome the new skills brought to it by the elections at this past spring's AGM. New Board members include Jim Marsh and Federica Nazzani, and we thank Nancy Jammu-Taylor, Michele Tarailo and Cathy Basskin for their time with us. In the year ahead, it is with great confidence that I turn the helm over to Peter Wasyluk and ask you to join him in continuing to build on our organizational achievements. The AGW is worth championing at every step and it has been a pleasure working with all of you in 2013.

A stylized, handwritten signature in black ink, appearing to read 'Sean White'.

Sean White  
AGW President

Cover images (from the top)

**Yousuf Karsh** (Canadian, 1908–2002); *Reese Davis and William Hendra* [Plant No. 2, Pattern Makers], 1951

*Fridays Live!* at the AGW for the *Mary Pratt* opening

Family fun at the *Ghosts of the Gallery* hallowe'en party at *Sundays in the Studio*

# Message from the Director

The transition to our new operating model was a significant accomplishment for the AGW in 2013. We closed the agreements with the City of Windsor on January 5 when our 49-year *gratis* lease contract was signed and the building sale transaction completed. The Gallery's core work in exhibitions, education, collections, publishing and special events is now our focus, but 2013 was also a transitional year and I thank the AGW Board of Directors and Foundation trustees, staff and AGW members for their support through this complex organizational restructuring process. In reviewing 2013, I look back with considerable pride on our accomplishments, despite the reality of a much smaller organization and staff complement than we have had for a very long time.



## Funding and Fundraising

In 2013 we received official confirmation that we are — for the first time — supported with multi-year funding from the Ontario Arts Council for 2014–16. Our multi-year funding with the Canada Council for the Arts, through 2016, was also confirmed. Funding from both granting organizations remained stable amidst an increasingly competitive field of applicants, and we are pleased with these results given the present economy and political climate. Confirmation of these important resources has enabled us to begin longer-term planning.

We enjoyed the continued support from dedicated sponsors and private donors, and welcomed new ones to the AGW. Windsor Family Credit Union (WFCU) and Caesars Windsor joined us for a second year of sponsorship of free admissions. We thank ongoing donors Anne Safranyos & Family for their continued commitment to *Sundays in the Studio* through 2015, as well as AM800 for their media support. Named space donors, including The Morris and Beverly Baker Foundation, WFCU, The Barry and Stephanie Zekelman Foundation and the Pam and John Rodzik Family, are recognized for their multi-year contributions. Ongoing support from Andrew Simko and the Bingo Volunteer Committee, along with The Bill and Rochelle Tepperman Foundation, has also been most graciously received.

We welcomed several new donors and exhibition sponsors this year, including TD Bank Group for their new multi-year commitment (2013–15) to the *Border Cultures* series, and Kavanaugh Milloy LLP for their sponsorship of *Other Electricities: Works from the AGW Collection*. The Ford Motor Company of Canada also deserves special acknowledgement for its remarkable gift through the Yousuf Karsh donation, profiling the artist's commission at the Windsor Ford plants in 1951. Thanks to the Ontario Arts Council's Arts Investment Fund, we worked with consultant Tom Smart and Sonja Swiridjuk from Ketchum Canada and, following a series of appointments, welcomed new planned-giving donors to the AGW legacy-planning family.

The AGW hosted a number of fundraising events this year, including those led by the Volunteer Committee, such as *Tea for Two* and the *Bridge & Fashion Show Luncheon*. The Gallery's family-friendly *Fireworks Live!* event was also enjoyed by many. Our signature fundraiser for the year was *The Saltmarche Soirée & Live Auction*, and we thank the Saltmarche family, Soirée hosts Pam and John Rodzik, and Linda Rodeck and Stephen Ranger of Waddington's, Toronto for realizing a memorable night. The generosity of the sponsors and auction bidders made this unique event possible and a resounding success. 2013 met our fundraising target and we should be most pleased with these results in the first year of our new operating model.

## Exhibitions, Publishing and Public Programming

Our success in fund development is intimately tied to the Gallery's activities in the exhibition program, publishing, education and public programming, and it is on this work that both our creative reputation and financial stability is grounded. We presented 21 exhibitions in 2013 through participation in touring shows and AGW-organized exhibitions. Major touring exhibitions from other regions of Canada included: *DeColonize Me* from the Ottawa Art Gallery; Dan Young and Christian Giroux's *Infrastructure Canada* from Oakville Galleries; and *Mary Pratt* from The Rooms, Newfoundland and Art Gallery of Nova Scotia, Halifax.

We realized a strong national presence in content generation. The year began with the launch of *Border Cultures: Part One (homes, land)*, and the concurrent exhibition presentation of the interdisciplinary archive *The Border Bookmobile*, conceptualized by Dr. Lee Rodney. We developed three important solo shows with prominent mid-career artists Hajra Waheed, Bonnie Devine and Zeke Moores. From the AGW collection, we developed six new projects including: *A River That Separates? Imaging the Detroit River 1802–2001*; *The Walter Carsen Gift: A Memorial Exhibition from the AGW Collection*; *John Will: Loved by Millions*; *David Blackwood: The Ron and Ginetta Barbaro Gift to the AGW*; *Evan Penny: No One in Particular*; and *Other Electricities: Works from the AGW Collection*. We continued to profile key works from the Gallery's holdings in the ongoing exhibition *Re-Appearances: Selections from the AGW Collection*, as well as in two offsite projects: *Inuit Sculptures at Windsor International Airport* and *Heritage Ceramics from the AGW Collection* at the Willistead Manor. Two guest curators, Dr. Katharine Lochnan and cheyanne turions, made important contributions to the *David Blackwood* and *Other Electricities* exhibitions, respectively, through their writing projects with us. From this roster, the AGW was pleased to begin the national tour of *Zeke Moores: Dispose*, which opened at The Rooms in the artist's home province of Newfoundland. We also completed the tour of Scott Conarroe's work to its final venue at London, Ontario's McIntosh Gallery. Finally, the Saltmarche live auction exhibition was a social highlight last fall that served to remind us of an important couple's significant contributions to the Gallery and legacy in this community.

In support of the exhibitions, the AGW continued its publishing program by taking a lead role in developing new volumes on the visual arts in Canada, including printed book releases on Zeke Moores and Hajra Waheed. Drawing on my recent doctoral work, I contributed an essay to the new Mary Pratt book, released by Goose Lane Editions, Fredericton, in conjunction with the touring exhibition. The AGW continued the e-publication initiative and produced three new on-line publications for *The Walter Carsen Gift: A Memorial Exhibition from the AGW Collection*, *David Blackwood: The Ron and Ginetta Barbaro Gift to the AGW Collection*,

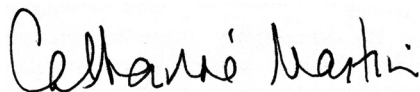
and *Other Electricities: Works from the AGW Collection*. For our fall auction fundraiser, we also produced a fully-illustrated printed and on-line catalogue on the works of Kenneth Saltmarche and the private collection he and his wife Judith Saltmarche together assembled. Finally, we worked in partnership with the Windsor Public Library and the Windsor Symphony Orchestra on the *Cultural Engines Project* to develop introductory histories of our three organizations, and the late Jean Foster (1948–2013) is remembered here for her legacy in steering this project to completion before her untimely passing.

Highlights of the year in public programming included our continued commitment to *Sundays in the Studio*, to ongoing school programs, weekend docent-led tours, special events such as Chinese New Year, the family-friendly *Fireworks Live!*, and to the Gallery's important work in developing symposia and panel discussions. We realized quality discussions throughout the year with artists, curators, historians and critics. Deserving recognition in this regard was the AGW's partnership with the IN/TERMINUS collective at the University of Windsor, with whom we co-presented *Diversions: Detroit-Windsor Conversations on Borders, Traffic and Circulation*, a three-day experimental symposium. This well-attended, cross-border initiative drew critical attention from beyond our community, and numerous e-mail accolades were sent to my office following a thought-provoking weekend of dialogue.

The AGW was delighted to learn of our success with two awards from the Ontario Association of Art Galleries in September. For *Border Cultures: Part One (homes, land)*, curated by AGW's Srimoyee Mitra, we received Exhibition of the Year, and for Jesse Birch's essay "Common Gravity" in the *Kika Thorne: The WILDCraft* publication, we received the Art Writing Award. AGW supporters will recall that we occupied a regular place at this podium in the mid-1990s, and it is a pleasure to again be in receipt of these important measures of peer recognition. Our colleagues are to be thanked for their endorsement of these important projects.

### In Closing

Finally, I want to express my gratitude to our members and visitors. In our work here at the AGW, audience interest and engagement are crucial marks of our success. The visitor comment book from this past year assures me that we have established meaningful relations with you as visitors, and as supporters of the visual arts. For the cutting-edge contemporary exhibition *Border Cultures: Part One (homes, land)*, we received glowing remarks of how important it is to see our border region in a global context. For presenting the collection in both ongoing and changing projects, we earned your praise, challenged your views, and reassured you of our commitment to it. You came from within our city and region, and from across Canada and the United States to enjoy the AGW. One of you noted that your experience viewing the Mary Pratt show was like "opening a jewelry box." When visitors make such thoughtful comments, we know we have been successful because your words confirm that your experience was special and that the AGW offered many discoveries. In the year ahead we will continue to count on your support and build on the mutual respect we have for each other as a cultural organization and as an engaged audience.



Dr. Catharine Mastin  
Director, Art Gallery of Windsor

### BOARDS (2013–14)

#### BOARD of DIRECTORS

Mr. Sean White, President\*  
Mr. Peter Wasyluk, Vice-President\*  
Mr. Ilias Kiritsis, Past President\*  
Mr. Paul Kalbfleisch, Treasurer\*  
Ms. Cathy Basskin (partial term)  
Mr. Iain Baxter &  
Mrs. Molly Briggs  
Mrs. Nancy Jammu-Taylor  
(partial term)  
Mr. Stephen Karamatos  
Ms. Francine Letourneau  
Mr. James Marsh  
Dr. Carolyn Mason  
Mr. Dorian A. Moore  
Ms. Federica Nazzari  
(partial term)  
Dr. Michele Tarallo  
\*denotes Executive Board member

#### Staff Resource

Ms. JoAnne Fletcher  
Dr. Catharine Mastin, AGW  
Director / Secretary to the Board

#### AGW FOUNDATION

##### BOARD of TRUSTEES

The Foundation was incorporated in 1979 to receive, hold, and invest funds for the Gallery.

Ms. Cathy Lynd, Chair  
Ms. Giuliana Hinchliffe  
Mr. Barry Jones  
Mr. Ilias Kiritsis  
Mr. Anthony Mascaro  
Ms. Holly Ward  
Mr. Robert (Bud) Weingarden  
Mr. Sean White

#### Non-Voting Ex-Officio

Dr. Catharine Mastin,  
AGW Director



# EXHIBITIONS, PUBLICATIONS and LOANS

## AGW ORGANIZED EXHIBITIONS

*ReAppearances:*

*"Old Friends" from the AGW Collection*

April 12, 2012 (ongoing)

Curated by Catharine Mastin

*A River That Separates?*

*Imaging the Detroit River, 1804–2001*

January 12 – March 31, 2013

Curated by Catharine Mastin

*The Border Bookmobile Public Archive  
and Reading Room*

January 25 – March 31, 2013

Organized by Lee Rodney in collaboration  
with Mike Marcon, Windsor

*Border Cultures: Part One (homes, land)*

January 25 – March 31, 2013

Curated by Srimoyee Mitra

*The Walter Carsen Gift: A Memorial  
Exhibition from the AGW Collection*

April 6 – June 2, 2013

Curated by Catharine Mastin

*John Will: Loved by Millions*

April 6 – June 2, 2013

Curated by Catharine Mastin

*Zeke Moores: Dispose*

April 19 – June 9, 2013

Curated by Srimoyee Mitra

and Bruce Johnson

*Hajra Waheed:*

*field notes and other backstories*

April 19 – June 9, 2013

Curated by Srimoyee Mitra

*David Blackwood:*

*An Exhibition from the Ron and  
Ginetta Barbaro Gift to the AGW*

June 6 – September 8, 2013

Curated by Katharine Lochnan

*Evan Penny: No One In Particular #1*

June 6 – September 8, 2013

Curated by Catharine Mastin

*The Basilian Fathers Portraits by  
Wyndham Lewis: A 50th Anniversary  
Celebration of the University of Windsor*

September 7– 29, 2013

Curated by Catharine Mastin

*Other Electricities:*

*Works from the AGW Collection*

September 13, 2013 – January 5, 2014

Curated by cheyanne turions

*Bonnie Devine: The Tecumseh Papers*

September 27, 2013 – January 5, 2014

Curated by Srimoyee Mitra

*The Saltmarche Soirée and Live Auction  
Exhibition*

November 9–16, 2013

Curated by Catharine Mastin

## ONGOING PROJECTS

*Art for Canada: An Illustrated History*

April 11, 2009 – January 27, 2013

Curated by Cassandra Getty and

Catharine Mastin

*Inuit Sculptures at*

*Windsor International Airport*

November 27, 2009 (ongoing)

Curated by Cassandra Getty

*Heritage Ceramics from the AGW  
Collection: Royal Crown Derby "Imari"  
Dinner Service Collection (ca. 1915–30)  
and Limoges Dinner Service Collection  
(not dated), both ceramic with gold  
leaf and hand-painting  
Willistead Manor, Windsor, Ontario  
Ongoing (extended loan)*

## TOURING and LOANED EXHIBITIONS

Hosted from other galleries  
and organizations

*Project 35: Volume 2*

April 19 – June 9, 2013

Produced by Independent Curators  
International (ICI), New York

*Infrastructure Canada*

June 21 – September 15, 2013

Curated by Matthew Hyland and  
Jonathan Shaughnessy, commissioned  
and circulated by Oakville Galleries

*Decolonize Me*

June 21 – September 15, 2013

Curated by Heather Igloliorte and  
organized and circulated by the Ottawa  
Art Gallery in collaboration with  
*Sakahàn: International Indigenous Art*,  
organized by the National Gallery of  
Canada, Ottawa

*Mary Pratt*

September 27, 2013 – January 5, 2014  
Curated by Mireille Eagan and Caroline  
Stone (The Rooms Provincial Art Gallery,  
St. John's, NL) and Sarah Fillmore  
(Art Gallery of Nova Scotia, Halifax);  
Organized and circulated by The Rooms  
Provincial Art Gallery and Art Gallery of  
Nova Scotia

## VIRTUAL EXHIBITIONS (ongoing)

*David Blackwood:*

*An Exhibition from the Ron and  
Ginetta Barbaro Gift to the AGW*

Curated by Katharine Lochnan

*A River That Separates?*

*Imaging the Detroit River, 1804–2001*

Curated by Catharine Mastin

*The Saltmarche Soirée and Live Auction  
Exhibition*

Curated by Catharine Mastin

*The Walter Carsen Gift: A Memorial  
Exhibition from the AGW Collection*

Curated by Catharine Mastin



Installation view:

Dylan Miner's *Remapping the Illegitimate Border*  
(Countering the Legacy of the War of 1812 and  
the Treaty of Ghent) (2012–13), as part of  
*Border Cultures: Part One (homes, land)*

# EXHIBITIONS, PUBLICATIONS and LOANS

## AGW EXHIBITIONS CIRCULATED

*Adrian Norvid: Showstoppers, Whoppers, Downers and Out Of Towners*  
Curated by James Patten

McIntosh Gallery, University of Western Ontario, London  
November 1, 2012 – February 15, 2013

*Zeke Moores: Dispose*

Curated by Srimoyee Mitra and Bruce Johnson

Organized in partnership with The Rooms Provincial Art Gallery, St. John's, NL  
The Rooms Provincial Art Gallery  
December 20, 2013 – April 20, 2014  
University of Waterloo Art Gallery, Ontario  
November 6 – December 20, 2014

*Scott Conarroe: By Rail*

Curated by James Patten

McIntosh Gallery, University of Western Ontario, London  
November 21, 2013 – February 1, 2014

## PRINTED PUBLICATIONS

Available for purchase from AGW Visitor Services, 519-977-0013 ext 117

*Hajra Waheed: field notes and other backstories*

Exhibition catalogue; 48 pages;  
essays by Srimoyee Mitra, Kristine Khouri, Nada Raza

*Zeke Moores: Dispose*

Exhibition catalogue; 48 pages;  
essays by Ray Cronin, Bruce Johnson  
and interview by Srimoyee Mitra

*The Saltmarche Soirée & Live Auction Catalogue*

Exhibition and auction catalogue;  
40 pages; text by Catharine Mastin

Catharine Mastin, "Base, Place, Location and the Early Paintings" in *Mary Pratt* (Fredericton, St. John's and Halifax: Goose Lane Editions with The Rooms Provincial Art Gallery, St. John's, NL and Art Gallery of Nova Scotia, 2013); exhibition catalogue; 160 pages

## e-PUBLICATIONS

Available from [www.agw.ca](http://www.agw.ca)

*Other Electricities:*

*Works from the AGW Collection*  
Exhibition catalogue; 36 pages;  
essay by cheyanne turions

*David Blackwood: An Exhibition from the Ron and Ginetta Barbaro Gift to the AGW*  
Exhibition catalogue; 44 pages;  
essay by Katharine Lochnan

*The Walter Carsen Gift: A Memorial Exhibition from the AGW Collection*  
Exhibition catalogue; 40 pages;  
essay by Catharine Mastin

*Nicky Hamlyn: Film Works*

Exhibition catalogue; 48 pages; essays  
by Al Rees, Nicky Hamlyn; artist interview  
by Oona Mosna and Jeremy Rigsby;  
foreword by Srimoyee Mitra

*The Saltmarche Soirée & Live Auction Catalogue*

Exhibition and auction catalogue;  
40 pages; text by Catharine Mastin

## COLLECTION LOANS to OTHER MUSEUMS

**Jamelie Hassan**

*Slippers of Disobedience*, 1996

colour photograph on masonite, neon,  
ceramic slippers, wooden bookstands;  
122 x 180 cm

Purchased with financial support from  
the Canada Council for the Arts,  
Acquisitions Assistance program, 1998  
Loaned for the exhibition *Jamelie Hassan:  
At the Far Edge of Words*, organized and  
circulated by Museum London, Ontario  
Carleton University Art Gallery, Ottawa  
November 26, 2012 – February 3, 2013

**George Heriot**

*War Dance, Performed by One or Two Persons*, ca. 1804

watercolour and graphite on paper;  
17.2 x 29.4 cm ; Purchased 1967  
Loaned for the exhibition *On the Trails  
of the Iroquois*

The Art and Exhibition Hall of the  
Federal Republic of Germany, Bonn  
March 22 – August 4, 2013

The Martin-Gropius-Bau, Berlin, Germany  
October 18, 2013 – January 6, 2014

**Prudence Heward**

*Sisters of Rural Quebec*, 1930

oil on canvas; 157 x 107 cm;  
Gift of the Willstead Art Gallery of  
Windsor Women's Committee, 1962  
Loaned for the exhibition *Only in Canada:  
100 International Masterworks for the  
WAG Centennial*

Winnipeg Art Gallery, Manitoba  
May 11 – September 2, 2013

**John Scott**

Untitled, 1995

mixed-media on paper; 58 x 159 cm  
Gift of Frank Marchegiano, 1998

Loaned for the exhibition *30 X 30 —  
Artcite 30th Anniversary Show pt 1*  
Artcite Inc., Windsor, Ontario  
January 11 – March 2, 2013

**Kim Ondaatje**

*Doors* (from the series *The House  
on Picadilly Street*), 1971

acrylic on canvas; 193.3 x 122 cm  
Gift of Mrs. David Milne, 1979

Loaned for the exhibition *Kim Ondaatje*  
Museum London, Ontario  
July 20 – October 6, 2013

**Colette Urban**

*Body Sound I, II, IV, V*, 1992

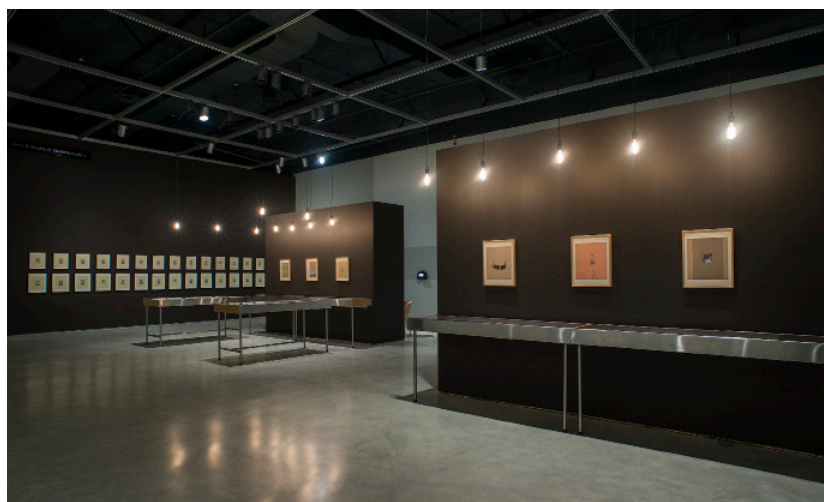
ink, graphite and watercolour on paper;  
76 x 56.2 cm each; Gift of the artist, 1999

*Body Sound III, VI*, 1992

ink, graphite and watercolour on paper;  
76 x 56.2 cm each; Purchased with  
financial support from the Canada  
Council for the Arts, Acquisitions  
Assistance program, 1999

*Incomparable Compatibles*, 1999  
mixed media, noisemakers and bicycle  
parts; 2.4 x 3.9 m; Gift of the artist, 2006

Loaned for the exhibition *Colette Urban:  
Incognito*, organized by Museum London  
October 19, 2013 – January 5, 2014



Installation view:

*Hajra Waheed: field notes and other backstories*



## ACQUISITIONS

### Isabel McLaughlin

(Canadian, 1903–2002)

*Nipissing Mine, Cobalt, Ontario, ca. 1931*

oil on board; 31 x 42 cm

Purchase, 2013

The following acquisitions are a gift of the Ford Motor Company of Canada Limited, 2013, and were photographed at the Ford Motor Company of Canada plants in Windsor, Ontario in 1951, unless otherwise noted.

### Yousuf Karsh (Canadian, 1908–2002)

*Reese Davis and William Hendra*

[Plant No. 2, Pattern Makers]

gelatin silver print, mounted on card

40.1 x 50.5 cm

*Reese Davis and William Hendra*

[Plant No. 2, Pattern Makers]

silver halide emulsion on fibre-based

paper; 75.2 x 100.6 cm

*Benoit Dupuis*

[Wheel Rim Welding, Plant No. 2]

gelatin silver print, mounted on card

50.5 x 40.1 cm

*Benoit Dupuis*

[Wheel Rim Welding, Plant No. 2]

silver halide emulsion on fibre-based

paper; 75.2 x 100.6 cm

*William Logan* ["Niagara Falls," spraying

paint on finished motors, Plant No. 2]

gelatin silver print; 40.1 x 50.5 cm

*William Logan* ["Niagara Falls," spraying

paint on finished motors, Plant No. 2]

gelatin silver print; 20.5 x 25.4 cm

*Theophile St. Pierre* [Torch Welder

Burning Tractor Axles, Foundry]

gelatin silver print, mounted on card

50.5 x 40.1 cm

*Theophile St. Pierre* [Torch Welder

Burning Tractor Axles, Foundry]

gelatin silver print, matte print surface,

mounted on card; 25.4 x 20.5 cm

*Richard Fraser* [Laboratory]

gelatin silver print, mounted on card

50.5 x 40.1 cm

*Richard Fraser* [Laboratory]

gelatin silver print; 25.4 x 20.5 cm

*Edward Lyons* [Ford Motor Company

of Canada, Trade School, Third-Year

Student at Gigbora machine]

gelatin silver print; 50.5 x 40.1 cm

*Edward Lyons* [Ford Motor Company

of Canada, Trade School, Third-Year

Student at Gigbora machine]

silver halide emulsion on fibre-based

paper; 100.6 x 75.2

*Robert Trinder*

[with Comparator, Training Program]

gelatin silver print; 50.5 x 40.1 cm

*Robert Trinder*

[with Comparator, Training Program]

gelatin silver print; 25.4 x 20.5 cm

*Robert Trinder*

[with Comparator, Training Program]

silver halide emulsion on fibre-based

paper; 100.6 x 75.2 cm

*Unidentified Man, Ford Foundry*

gelatin silver print; 40.1 x 50.5 cm



**Yousuf Karsh** (Canadian, 1908–2002)

*The Trade School* [Discussion Period with Head of School, Mr. Moncrieff]

*Ford Foundry*

gelatin silver print, proof print

51.5 x 40.1 cm

*Terry Trush, Maurice Lehoux,*

*Ed Thurman, Omar Lajeunesse* [Final

Assembly, Painting Booth, Plant No. 4]

gelatin silver print, mounted on card

40.1 x 50.5 cm

*Terry Trush, Maurice Lehoux,*

*Ed Thurman, Omar Lajeunesse* [Final

Assembly, Painting Booth, Plant No. 4]

silver halide emulsion on fibre-based

paper; 75.2 x 100.6 cm



(left) Isabel McLaughlin's painting *Nipissing Mine, Cobalt, Ontario* (1931), a 2013 acquisition, was a smaller study for the large-format work (above) that was purchased by the AGW in 1983.

(above) **Isabel McLaughlin** (Canadian, 1903–2002)

*Nipissing Mine, Cobalt, Ontario, ca. 1931*

oil on board; 66.5 x 82.0 cm

Purchase, 1983; 1983.021

*Orel Meunier*  
[Plant No. 2, Crankshaft Department]  
gelatin silver print, mounted on card  
40.1 x 50.5 cm

*Orel Meunier*  
[Plant No. 2, Crankshaft Department]  
silver halide emulsion on fibre-based  
paper; 75.2 x 100.6 cm

*Rolland Legendre* [with pyrometer,  
making sand casting, Foundry]  
gelatin silver print; 50.5 x 40.1 cm

*Rolland Legendre* [with pyrometer,  
making sand casting, Foundry]  
gelatin silver print; 25.4 x 20.5 cm

*Emric (Jimmy) Saska*  
[Set-Up Man, Plant 2, Valve Dept. 39]  
gelatin silver print, mounted on card  
50.5 x 40.1 cm

*Emric (Jimmy) Saska*  
[Set-Up Man, Plant 2, Valve Dept. 39]  
silver halide emulsion on fibre-based  
paper; 100.6 x 75.2 cm

*Laurence Larsh*  
[Plant No. 2, Final Motor Assembly]  
gelatin silver print; 20.5 x 25.4 cm

*René Gabriau, Frank Herbert, Ross Ryan*  
gelatin silver print; 20.5 x 25.4 cm

*Ed Pfeiffer* [Engine Block, Plant No. 2,  
Cylinder Block Dept. 20]  
silver halide emulsion on fibre-based  
paper; 75.2 x 100.6 cm

*Gow Crapper, Trimline*  
gelatin silver print; 20.5 x 25.5 cm

*Ralph Mather*  
[Plant No. 4, Final Motor Assembly]  
silver halide emulsion on fibre-based  
paper; 75.2 x 100.6 cm

*William N. Hagen*  
[Plant No. 2, Crankshaft Dept. 17]  
gelatin silver print; 25.4 x 20.5 cm

Untitled (*Self Portrait*), not dated  
gelatin silver print on paper  
25.4 x 20.5 cm

Untitled (*Self Portrait*), not dated  
silver halide emulsion on fibre-based  
paper; 75.2 x 100.6 cm

*George Karpiuk* [Plant No. 2 Final Motor  
Assembly, Dept. 52]  
gelatin silver print, on fibre-based paper  
20.5 x 25.4 cm

*The Trade School* [Discussion Period  
with Head of School, Mr. Moncrieff]  
silver halide emulsion on fibre-based  
paper; 75.2 x 100.6 cm



**Yousuf Karsh** (Canadian, 1908–2002);  
*Benoit Dupuis* [Wheel Rim Welding, Plant No. 2]

*Gerald T. Bruner, Richard Tunks* [Plant  
No. 2, Extruding Press, Valve Dept. 39]  
gelatin silver print, on fibre-based paper  
25.4 x 20.5 cm

*Judson Lamarsh*  
[Ed Joinville in background]  
gelatin silver print on fibre-based paper,  
proof print; 51.1 x 40 cm

*Omer Myers and Anton Buzas*  
[Furnace Operators, Foundry]  
gelatin silver print on paper,  
mounted on card; 20.5 x 25.4 cm

*Omer Myers and Anton Buzas*  
[Furnace Operators, Foundry]  
gelatin silver print on fibre-based paper  
40.1 x 50.5 cm



**Yousuf Karsh** (Canadian, 1908–2002);  
Untitled (*Self Portrait*), not dated



# EDUCATION and PUBLIC PROGRAMS at the AGW

## Tour Summary

In 2013, there were 7,100 participants in the AGW's education and public programs, which included: 251 free docent-led and customized school and group tours, *Sundays in the Studio*, Black History Month, the Carrousel of Nations, National Youth Arts Week, exhibition openings and many other events. Attending these programs were 2,217 adults, 2,886 children and 1,941 students. With the help of committed staff and volunteers, curriculum-based programs were presented to pre-school, elementary and secondary students in English and French from the Public, Catholic and French school boards, as well as from private schools. Many community organizations participated, including seniors, ESL groups, Brownies and Girl Guides, and Canadian Newcomers. The AGW also hosted a number of art-themed birthday parties.

## Sundays in the Studio

A total of 45 hands-on *Sundays in the Studio* workshops were presented by local and visiting artists throughout the year, in response to current exhibitions, seasonal holidays and special events, attracting 2156 children and adults.

## Complimentary Public Tours

A total of 99 public exhibition tours were available on Wednesdays and Sundays throughout the year, attracting over 600 participants.

## Special Events

Special events held at the AGW in 2013 attracted nearly 1,300 children and adults, and included a celebration of Chinese New Year, holiday celebrations, PA Day Parties, March Break and Summer camps, and a Youth Art Gallery

Night highlighting the talents of children from the Newcomers' Centre for Excellence.

## Community Collaborations

In 2013, the AGW collaborated with the following community groups and non-profit organizations: I Am an Artist, Broken City Lab, the Newcomers' Centre for Excellence, the Essex County Chinese-Canadian Association, The Multicultural Council of Windsor and Essex County, the Windsor Public Library and the Windsor Community Museum.

## Greater Essex County District School Board

Belle River Public School, Central Public School, David Maxwell Elementary School, Dougall Public School, Dr. David Suzuki Public School, Forster High School, John Campbell Elementary School, Lakeshore Discovery School, Lasalle Public School, Marlborough Public School, Parkview Public School, Prince Andrew Elementary School, Roseland Public School, Wallaceburg High School.

## Windsor-Essex Catholic District School Board

Catholic Central Secondary School, École Pavillon des Jeunes, Holy Cross Elementary School, Immaculate Conception Elementary School, L.A. Desmarais Elementary School, Our Lady of Mount Carmel Elementary School, Our Lady of Perpetual Help Elementary School, St. Anne Elementary School, St. Christopher Elementary School, St. John Vianney Elementary School, St. Joseph Secondary School, St. Mary Elementary School, St. Rose Elementary School



Children enjoying family-friendly activities during *Fireworks Live!* at the AGW

## Other/Private Schools

Académie Ste. Cécile, Children's House Montessori, Delta Chi Day Care, Mason Adult Education Academy, St. Michael's Academy

## Education Committee

The AGW re-established the Education Committee in 2013 with the immediate goal of enhancing elementary and secondary school programs over the next two years. Committee members Dr. Michele Tarailo, Elaine Carr, Walter Cassidy, Valerie Houston, Charlotte LeFrank and Giovanni Pecoraro have been working steadily with us to design new curriculum-linked programs. Stay in touch with us to learn more about these exciting developments in the year ahead.



Celebrating the Chinese New Year at the AGW with the Essex County Chinese-Canadian Association

# LECTURES, OPENINGS, TOURS, SCREENINGS and PUBLIC PROGRAMS

## JANUARY 2013

- 10..... *Organizational Restructuring and the Art Gallery of Windsor*, Rotary Club International, Windsor, Ontario
- 18..... PA Day at the AGW Drop-In Program: *How to Draw*
- 19..... AGW members' meeting, followed by director's tour of *A River That Separates? Imaging the Detroit River, 1804–2001*
- 25..... *Fridays Live!* Opening Reception for winter exhibitions: *Border Cultures: Part One (homes, land)*, *A River That Separates? Imaging the Detroit River, 1804–2001* and *The Border Bookmobile Public Archives and Reading Room*

## FEBRUARY

- 8..... PA Day at the AGW Drop-In Program: *How to Paint*
- 9..... Performance by blackhole-factory
- 20..... Film screening: *La Primavera*, Sandro Botticelli
- 27..... Film screening: *The Battle of San Ronao*, Paolo Uccello
- 28..... Reading Art Book Club meeting

## MARCH

- 6..... Film screening: *The Resurrection*, Piero della Francesca
- 9..... Tour of *Border Cultures* with curator Srimoyee Mitra and *The Border Bookmobile Public Archive and Reading Room* with artist-curator Lee Rodney, followed by a bus tour of Detroit with artist Dylan Miner
- 13..... Film screening: *The Third of May*, Francesco Goya
- 20..... Film screening: *Liberty Leading the People*, Eugene Delacroix
- 21..... Reading Art Book Club meeting
- 24..... Tour of *A River That Separates? Imaging the Detroit River, 1804–2001* with director and curator Catharine Mastin
- 27..... Film screening: *The Great Wave*, Katsushoda Hokusai

## APRIL

- 3..... Film screening: *The Art of Painting*, Johannes Vermeer
- 10..... AGW Annual General Meeting, followed by a director's tour of *The Walter Carsen Gift: A Memorial Exhibition from the AGW Collection* and *John Will: Loved by Millions*
- 19..... *Fridays Live!* Opening reception for *Zeke Moores: Dispose*, *Hajra Waheed: field notes and other backstories*, *John Will: Loved by Millions* and *The Walter Carsen Gift: A Memorial Exhibition from the AGW Collection*
- 25..... Reading Art Book Club meeting
- 27..... Curator's tour of *Zeke Moores: Dispose*

## MAY

- 11..... Tour of *Zeke Moores: Dispose* and *Hajra Waheed: field notes and other backstories* with curator Srimoyee Mitra  
Performance of *Wrapped Rock* by Alana Bartol, presented in partnership with Mayworks Windsor
- 23..... Reading Art Book Club meeting
- 24..... Discussion of *John Will: Loved by Millions* with director and curator Catharine Mastin

## JUNE

- 24..... *Fireworks Live!* Opening reception for *David Blackwood, Decolonize Me, Infrastructure Canada* and *Evan Penny: No One in Particular*
- 27..... Reading Art Book Club meeting

## AUGUST

- 10..... *Food + Art Party*, organized in collaboration with the Downtown Windsor Farmers' Market featuring community gardeners, musicians, baristas, artist Arturo Herrera performed *The Tortilla Workshop*, and Nadja Pelkey and Joey Stewart presented *Cookbooks*

## SEPTEMBER

- 25..... Film screening: *Great Women Artists: Mary Cassatt*
- 27..... *Fridays Live!* Opening reception for *Mary Pratt, Bonnie Devine: The Tecumseh Papers and Other Electricities: Works from the AGW Collection* with music by Kenneth MacLeod and the Windsor Salt Band
- 27–29.... Culture Days at the AGW

## OCTOBER

- 2..... Film screening: *Great Women Artists: Georgia O'Keeffe*
- 9..... Film screening: *Great Women Artists: Frida Kahlo*
- 16..... Film screening: *Pierre Bonnard: In Search of Colour*
- 23..... Film screening: *Van Gogh: Brush with Genius*
- 24..... Reading Art Book Club meeting
- 30..... Film screening: *West Wind: The Vision of Tom Thomson*

## NOVEMBER

- 9, 15..... Exhibition tours by Catharine Mastin of *The Saltmarche Soirée & Live Auction* exhibition

## DECEMBER

- 14..... Tour of *Mary Pratt* with Catharine Mastin and Afternoon Tea presented by the AGW Volunteer Committee

## PANEL DISCUSSIONS and SYMPOSIA

- January 26 ..... Panel discussion: *BorderTalk* with artists Ed Pien, Leila Sujir, Lee Rodney and Mike Marcon, Sanaz Mazinani and Dylan Miner; moderated by Gunalan Nadarajan
- February 9 ..... Panel discussion: *Migration and Narration* with Tanya Basok, Jason de Leon and Tom Klug; organized by Lee Rodney
- March 8–10 ..... Symposium: *Diversions: Detroit-Windsor Conversations on Borders, Traffic and Circulation*, organized in collaboration with IN/TERMINUS, the Border Bookmobile and Media and Urban Life Research Project — FQRSC (Montréal). Panelists included David J. Taylor, Ali Kazimi, Richard Fung, Natalie Casemajor Loustau, Janine Marchessault, Justin Langlois, Phil Hoffman, Marcos Ramirez Erre, Christopher McNamara, Will Straw, Louis Jacob and Anouk Bélanger.
- The Border Bookmobile Public Archive and Reading Room*: The AGW acknowledges that this project, curated by Lee Rodney in collaboration with Mike Marcon, was made possible with the support and funding from the School of Visual Arts, University of Windsor and the Humanities Research Group, as well as the Social Sciences and Humanities Research Council of Canada.
- The AGW thanks IN/TERMINUS, the Border Bookmobile and Media and Urban Life Research Project — FQRSC (Montréal) for co-organizing *Diversions: Detroit-Windsor Conversations on Borders, Traffic and Circulation*, a major conference that built a network of national and international scholars and artists examining the cultural impact of a border city in Windsor and beyond.
- March 15 ..... Workshop: *Undocumented: A Workshop for Those without Papers in Windsor and Detroit*, organized in collaboration with Broken City Lab, the IN/TERMINUS Research Group and the Border Bookmobile
- April 20 ..... Panel discussion: *Lost and Found*, on collecting and retrieving the hand-made with artists Zeke Moores, Hajra Waheed, Michael Hall and Kelly Jazvac; moderated by Ken Giles
- June 22 ..... Panel discussion: *Structure/Infrastructure: Everyday negotiations between the self and the built environment through art and curatorial practice* with Sonny Assu, Nig't'stil Norbet, Daniel Young and Christian Giroux, and Katharine Lochnan; moderated by Steve Loft
- September 28 ..... Panel discussion: *Unsettlements* with Alan Corbiere, Bonnie Devine, cheyanne turions and Catharine Mastin in a discussion on history, labour and place through indigenous and feminist lenses; moderated by Anne Forrest
- October 12 ..... Workshop: *Super8 is Gr8! Workshop* with Momentum Film and Video Collective
- November 8–10 ... *Homework II: Long Forms/Short Utopias* conference and collaborative publication with Broken City Lab

## AGW STAFF at INTERNATIONAL CONFERENCES

- May 13 ..... Catharine Mastin presented the paper "Facility Challenges and the Art Gallery of Windsor" at *The Edifice Complex: Critical Issues in the Arts* panel discussion at the Canadian Art Museum Directors' Organization Semi-Annual Conference and Annual General Meeting, with Janet Carding, Suzanne Greening, Peter Thompson and Catherine Crowston.
- October 6 ..... Srimoyee Mitra presented the paper "Emerging Practices in the Sustainability in Public Art (in Windsor)" at the *Possible Futures* panel series as part of *Landslide/Possible Futures: Possible* exhibition curated by Janine Marchessault, Faculty of Fine Arts, York University and Public Access Collective, Markham, Ontario.
- March 18 ..... Srimoyee Mitra presented the paper "Three Conversations" at the *Critical Dialogues in Curatorial and Art Practices* conference, organized by the Ontario Arts Council, Toronto.

## FUNDRAISING and SPECIAL EVENTS

- June 24 ..... *Fireworks Live!* at the AGW
- September 28 ..... *What's it Worth? An Appraisal Day — Fine Art, Collectibles and Antique Evaluations* at the AGW with Salter Art and Appraisals and A.H. Wilkens Auctions
- October 8 ..... *Afternoon Delights* at the Essex Golf & Country Club, a fundraising event organized by the AGW Volunteer Committee
- November 16 ..... *The Saltmarche Soirée & Live Auction*, a fundraising event organized in collaboration with the Saltmarche family, Waddington's Fine Art (Toronto), and hosts Pam and John Rodzik

## AWARDS

On September 27, the AGW won two awards at the 36th Ontario Association of Art Galleries Award:

- 1) Exhibition of the Year: *Border Cultures: Part One (homes, land)*, curated by Srimoyee Mitra, featuring Broken City Lab (Canada), Campus in Camps (Palestine), Iftikhar and Elizabeth Dadi (Pakistan and USA), Willie Doherty (Ireland), Marcos Ramirez Erre (Mexico/USA), Sanaz Mazinani (Canada), Christopher McNamara (Canada/USA), Dylan Miner (USA/Canada), Ed Pien (Canada), and Leila Sujir/Maria Lantin (Canada)
- 2) Art Writing Award: "Common Gravity: Kika Thorne's Tension Sculptures" by Jesse Birch for *Kika Thorne: The WILDcraft*



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*To maintain accurate donor and member information, please contact us, 519-977-0013 ext 117, to inform us of any omissions or updates.*

*The AGW extends their thanks and appreciation to all our donors, members, volunteers, patrons and guests (far too many to mention in this document!) for their continued support and dedication throughout our history. Thanks to you, the AGW continues to be a cultural leader both regionally and nationally. We look forward to seeing you at the Gallery!*



Installation view:  
 Ed Pien's *Memento* (2012–13), as part of  
*Border Cultures: Part One (homes, land)*

## Independent Auditors' Report to the Members

We have audited the accompanying financial statements of the Art Gallery of Windsor which comprises the statement of financial position as at December 31, 2013, the statement of revenue and expenses, changes in fund balances, and cash flow for the year ended December 31, 2013, and notes comprising a summary of significant accounting policies and other explanatory information.

### Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal controls as management determines is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

### Auditors' Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform an audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements.

The procedures selected depend on our judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis of our audit opinion.

### Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Art Gallery of Windsor as at December 31, 2013, and the results of its operations and its cash flow for the year ended December 31, 2013 in accordance with Canadian accounting standards for not-for-profit organizations.

MBSP LLP Chartered Accountants, Licensed Public Accountants  
Windsor, Ontario, March 21, 2014

### Statement of Financial Position

December 31, 2013, with comparative figures for 2012

	Operating Fund	Capital Fund	Restricted Funds	Dec. 31, 2013 Total	Dec. 31, 2012 Total
<b>Assets</b>					
Current assets:					
Cash	\$ 534,390	\$ —	\$ —	\$ 534,390	\$ 343,455
Investments (note 3, 12)	30,064	—	664,377	694,441	591,009
Trade accounts receivable	6,476	—	—	6,476	55,782
Government remittances recoverable	2,616	—	—	2,616	21,724
Interfund balances (note 4)	—	1,346,188	225,078	1,571,266	1,088,020
Prepaid expenses	2,785	—	—	2,785	8,193
	576,331	1,346,188	889,455	2,811,974	2,108,183
Capital assets (note 5)	—	617,150	—	617,150	24,575,328
Less: accumulated amortization	—	604,992	—	604,992	11,774,762
	—	12,158	—	12,158	12,800,566
Works of art (note 6)	—	—	—	—	—
	\$ 576,331	\$ 1,358,346	\$ 889,455	\$ 2,824,132	\$ 14,908,749

### Liabilities, Deferred Contributions and Fund Balances

Current liabilities:					
Bank indebtedness (note 7)	\$ —	\$ —	\$ —	\$ —	\$ 568,369
Current portion of mortgage (note 11)	—	—	—	—	113,961
Loan from AGW Foundation (note 8)	156,000	—	—	156,000	150,000
Accounts payable	55,580	—	—	55,580	98,022
Accrued liabilities	29,618	—	—	29,618	16,600
Deferred revenue (note 9)	252,197	—	—	252,197	262,698
Interfund balances (note 4)	1,571,266	—	—	1,571,266	1,088,020
	2,064,661	—	—	2,064,661	2,297,670
Deferred capital contributions (note 10)	—	—	—	—	10,715,126
Long-term liabilities: Mortgage (note 11)	—	—	—	—	1,753,716
Fund balances:					
Invested in capital assets	—	1,358,346	—	1,358,346	980,258
Internally restricted (note 13)	—	—	889,455	889,455	916,534
Unrestricted	(1,488,330)	—	—	(1,488,330)	(1,754,555)
	(1,488,330)	1,358,346	889,455	759,471	142,237
	\$ 576,331	\$ 1,358,346	\$ 889,455	\$ 2,824,132	\$ 14,908,749

See accompanying notes to financial statements

On Behalf of the Board:



Director and President



Director and Treasurer

Continued over

**Statement of Revenue and Expenses**

Year ended December 31, 2013, with comparative figures for 2012

	Operating Fund	Capital Fund	Restricted Funds	Dec. 31, 2013 Total	Dec. 31, 2012 Total
<b>Revenue:</b>					
Public funds:					
City of Windsor	\$ –	\$ –	\$ –	\$ –	\$ 450,000
Canada Council	154,000	–	–	154,000	154,000
Ontario Arts Council	205,816	–	–	205,816	200,989
Ontario Ministry of Tourism & Culture	–	–	–	–	4,078
Canadian Heritage	–	–	–	–	8,400
	359,816	–	–	359,816	817,467
Donations and sponsorships:					
Bequests and donations (note 15)	640,199	–	–	640,199	832,395
Memberships	15,967	–	–	15,967	17,222
Sponsorships	55,739	–	–	55,739	31,316
	711,905	–	–	711,905	880,933
Generated income:					
Art rental & sales, net (note 14)	8,763	–	–	8,763	4,266
Programs and tours	24,025	–	–	24,025	69,552
Volunteer Committee	6,821	–	–	6,821	5,780
Special events, net (note 14)	109,398	–	–	109,398	20,022
Admissions	844	–	–	844	3,765
Facility rental	45,182	–	–	45,182	51,648
Interest	91,247	–	128	91,375	13,063
Sundry	5,959	–	–	5,959	7,015
Amortization of deferred contributions (note 18)	–	10,715,126	–	10,715,126	824,240
	292,239	10,715,126	128	11,007,493	999,351
Total revenue	1,363,960	10,715,126	128	12,079,214	2,697,751
<b>Expenses:</b>					
Amortization of capital assets	–	7,459	–	7,459	966,135
Salaries and fringe benefits	651,029	–	–	651,029	899,790
Program fees and expenses	180,130	–	–	180,130	193,887
Facility	15,450	–	–	15,450	461,191
Insurance	43,928	–	–	43,928	64,607
Loan interest (note 7, 8, 11, 15)	6,306	1,163	–	7,469	135,314
Office and general	86,812	–	–	86,812	41,049
Professional services	100,195	–	–	100,195	42,690
Printing of newsletters and bulletins	5,825	–	–	5,825	5,712
Conservation, restoration and documentation	600	–	–	600	1,513
Library	85	–	–	85	8
Advertising and publicity	10,938	–	–	10,938	4,548
Development and training	5,936	–	–	5,936	6,781
Professional affiliations	3,208	–	–	3,208	3,939
Works of art	14,500	–	–	14,500	300
Excess of net carrying amount over proceeds on disposal (note 18)	–	10,328,416	–	10,328,416	–
	1,124,942	10,337,038	–	11,461,980	2,827,464
Excess of revenue over expenses (expenses over revenue) before discontinued operations	\$ 239,018	\$ 378,088	\$ 128	\$ 617,234	\$ (129,713)
Discontinued operations					
Income attributed to discontinued operations (note 17)	–	–	–	–	7,899
Excess of revenue over expenses (expenses over revenue)	\$ 239,018	\$ 378,088	\$ 128	\$ 617,234	\$ (121,814)

See accompanying notes to financial statements



**Statement of Changes in Fund Balances**

December 31, 2013, with comparative figures for 2012

	Operating Fund	Capital Fund	Restricted Funds	Dec. 31, 2013 Total	Dec. 31, 2012 Total
Fund balance, beginning of year	\$ (1,754,555)	\$ 980,258	\$ 916,534	\$ 142,237	\$ 265,120
Excess of revenue over expenses (expenses over revenue)	239,018	378,088	128	617,234	(121,814)
Allocated net investment income (loss) from Ontario Arts Foundation (note 12)	(72,793)	–	72,793	–	(1,069)
Interfund transfer	100,000	–	(100,000)	–	–
Fund balance, end of year	\$ (1,488,330)	\$ 1,358,346	\$ 889,455	\$ 759,471	\$ 142,237

See accompanying notes to financial statements

**Statement of Cash Flows**

Year ended December 31, 2013, with comparative figures for 2012

	2013	2012
Cash provided by (used in):		
Operating activities:		
Excess of revenue over expenses (expenses over revenue)	\$ 617,234	\$ (121,814)
Items not involving cash:		
Amortization of capital assets	7,459	966,135
Amortization of deferred contributions	(10,715,126)	(824,240)
Excess of net carrying amount over proceeds on disposal	10,328,416	–
Change in non-cash operating working capital:		
Trade accounts receivable	49,306	(7,870)
Government remittances recoverable	19,108	(4,249)
Inventories	–	31,109
Prepaid expenses	5,408	6,857
Accounts payable	(42,442)	(76,706)
Accrued liabilities	13,018	(23,263)
Deferred revenue	(10,501)	(14,802)
	271,880	(68,843)
Financing and investing activities:		
Purchase of capital assets, net	(4,893)	(2,650)
Purchase of investments	(30,000)	–
Increase in restricted investment	(72,793)	–
Increase in promissory note	6,000	–
Proceeds received on disposal of capital assets	2,457,677	–
(Decrease) increase in bank indebtedness	(569,259)	335,580
Repayment of mortgage	(1,867,677)	(107,377)
	(80,945)	225,553
Increase in cash and cash equivalents	190,935	156,710
Cash and cash equivalents, beginning of year	343,455	186,745
Cash and cash equivalents, end of year	\$ 534,390	\$ 343,455

See accompanying notes to financial statements

## Notes to Financial Statements

Year ended December 31, 2013

The Art Gallery of Windsor (the "Gallery") is incorporated without share capital under the laws of the Province of Ontario. The Gallery's principal activities are the operations of an art gallery and related services including the promotion and appreciation of the visual arts. The Gallery is a registered charity and as such is exempt from income taxes and able to issue donation receipts for income tax purposes.

### 1. Basis of presentation:

The Company's financial statements are in accordance with the Canadian Institute of Chartered Professional Accountants (CPA) Canada Handbook-Accounting accounting framework: Canadian Accounting Standards for Not-for-Profit Organizations.

### 2. Summary of significant accounting policies:

#### a) Fund accounting:

In accordance with the practice common to similar organizations, the Gallery follows the fund basis of accounting to recognize in its accounts the responsibility to employ funds only for the purposes for which such funds were raised or contributed.

The Operating Fund reflects the day-to-day operations of the Gallery, including the activities of the Volunteer Committee.

The Capital Fund reports the assets, liabilities, revenues and expenses related to the Gallery's capital assets.

The Restricted Funds report funds designated for specific purposes, as follows:

The Arts Endowment Fund reports matching contributions from the Ontario Arts Foundation, and the net investment income earned thereon to be used by the Gallery for operating purposes.

The Equipment Replacement Fund reports revenue and expenses related to the purchase and maintenance of equipment.

The Permanent Collection Fund reports revenue and expenses related to the purchase of works of art.

The Director's Fund is for the purpose of making acquisitions for the permanent collection for which no single purchase may exceed \$1,000. This fund is reimbursed by the Permanent Collection Fund for purchases made to a maximum of \$3,000 each year.

The Volunteer Committee Memorial Fund reports memorial donations. Expenses of the fund are at the discretion of the Board of Directors in consultation with the Volunteer Committee.

Funds may be expended out of the Equipment Fund and Permanent Collection Fund at the discretion of the Board of Directors. Funds may be expended out of the Director's Fund at the discretion of the Director of the Gallery. Only income distributed by the Ontario Arts Council Foundation to the Arts Endowment Fund is available for expenditure for operating purposes.

#### b) Cash and cash equivalents:

Cash and cash equivalents consists of cash on hand and balances with banks.

#### c) Revenue recognition:

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

Restricted contributions are recognized as revenue of the appropriate fund in the year in which the funds are received or receivable. 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 assets. Unrestricted contributions are recognized as revenue when received or receivable.

Pledges receivable are not recorded as an asset in these financial statements.

Generated income is recognized when goods or services are delivered to the customer.

#### d) Investments:

Investments are carried at fair value with unrealized gains and losses recorded in the statement of revenues and expenses.

#### e) Capital assets:

Capital assets are recorded at cost. Amortization is provided on a straight-line basis over the following periods:

Asset	Period of Amortization
Equipment	5 years

#### f) Works of art:

Purchased works of art are reported as an expense in the fund making the acquisition in the year purchased. The value of donated works of art is not recorded, although donors receive a donation receipt for income tax purposes.

#### g) Use of estimates:

The preparation of financial statements in conformity with generally accepted accounting principles 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 dates of the financial statements and reported amounts of revenue and expenses during the reporting periods. Significant items subject to such estimates and assumptions include the carrying amount of capital assets and valuation allowances for accounts receivable and inventories. Actual results could differ from those estimates.

#### h) Financial instruments:

The organization recognizes financial assets and financial liabilities at fair value when it becomes a party to the contractual provisions of the financial instrument. Subsequently, all financial instruments are measured at amortized cost.

At the end of each year, the organization assesses whether there are any indications that a financial asset measured at cost or amortized cost may be impaired. Impairment exists when the organization determines that a significant adverse change has occurred during the period in the expected timing or amount of future cash flows. The amount of the reduction is recognized as an impairment loss. When the extent of impairment of a previously written-down asset decreases and the decrease can be related to an event occurring after the impairment was recognized, the previously recognized impairment loss shall be reversed in the period the reversal occurs.

3. **Investments:**

	2013	2012
Internally restricted funds:		
Ontario Arts Foundation	\$ 513,555	\$ 440,762
Guaranteed investment certificates	180,886	150,247
	\$ 694,441	\$ 591,009

4. **Interfund balances:**

Interfund balances are non-interest bearing with no definite repayment terms.

5. **Capital assets:**

	Cost	Accumulated Amortization	2013 Net Book Value	2012 Net Book Value
Land	\$ –	\$ –	\$ –	\$ 359,791
Building	–	–	–	12,428,171
Equipment	617,150	604,992	12,158	12,604
	\$ 617,150	\$ 604,992	\$ 12,158	\$ 12,800,566

6. **Works of art:**

The works of art are insured for \$15,000,000 as of December 31, 2013 (2012 – \$14,500,000).

7. **Bank indebtedness:**

	2013	2012
Overdraft agreement not to exceed \$150,000 (2012 – \$570,000) bears interest at the bank prime plus 3.0%, but not less than 5.75%	\$ –	\$ 568,369

A new credit facility agreement was entered into with its lender approving an operating line limit of \$150,000 beginning February 2013. As of the year end date, the entire credit facility was unused. The Art Gallery of Windsor Foundation is the guarantor of this credit facility.

Interest on bank indebtedness is \$306 (2012 – \$18,522) and is included in loan interest on the statement of revenue and expenses.

8. **Loan from the Art Gallery of Windsor Foundation:**

In June 2009, the Gallery negotiated a \$150,000 demand loan with the Art Gallery of Windsor Foundation, an organization whom the Art Gallery of Windsor has a significant economic interest in. The demand loan is secured by a promissory note and bears interest at the rate of 4.0% per annum. Amount outstanding includes accrued interest of \$6,000 (2012 – nil).

9. **Deferred revenue:**

Deferred revenue represents revenues collected but not earned as of December 31. This is primarily composed of deposits on facility rentals, education programs, sponsorships and grant revenue related to future periods.

	2013	2012
Balance, beginning of year	\$ 262,698	\$ 277,500
Less: amount recognized as revenue in the year	(262,698)	(277,500)
Add: amount received related to future periods	252,197	262,698
Balance, end of year	\$ 252,197	\$ 262,698

10. **Deferred capital contributions:**

Deferred capital contributions represent unamortized amounts of donations and grants received for the purchase of capital assets. Changes in deferred capital contributions are as follows:

	2013	2012
Balance, beginning of year	\$ 10,715,126	\$ 11,539,366
Less: amount recognized as revenue in the year	(10,715,126)	(824,240)
Balance, end of year	\$ –	\$ 10,715,126



11. **Mortgage:**

	2013	2012
Mortgage bearing interest at 5.75%, repaid during the year	\$ –	\$ 1,867,677
Less: current portion of long-term debt	–	(113,961)
Balance, end of year	\$ –	\$ 1,753,716

Interest expense on the mortgage amounted to \$1,163 (2012 – \$109,741) and is included in loan interest expense on the statement of revenue and expenses.

12. **Ontario Arts Foundation:**

Since 2001, the Gallery has contributed a total of \$104,981 to the endowment fund administered by the Ontario Arts Foundation (the "OAF"). The agreement with the OAF provides that for every \$1 of funds raised by the Gallery for endowment purposes, subject to an annual maximum amount and available funds, the OAF will contribute matching endowment funds it has raised to the OAF. Phase III of the funding program ended on December 31, 2008 and no new funding has been announced to date. The combined funds are to be held in a trust fund to be administered by the OAF and be known as the Art Gallery of Windsor Arts Endowment Fund (the "Arts Endowment Fund").

The OAF, which holds the Arts Endowment Fund in perpetuity, is responsible for the investment of the funds held and the annual disbursement to the Gallery. In 2013, the Gallery received \$90,796 (2012 – \$12,921) from the OAF which has been recorded as interest income in the statement of revenue and expenses.

The changes in the Arts Endowment Fund balance are as follows:

	2013	2012
Balance, beginning of year	\$ 440,762	\$ 441,831
Add (less): Allocated net investment income from OAF, less disbursements	72,793	(1,069)
	\$ 513,555	\$ 440,762

Investment income allocated to the Arts Endowment Fund is income earned during the OAF's fiscal year which ends March 31.

The Gallery has accounted for the Arts Endowment Fund as an internally restricted Fund.

13. **Internally restricted fund balances:**

	2013	2012
Fund balances are comprised of:		
Arts Endowment	\$ 513,557	\$ 440,764
Building	–	100,000
Equipment Replacement	50,775	50,775
Permanent Collection	321,128	321,100
Director's	1,595	1,595
Volunteer Committee Memorial Fund	2,400	2,300
	\$ 889,455	\$ 916,534

Investment income earned in the Building and Permanent Collection is recorded as revenue in the Restricted Funds and investment income earned on the remaining funds is recorded as revenue in the Operating Fund.

14. **Art Rental & Sales and special events:**

	Revenue	Expenses	2013 Net revenue	2012 Net revenue
Art Rental & Sales and special events:				
Art Rental & Sales	\$ 28,750	\$ 19,987	\$ 8,763	\$ 4,265
Special events	\$ 198,035	\$ 88,637	\$ 109,398	\$ 20,022

15. **The Art Gallery of Windsor Foundation:**

The Art Gallery of Windsor has a significant economic interest in the Art Gallery of Windsor Foundation which administers gifts and bequests received by it on behalf of the Gallery. The Foundation is incorporated under the Ontario Corporations Act and is a registered Charity under the Income Tax Act. According to the Foundation's bylaws, all resources of the Foundation must be provided to the Art Gallery of Windsor or used for the Art Gallery of Windsor's benefit.

The Foundation has not been consolidated in the Gallery's financial statements. Financial statements of the Foundation are available on request. Financial information of this unconsolidated entity as at December 31, 2013 and 2012 and for the years then ended are as follows:

**Financial Position:**

	2013	2012
Total assets	\$ 6,773,919	\$ 6,673,021
Total liabilities	5,500	36,957
Total net assets	\$ 6,768,419	\$ 6,726,064

The net assets of the Foundation consist primarily of The AGW Endowment Fund whose original permanent capital consists of \$6,815,000 contributed by the Gallery and other endowment funds of \$100,000.

**Revenue and Expenses:**

	2013	2012
Total revenue	\$ 671,927	\$ 587,725
Total expenses	542,072	733,323
Excess of expenses over revenue	\$ 129,855	\$ (145,598)

**Cash Flows:**

	2013	2012
Excess of expenditure over revenue	\$ 129,855	\$ (145,598)
Cash (used in) provided from operating and investing activities	(13,510)	305,341
Increase in cash	\$ 116,345	\$ 159,743

The following related party transactions have occurred between the organization and the Art Gallery of Windsor:

**Foundation:**

	2013	2012
Bequests and donations	\$ 350,000	\$ 650,000
Special one-time donation	151,163	36,957
Interest expense on promissory note	(6,000)	(6,000)

The above transactions have been recorded at the fair value as at the date of the contribution.

16. **Financial instruments:**

**Liquidity risk**

The organization's objective is to have sufficient liquidity to meet its liabilities when due. The organization monitors its cash balances and cash flows generated from operations to meet its requirements. As at December 31, 2013, the most significant financial liabilities are: accounts payable, accrued liabilities and loan payable.

17. **Discontinued operations:**

Due to the Gallery's restructuring plans, the organization decided to close the gift shop operations in March 2012. The income (loss) attributed to the discontinued operations of the gift shop and gross revenues are as follows:

	Revenue	Expenses	2013 Net revenue (expense)	2012 Net revenue (expense)
Gift shop	\$ –	\$ –	\$ –	\$ 7,899

The gift shop's opening inventory from the December 31, 2011 year end was recognized as an expense in 2012 with the closing of the gift shop.

18. **Sale of land and building:**

On January 4, 2013, the Art Gallery of Windsor sold the land and building to The Corporation of the City of Windsor for \$2,457,677. The proceeds received were used to pay off the existing mortgage, operating line of credit and credit card balances at that date.

The impact of the transaction on the statement of revenue and expenses is as follows:

Excess of net carrying amount over proceeds on disposal	\$ (10,328,416)
Amortization of deferred capital contributions	10,715,126
	\$ 386,710