

Art Gallery of Windsor

ANNUAL REPORT 2014



Message from the President

Continuing Recognition & Community Engagement

The Art Gallery of Windsor began 2014 with many votes of confidence, and my first year as AGW President has been both exciting and rewarding. Our successes included a balanced financial year-end position, a great year of multi-year program grants, a second consecutive year at the provincial awards podium, inspiring family programs, three fundraisers, and the start of a renewed strategic planning process. I thank all our supporters, for it is only with you that we are enabled to promote and extend the reach of culture throughout the city, region and nation, and across our international border.



We were also thrilled to have the support of The Ontario Trillium Foundation with a new multi-year grant to enhance *Possible Futures: What is to be done? The 2014 Windsor-Essex AGW Triennial of Contemporary Art*, and to begin the process of rebranding the AGW over the next two years. Funding from The Canada Council for the Arts, the Ontario Arts Council, the AGW Foundation and Canadian Heritage in multi-year and project formats supported our exhibition, education and publishing programs. We thank the City of Windsor for their continued work with us as landlord and lease tenant to support our year-round community service.

All of our individual, family and business members, donors and sponsors made a difference in 2014: Anne Safranyos and family continued their support of *Sundays in the Studio*; Caesars Windsor sponsored *Possible Futures: What is to be done? The 2014 Windsor-Essex AGW Triennial of Contemporary Art*; the Chandisherry and Morris and Beverly Baker Foundations sponsored *David Thauberger: Road Trips & Other Diversions*; TD Bank Group sponsored *Border Cultures: Part Two (work, labour)*; WFCU was lead sponsor for the *President's Appeal*; and the AGW Volunteer Committee sponsored "*The Ladies, God Bless Them*": *Women's Volunteerism and Collection Development at the AGW (1950s-70s)*. The spectacular Ford Motor Company gift of 39 Yousuf Karsh photographs from 1951 was the subject of the winter collection exhibition. Everyone who supported *The S3: Sweet Speed & Style* event are to be thanked, including St. Clair College, Pam and John Rodzik, The Barry and Stephanie Zekelman Foundation, Cypher Systems Group, and Leggett & Platt Automotive Group, with special thanks to event chair Paul Kalbfleisch for his vision on this unique project.

At last year's Annual General Meeting, we reduced the Board of Directors to nine members, a change that reflects the Gallery's much compacted operating model implemented in January 2013. Your support has been appreciated as we embarked on this transition. In 2014, we welcomed new Board members Giovanni Pecoraro and Kathy Leal, who are respectively leading the Education and Volunteer Committees. Board members Federica Nazzani, Dorian Moore, Jim Marsh and Sean White respectively accepted chairperson roles for the Development, Property, Finance and Board Development committees. Iain Baxter continued his work as Acquisitions Committee chair.

Our most important organizational accomplishment in 2014 was the Board's commitment to a renewed Strategic Planning process, and we worked on this project throughout the summer and fall. Following the Board's work, and with the participation of staff, stakeholders and the capable facilitation of Douglas Marketing Group, we have brought this project together such that we can prioritize our organizational goals through 2020. We are eager to share this with you in its final form following its endorsement by the AGW membership at the 2015 Annual General Meeting. We thank all participants, especially Douglas Marketing Group, for their dedication to the Gallery on this important organizational accomplishment.

Finally, it is with pleasure to be able to announce that the Board of Directors and Dr. Catharine Mastin have agreed to a five-year contract extension as AGW director. This will allow Catharine to continue the excellent programming, education initiatives and exhibitions that we have mapped out for the Gallery's future. It also provides assurance for our donors, sponsors and funding agencies that our Director will be in place to provide leadership and stability to the Gallery. The Board of Directors is very excited about the extension as it aligns with our new Strategic Plan.

It has been a pleasure working with all of you in 2014.

A blue ink signature of Peter Wasylyk, written in a cursive style.

Peter Wasylyk
AGW President

Message from the Director

Partnerships and Excellence

It is with much pleasure that I report on the Art Gallery of Windsor's contributions to the visual arts in Canada and our region in 2014. Board members, staff and volunteers have all worked diligently to realize the Gallery's achievements. The President's Message has identified these in some detail, and so it is my task here to offer a broader context for those successes.

Funding and Fundraising

We enjoyed another stable and enhanced year of funding from our supporters and sponsors. In addition to our ongoing grants from The Canada Council for the Arts and Ontario Arts Council to celebrate artistic achievement across our nation and province, we secured a multi-year grant from The Ontario Trillium Foundation (2014–16) to support *Possible Futures: What is to be done? The 2014 Windsor-Essex AGW Triennial of Contemporary Art*, and to begin the process of rebranding the Gallery. With the support of our partners on this project, who include the Windsor Endowment for the Arts and Tourism Windsor-Essex-Peel Island, this grant enhanced our presence in Essex County giving a greater visibility to the artists of our region. Support from the Windsor Endowment for the Arts enabled professional development opportunities for artists, providing valued resources to support artistic production and access to diverse venues including the Leamington Art Centre and Vollmer Centre in LaSalle. Working with Tourism Windsor-Essex-Peel Island furthered the Gallery's presence in tourism and general visitation throughout the region. We thank both organizations for their commitment to this important initiative. We also enjoyed an excellent year of support for the Gallery's growing exhibition sponsorship program, and my gratitude is extended to those sponsors and our name-space donors. It was a pleasure to see two family-friendly events this year, including *Fireworks Live!* and the inaugural *Sweets & Treats with Santa*, led by Amber Hunter, our new Manager of Development who joined us in April. Finally, *The S3: Sweet Speed & Style* was a significant event which aided us in attracting a broader audience interested in fine, vintage performance cars.

Exhibitions and Publishing

The AGW's curatorial team presented a compelling roster of exhibitions by organizing major projects such as *Border Cultures: Part Two (work, labour)*, *Sigi Torinus: Into the Light*, and the group-artist *Possible Futures: What is to be done? The 2014 Windsor-Essex AGW Triennial of Contemporary Art*. We hosted the major retrospective *David Thauberger: Road Trips & Other Diversions*, organized by the Mendel and MacKenzie Art Galleries, and partnered with the Art Gallery of Peterborough and Thames Art Gallery in Chatham to present the group-artist touring exhibition *Land Marks*. We also developed four new projects from the collection: *Yousuf Karsh: The Ford Motor Company of Canada Gift to the AGW*; *Rosemary Donegan: Ford City / Working the Line*; *We Won't Compete: The Feminist Art Gallery*, guest curated by Deirdre Logue and Allyson Mitchell; and *"The Ladies, God Bless Them" Women's Volunteerism and Collection Development at the AGW (1950s–70s)*. From the 2012–13 exhibition program, we toured Zeke Moore's solo exhibition, co-organized with The Rooms in Newfoundland, to the University of Waterloo Art Gallery, and the *Mary Wrinch* collection exhibition toured to the Woodstock Art Gallery and RiverBrink Art Museum at Niagara-on-the Lake. *Scott Conarroe: By Rail* completed its tour in 2014. The Gallery's work on touring exhibitions enhances the national profiles of these artists and brings recognition to our region and Gallery.

The AGW took a lead role in developing three new publications on the visual arts in Canada, including print releases with *Bonnie Devine: The Tecumseh Papers*, and the on-line publications *"The Ladies, God Bless Them": Women's Volunteerism and Collection Development at the AGW (1950s–70s)* and *Sigi Torinus: Into the Light*. Devine's publication marks an important contribution to the growing literature on Indigenous art practices, and the project's focus on Chief Tecumseh adds measurably to knowledge on First Nations histories in Windsor-Essex. *"The Ladies, God Bless Them"* details an important chapter in the Gallery's history as a women's movement, and the roles of both the Women's and Junior Women's Committee in fostering collections growth under the leadership of former AGW Director Kenneth Saltmarche. *Sigi Torinus: Into the Light* profiled this University of Windsor professor's commitment to multi-media and site-specific installations using moving image technologies and exploring notions of home, belonging, nomadism, migration and mobility.

Education and Public Programs

The AGW continued to offer a range of public programs through critically-engaged panel discussions, artist and docent-led tours, elementary and secondary school programs, family programs such as *Sundays in the Studio*, and *Fridays Live!* exhibition openings. The Education Committee has worked with curatorial staff this past year to prepare for the new collection exhibition for the third floor galleries. The project will support new curriculum-linked programs serving elementary and secondary schools, and these programs are planned to be a key contribution to the Gallery's commitment to community engagement and visual literacy among children and youth audiences.

Forward Now — Acquisitions and Collections

After a prolonged moratorium leading up to 2013, we held our first full year of meetings with the Acquisitions Committee yielding many positive outcomes. Among the most important were two major new purchases for the collection, thanks to the support of The Canada Council for the Art's Acquisitions Assistance Program which matched our funding for Zeke Moore's *Moving Blanket* and Bonnie Devine's *Tecumseh Robe*. Both artists developed these works during their exhibitions with us in



2013 and have already been on tour, including the recent showing of Devine's *Tecumseh Robe* at the Art Gallery of Ontario. These two acquisitions add measurably to the Gallery's sculptural collection, and Devine's work in particular to our holdings of contemporary First Nations art. The Acquisitions Committee has also been reviewing the significant backlog of generous offers from artists and donors, and we were able to finalize agreements with several of them through gifts to the collection as identified in the acquisitions listing in this report.

A Banner Year for Professional Accolades

The AGW was delighted to learn of a second successful year with three awards from the Ontario Association of Art Galleries in October. It is a pleasure to again receive these important measures of peer recognition. For our extensive work with the City of Windsor in 2012 we nominated them for the Key Partnership Award, and together won in a competitive field of applications. For our work with artist Hajra Waheed, graphic designer Chany Lagueux received the Design Award for the publication *Hajra Waheed: Field Notes and Other Backstories*. For our work with guest curator cheyanne turions, we were awarded the inaugural Innovation in a Collections-Based Exhibition Award for the exhibition and publication *Other Electricities: Works from the AGW Collection*.

It has also been a distinct honor that Srimoyee Mitra, Curator of Contemporary Art, was selected to be the Ontario Juror for the prestigious Sobey Art Award, celebrating talent in Canada for artists under the age of 40. Her commitment to contemporary art practice in Canada brings considerable profile to the AGW and is a measure of the respect she is earning among her peers for her curatorial excellence. I am also pleased to have been elected to the Association of Art Museum Directors, an organization with members from Canada, the United States and Mexico. This peer-nomination by my colleagues will, in the years ahead, ensure that we have closer relations with our colleagues and sister organizations south of the border. It has also been an honour to be elected to the Board of the Ontario Association of Art Galleries where I will continue to champion the roles of galleries in this province. I again thank my colleagues for entrusting me with this election and look forward to supporting not only its members, but also its role in arts advocacy. Both of these nominations better enable me to support our profession and the visual arts sector.

In Closing

Finally, I address the important Strategic Plan which we have been working on this past year. It has been a great achievement to turn our attention to this project and I thank all the Board of Directors, staff, Gallery members and stakeholders for their participation in assisting to craft our organizational priorities and service to visitors. As we eagerly await the arrival of Windsor's Community Museum, our new co-tenant following completion of the main floor renovation in 2015, I acknowledge everyone's patience throughout construction.

Thank you for enabling our continued momentum in 2014.

Dr. Catharine Mastin
Director, Art Gallery of Windsor

BOARDS (2014–15)

AGW BOARD of DIRECTORS

Mr. Peter Wasylyk, President*
Mr. Paul Kalbfleisch,
Vice-President*
Mr. Sean White, Past President*
Mr. James Marsh, Treasurer*
Mr. Iain Baxter&
Mrs. Kathleen Leal
Mr. Dorian A. Moore
Ms. Federica Nazzani
Mr. Giovanni Pecoraro
**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
Mr. Anthony Mascaro, Treasurer
Ms. Holly Ward, Secretary
Ms. Giuliana Hinchliffe
Mr. Barry Jones
Mr. Ilias Kiritsis
Mr. Robert (Bud) Weingarden
Mr. Sean White

Non-Voting Ex-Officio

Dr. Catharine Mastin,
AGW Director

EXHIBITIONS, PUBLICATIONS and LOANS

AGW ORGANIZED EXHIBITIONS

Yousuf Karsh: The Ford Motor Company of Canada Gift to the AGW
January 25 – April 6, 2014
Co-curated by Cassandra Getty and Catharine Mastin

Ford City / Working the Line
January 25 – April 6, 2014
Co-curated by Catharine Mastin and Rosemary Donegan

Border Cultures: Part Two (work, labour)
January 25 – April 13, 2014
Curated by Srimoyee Mitra

Sigi Torinus: Into the Light
April 26 – June 15, 2014
Curated by Srimoyee Mitra

WE WON'T COMPETE
April 26 – September 21, 2014
Guest curated by Deirdre Logue and Allyson Mitchell, The Feminist Art Gallery, Toronto

"The Ladies, God Bless Them"
Women's Volunteerism and Collections Development at the AGW (1950s–70s)
October 4, 2014 – January 4, 2015
Curated by Catharine Mastin

Possible Futures: What is to be done?
The 2014 Windsor-Essex Triennial of Contemporary Art
October 4, 2014 – January 11, 2015
Curated by Srimoyee Mitra

ReAppearances: "Old Friends" from the AGW Collection
April 12, 2012 – February 1, 2015
Curated by Catharine Mastin

ONGOING PROJECTS

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
Extended loan

TOURING and LOANED EXHIBITIONS

Hosted by the AGW from other galleries and organizations

Land Marks
April 26 – June 15, 2014
Curated by Andrea Fatona and Katherine Dennis
Organized by the Thames Art Gallery, Chatham, in partnership with the AGW and the Art Gallery of Peterborough

David Thauberger: Road Trips & Other Diversions
June 28 – September 21, 2014
Curated by Sandra Fraser and Timothy Long, organized by the Mendel Art Gallery, Saskatoon, and the MacKenzie Art Gallery, Regina

AGW EXHIBITIONS CIRCULATED

Female Self-Representation and the Public Trust: Mary E. Wrinch and the AGW Collection
Curated by Catharine Mastin
RiverBrink Art Museum, Queenston, Ontario
May 17 – September 1, 2014
Woodstock Art Gallery, Ontario
September 20, 2014 – January 4, 2015

Scott Conarroe: By Rail
Curated by James Patten
McIntosh Gallery, University of Western Ontario, London
November 21, 2013 – February 1, 2014

Zeke Moores: Dispose
Curated by Srimoyee Mitra and Bruce Johnson
Organized in partnership with The Rooms Provincial Art Gallery, St. John's, Newfoundland
The Rooms Provincial Art Gallery
December 20, 2013 – April 20, 2014
University of Waterloo Art Gallery, Ontario
November 6 – December 20, 2014

PRINTED PUBLICATIONS

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

Bonnie Devine: The Tecumseh Papers
Exhibition catalogue
Illustrated, 44 pages; essays by Alan Ojig Corbiere, Wanda Nanibush, Leanne Simpson

Kelly Mark: Everything is Interesting
Exhibition catalogue, co-published by: the AGW; Justina M. Barnicke Gallery, Hart House, University of Toronto; Cambridge Galleries; Mount St. Vincent University Art Gallery, Halifax; and Kenderdine Art Gallery, Saskatoon.
Illustrated, 250 pages; essays by Jonathan Watkins, Christina Ritchie and Dan Adler

Land Marks
Exhibition catalogue, co-published by: the AGW, Thames Art Gallery, Chatham, and the Art Gallery of Peterborough.
Illustrated, 52 pages; essays by Katherine Dennis, Andrea Fatona, Caoimhe Morgan-Feir



John Kissick

I feel better (than James Brown) No. 8, 2008

EXHIBITIONS, PUBLICATIONS and LOANS

e-PUBLICATIONS

Available from www.agw.ca

"The Ladies, God Bless Them"

Women's Volunteerism and Collections Development at the AGW (1950s–70s)

Electronic publication; illustrated;
36 pages; essay by Catharine Mastin

Sigi Torinus: Into the Light

Electronic publication; illustrated;
32 pages; essay by Honor Ford Smith

COLLECTION LOANS to OTHER MUSEUMS

Bonnie Devine

Treaty Robe, for Tecumseh, 2013

cotton, linen, canvas, deer hide,
megis shells, wood, acrylic and mixed
media on paper; dimensions variable
Purchased with the support of the
Canada Council for the Arts Acquisition
Grants program and funds from the
AGW Estate of Eleanor Wallace, 2014

Loaned to the Art Gallery of Ontario in
Toronto for *Before and After the Horizon:*
Anishinaabe Artists of the Great Lakes
July 26 – November 23, 2014

Jock Macdonald

Leaded Light, 1958

oil on canvas board; 61 x 51 cm
Bequest of Pearce L.S. Lettner, 1977

Loaned to Vancouver Art Gallery for
the touring exhibition *Jock Macdonald:*
Evolving Form

Vancouver Art Gallery
October 18, 2014 – January 4, 2015

Zeke Moores

Moving Blanket, 2013

cast aluminum, etched and waxed;
213 x 81 x 15 cm

Purchased with the support of the Canada
Council for the Arts Acquisition Grants
program and with funds from the AGW
Estate of Bobs Cogill and Peter Haworth
Loaned to The Rooms Provincial Art Gallery
December 20, 2013 – April 20, 2014

Loaned to University of Waterloo Art
Gallery, Ontario for *Zeke Moores: Dispose*
November 6 – December 20, 2014

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 *Kim Ondaatje*, organized and
circulated by Museum London, Ontario
July 20 – October 6, 2013

Agnes Etherington Gallery,
Queen's University, Kingston
November 29, 2014 – April 5, 2015

Alfred Pellán

Peintre au paysage, ca. 1935

oil on canvas, laid down; 79 x 180.3 cm
Purchase, 1967

Loaned for *Wide-awake Dreamer*, Musée
national des beaux-arts du Québec
February 26, 2014 – February 26, 2016

John Scott

Avatar (the deathless boy), 1996

altered motorcycle, found objects;
125 x 85 x 264 cm

Gift of Chris Poulson, 2001

Between the Eyes, 1989

mixed media on paper with two
photographs; 274 x 918 cm

Gift of Chris Poulson, 2001

Loaned for *Fearful Symmetry:*

The Art of John Scott

Faulconer Gallery, Grinnell College, Iowa
October 10 – December 14, 2014

David Thauberger

Steel Pavilion, 1986

acrylic and glitter on canvas;
114 x 179 cm

Purchase, 1987

Loaned for *David Thauberger: Road Trips
& Other Diversions*, organized by the
Mendel Art Gallery, Saskatoon and
MacKenzie Art Gallery, Regina

Mendel Art Gallery, Saskatoon
April 11 – June 15, 2014

Art Gallery of Windsor
June 27 – September 21, 2014

The following AGW collection works
were loaned to the Windsor International
Airport for *Inuit Sculptures from the
AGW Collection*, November 27, 2009 –
December 19, 2014, curated by
Cassandra Getty:

Kaka Ashoona

Owl, ca. 1970

stone

Collection of the AGW; Gift of the
Director's Fund, 1974

Peepeelee Kuniliussie

*Man with Drummer with Walrus
with Woman*, ca. 1975

stone and whalebone

Collection of the AGW; Gift of the
AGW Volunteer Committee, 1980

Eyeetsiak Peter

Bear Mother and Cub, ca. 1970

serpentine stone

Collection of the AGW; Gift of the
Director's Fund, 1974

Egevadluq Ragee

Arctic Hare, ca. 1980

serpentine stone

Collection of the AGW; Purchased with
the assistance of the Ontario Ministry of
Culture and recreation through Wintario,
1982



Adèle Duck
Night Studio #20, 2009

ACQUISITIONS

PURCHASES

Bonnie Devine

Treaty Robe, for Tecumseh, 2013

cotton, linen, canvas, deer hide, megis shells, wood, acrylic and mixed media on paper; dimensions variable

Purchased with the support of the Canada Council for the Arts Acquisition Grants program and funds from the AGW Estate of Eleanor Wallace, 2014

Zeke Moores

Moving Blanket, 2013

cast aluminum, etched and waxed; 213 x 81 x 15 cm

Purchased with the support of the Canada Council for the Arts Acquisition Grants program and with funds from the AGW Estate of Bobs Cogill and Peter Haworth

GIFTS

Iain Baxter&

Curtains, 1980

silk-screen lithograph on paper, edition of 25; 81.4 x 56 cm

Gift of Cecil Southward

Adèle Duck

Night Studio #20, 2009

oil on paper; 198 cm x 183 cm

Gift of the Artist

John Kissick

I feel better (than James Brown) No. 8, 2008

acrylic and oil on canvas; 91.5 x 91.5 cm

Gift of the Artist

Percy Wyndham Lewis

Artist's Palette, ca. 1940–45

oil on wood; 40 x 50 cm

Gift of The Estate of Marshall and Corinne McLuhan

Donald Shaw McLaughlin

River Song #65, not dated

etching on paper; 10 x 18 cm

Gift of Jeannot R. Barr



(top right)

Bonnie Devine

Treaty Robe, for Tecumseh, 2013

(right)

Zeke Moores

Moving Blanket, 2013

EDUCATION PROGRAMS at the AGW

Tour Summary

In 2014, there were over 7,200 participants in the AGW's education and public programs. During this year, the Gallery hosted 237 programs including free docent-led tours, customized school and group tours, hands-on studio workshops, *Sundays in the Studio*, *Culture Days*, *Black History Month*, *National Youth Arts Week*, exhibition openings and many other events. Attending these programs were 2,500 adults, 2,080 children and 2,635 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, Girl Guides and New Canadians. The AGW also hosted a number of art-themed birthday parties.

Sundays in the Studio

Presented with the support of Anne Safranyos and family, in 2014 a total of 46 hands-on *Sundays in the Studio* workshops were presented by local and visiting artists in response to current exhibitions, seasonal holidays and special events, attracting 2,220 children and adults.

Complimentary Public Tours

A total of 121 free public exhibition tours were available on Wednesdays and Sundays throughout the year, attracting 738 participants. This includes free public tours hosted at four off-site venues in the city and county to highlight the artworks commissioned by the AGW for *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art*.

Special Events

Special events held at the Gallery in 2014 attracted 1,500 children and adults and included: community concerts from the WSO; a celebration of *Culture Days*; art-based Halloween and Christmas celebrations; Chinese New Year; PA Day parties; March Break and summer camps; and the art-themed *Mysteries of the AGW* for youth.

Community Collaborations

In 2014, the AGW collaborated with the following community groups and non-profit organizations: The Windsor Symphony Orchestra, Broken City Lab, New Canadians' Centre for Excellence, the Essex County Chinese-Canadian Association, The University of Windsor, St. Clair College and Windsor's Community Museum.

Participating Schools

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



Student self-portraits at the AGW

School, St. Christopher Elementary School, St. John Vianney Elementary School, St. Joseph Secondary School, St. Mary Elementary School, St. Rose Elementary School

Other/Private Schools

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

Education Committee

The AGW Education Committee continued ongoing work in preparation for the new exhibition *Look Again: Celebrating the AGW Collection*. This exhibition celebrates the Gallery's collection with the immediate goal of enhancing visual arts literacy among elementary and secondary school students by providing curriculum-based arts programming. Committee members Giovanni Pecoraro, Walter Cassidy, Valerie Houston, Charlotte LeFrank and Lisa Lajoie have offered time, expertise and commitment while collaborating with us to design these innovative education programs. Stay in touch with us to learn more about these exciting developments in the year ahead. We have also worked with Grade 12 students at Walkerville High School to develop an art writing program which will support one of the exhibition's virtual tours.



Gallery sleuths uncovering clues at *Mysteries of the AGW*

EXHIBITION OPENINGS, TOURS, SCREENINGS and PUBLIC PROGRAMS

JANUARY 2014

- 24..... *Fridays Live!* Opening reception for winter exhibitions: *Border Cultures: Part Two (work, labour)*, *Yousuf Karsh: The Ford Motor Company of Canada Gift to the AGW* and *Ford City/Working the Line*, with live music by In the Pocket
- 25..... Performance: *Inside the Burden* by youth members from the Newcomer Art Program of the Windsor Women Working with Immigrant Women, under the direction of Chris Rabideau and organized by Reena Katz

FEBRUARY

- 8..... Walk-through tours of *Yousuf Karsh: The Ford Motor Company of Canada Gift to the AGW* with Cassandra Getty, former Curator of Historical Art at the AGW, and *Border Cultures: Part Two (work, labour)* with Srimoyee Mitra, AGW Curator of Contemporary Art
- Performance of *Song Cycle of Ezekiel's Wheel, The Chariot* and *Codes of the Underground Railroad* by the Historic Sandwich Singers, under the direction of Lana Talbot and organized by Reena Katz
- Gikinawaabi (Learning to Labour, Learning to Listen, Learning to Sing)*, a performance by Dylan Miner
- 12 Screening: *The Rape of Europa: The Theft and Recovery of Art Stolen by the Nazis*, presented by the AGW Volunteer Committee
- 19..... Screening: *Alberto Giacometti: 20th Century Sculptor*, presented by the AGW Volunteer Committee
- 26..... Screening: *Rembrandt: The Master*, presented by the AGW Volunteer Committee
- 27..... Reading Art Book Club meeting

MARCH

- 5..... Screening: *Edward Hopper: Hopper's Silence*, presented by the AGW Volunteer Committee
- 15..... *The ShakeUp with Paul Chislett: Live at the AGW*, organized by Reena Katz
- Gikinawaabi (Learning to Labour, Learning to Listen, Learning to Sing)*, a performance by Dylan Miner
- 19..... Screening: *Marc Chagall: The Magic of His Work*, presented by the AGW Volunteer Committee
- 26..... Screening: *Ian Roberts: Plein Air Painting in Provence*, presented by the AGW Volunteer Committee
- Reading Art Book Club meeting
- 28..... Screening of *From Gulf to Gulf* by C.A.M.P. at the University of Michigan Museum of Art in partnership with the Ann Arbor Film Festival and the Stamps School of Art and Design's Witt Artist-in-Residence Program, University of Michigan

APRIL

- 2..... Screening: *Rothko's Rooms*, presented by the AGW Volunteer Committee
- AGW Annual General Meeting
- 4..... Screening: *Rosamund Bernier: The Picasso I Knew*, presented by the AGW Volunteer Committee
- 5..... Travel and performance with artist Radiodress (aka Reena Katz) at the New Work Field Street Collective in Detroit
- 24..... Reading Art Book Club meeting
- 25..... *Fridays Live!* Opening reception for the spring exhibitions: *Sigi Torinus: Into the Light, WE WON'T COMPETE* and *Land Marks*, with live music by the Jazzus Ensemble

MAY

- 3..... *We're Working On It:* A collaborative performance project with Elaine Carr, Susan Gold, Holly Johnson, Mike Marcon, Mary Ann Mulhern, Thomas Provost and A.G. Smith, presented as part of the Mayworks Windsor Festival
- 18..... Celebration of International Museum Day: organized annually by the International Council of Museums (ICOM) and the Association of Art Museum Directors (AAMD)
- 22..... Reading Art Book Club meeting
- 24..... *10,000 Monarchs:* An interactive performance by artist Sigi Torinus

JUNE

- 23..... *Fireworks Live!* at the AGW *see special events

JULY

- 12..... Walk-through tour of *David Thauberger: Road Trips & Other Diversions* with Catharine Mastin
- 27..... *Make Your Own Passport:* A workshop with artist Tintin Wulia at the Salt & Cedar Letterpress in Detroit as part of *Border Cultures: Part Three (security, surveillance)*

AUGUST

- 9..... *Make Your Own Passport:* A workshop with artist Tintin Wulia at MacKenzie Hall in Windsor as part of *Border Cultures: Part Three (security, surveillance)*
- 9..... *Make Your Own Passport:* A workshop with artist Tintin Wulia at the Downtown Windsor Farmer's Market as part of *Border Cultures: Part Three (security, surveillance)*

SEPTEMBER

- 12..... *Fridays Live!* Closing reception and catalogue launch for *David Thauberger: Road Trips & Other Diversions*, with live music by the Jazzus Ensemble
- 24..... Media launch of *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art* with participating Windsor artists, venue partners and organizers
- 25..... Reading Art Book Club meeting

26–27.. Offsite preview of *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art* in Leamington, LaSalle, and the Capitol Theatre and Ford City in Windsor

27..... *The Art of Music: Culture Days at the AGW* featuring the Windsor Symphony Orchestra

OCTOBER

1..... Screening: *The Museum's Architecture and Highlights of the Collection of the Hermitage Museum*, presented by the AGW Volunteer Committee

3..... Piano recital by Sara Davis Buechner, in partnership with the Windsor Symphony Orchestra
Fridays Live! Opening reception for the fall exhibitions: "*The Ladies, God Bless Them*" *Women's Volunteerism and Collections Development at the AGW (1950s–70s)* and *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art*, with music by DJ Kero and Annie Hall

4..... *Spinning Our Wheels: A Mobile Knife Sharpening Service in Honour of St. Catherine* with artists Barbara Hobot and Patrick Cull, through Walkerville and the Downtown Windsor Farmer's Market, presented in conjunction with *Possible Futures*

8..... Screening: *Art from Mesopotamia, Ancient China and Egypt*, presented by the AGW Volunteer Committee

11..... Tour of *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art*, with curator Srimoyee Mitra and artists
Desire and the City: A Citizen's Abandoned-lot Design Consultancy, an artist-led workshop with Kiki Athanassiadis, presented in conjunction with *Possible Futures*

15..... Screening: *The Sculpture Collection: Ancient Greece and Rome*, presented by the AGW Volunteer Committee

16..... *The Art of Business and the Business of Art: A professional development workshop at the Downtown Windsor Business Accelerator*, presented by the Windsor Endowment for the Arts in conjunction with *Possible Futures*

18–19.. *Art S.E.A.L.S.: Survival Skills Training Performance Series*, presented in conjunction with *Possible Futures* at the AGW and Windsor Public Library, Central Branch

22..... Screening: *Art of the Middle Ages and Early Italian Renaissance*, presented by the AGW Volunteer Committee

23..... Reading Art Thursday Book Club meeting

26..... Screening of Kelly Jazvac's video *Recent Landscapes* at the Capitol Theatre
Walking & Watching the Border Lands, walking tour led by Shawn Micallef, presented in conjunction with *Possible Futures*
Second annual *Ghosts of the Gallery Hallowe'en Party*
Books & Brunch at the AGW: An event in partnership with Bookfest Windsor 2014

29..... Screening: *The Italian Renaissance and 15th–16th Century Art of Netherlands*, presented by the AGW Volunteer Committee

NOVEMBER

1..... Bus tour of *Possible Futures* to the Leamington Arts Centre, the Vollmer Culture and Recreation Complex in LaSalle, Ford City, and the Capitol Theatre in Windsor, with lunch and wine tasting at Pelee Island Winery, Kingsville

2..... Animator-led tour of *Possible Futures* at the Vollmer Culture and Recreation Complex, LaSalle
Director's tour of "*The Ladies, God Bless Them*" *Women's Volunteerism and Collections Development at the AGW (1950s–70s)*

5..... Screening: *17th-Century Flemish and Dutch Painters*, presented by the AGW Volunteer Committee

8..... *Leamington Yeast*, a workshop with artist Jennifer Willet at the Leamington Arts Centre, in conjunction with *Possible Futures*
Animator-led tour of *Possible Futures* at Ford City and the Leamington Arts Centre

12..... Screening: *The Spanish Masters and French Classical Style of the 17th–18th Centuries*, presented by the AGW Volunteer Committee

14..... Curator-led tour of *Possible Futures* at the AGW

15..... Animator-led tour of *Possible Futures* in Ford City
Screening of Kelly Jazvac's video *Recent Landscapes* and tour of *Possible Futures* at the Capitol Theatre

16..... Animator-led tour of *Possible Futures* at the the Vollmer Culture and Recreation Complex, LaSalle
Screening of Kelly Jazvac's video *Recent Landscapes* at the Capitol Theatre

19..... Screening: *The Age of Impressionism; Modern Masters*, presented by the AGW Volunteer Committee

22..... Animator-led tour of *Possible Futures* at Ford City and the Leamington Arts Centre
Screening of Kelly Jazvac's video *Recent Landscapes* at the Capitol Theatre

23..... Screening of Kelly Jazvac's video *Recent Landscapes* and tour of *Possible Futures* at the Capitol Theatre

27..... Reading Art Book Club meeting

30..... Animator-led tour of *Possible Futures* at the the Vollmer Culture and Recreation Complex, LaSalle

DECEMBER

1..... World AIDS Day and International Day Without Art Candlelight Vigil, organized by the AIDS Committee of Windsor and the 2014 Windsor Day Without Art Collective at the Capitol Theatre

14..... Second annual *Rockin' Around the Gallery Holiday Party* featuring the Windsor Symphony Orchestra

19..... Screening of Kelly Jazvac's video *Recent Landscapes* at the Capitol Theatre

20..... Screening of Kelly Jazvac's video *Recent Landscapes* at the Capitol Theatre

21..... Screening of Kelly Jazvac's video *Recent Landscapes* at the Capitol Theatre

27..... Animator-led tour of *Possible Futures* at Ford City and the AGW

28..... Animator-led tour of *Possible Futures* at the Vollmer Culture and Recreation Complex, LaSalle

29..... "You Choose" Director's tour of "*The Ladies, God Bless Them*" with Catharine Mastin

PANEL DISCUSSIONS and SYMPOSIA

- January 25 Panel discussion: *Border Talk #2, Art, Activism and Work* with artists Andrea Slavik, Min Sook Lee, Reena Katz, curator Rosemary Donegan, moderated by Christine Shaw.
- April 5 Panel discussion: *Archiving Memories* with artists Philip Hoffman, and Shaina Anand and Ashok Sukumaran from C.A.M.P.
- April 26 Panel discussion: *Re-presenting One's Self and Another* with Andrea Fatona, Susan Gold, Deirdre Logue, Allyson Mitchell and Sigi Torinus, moderated by Honor Ford-Smith.
- September 13 Panel discussion: *Thinking Place, Thinking Region in a Globalized Environment* with artist David Thauberger, curators Sandra Fraser and Timothy Long, Srimoyee Mitra, Ted Fraser and Michael Hall.
- October 4 Panel discussion: *Possible Futures of Art Practice in Windsor-Essex and Detroit* with artists Marco D'Andrea, Arturo Herrera, Charlie O'Geen, Kelly Jazvac and Brandon Vickerd, moderated by *Possible Futures* curatorial committee member Lucy Howe.
- November 14–15 .. Workshop: *Cultural Entrepreneurship Workshop*, a joint project of the School of Creative Arts, the Entrepreneurship Practice and Innovation Centre and the Windsor Endowment for the Arts, in partnership with the AGW and Tourism Windsor-Essex-Peel Island, in conjunction with *Possible Futures*.
- November 29 Panel discussion: *Culture and the City* with panelists Nadja Pelkey, Jenna Faye Powell, Corine Vermeulen, Allison Matic and Dan Wells, moderated by Gregory Tom.

CURATORIAL ACCOLADES and PRESENTATIONS

Srimoyee Mitra was a moderator for the talk by international curator Fulya Erdemci in the *Urban Field Speakers Series*, Prefix Institute of Contemporary Art, Toronto, April 3, 2014.

Srimoyee Mitra presented "Curating in Institutions and Independently" in *Curators in Conversation Roundtable Discussions*, University of Toronto Art Centre, May 30, 2014.

Catharine Mastin presented *Female Self-Representation and the Public Trust: Mary Evelyn Wrinch and the Art Gallery of Windsor Collection* at the RiverBrink Art Museum, Queenston, Ontario (June 22, 2014) and Woodstock Art Gallery (September 27, 2014).

Srimoyee Mitra presented "On Border Cultures" in the *Home/Land: Visual Art in the North American Borderlands*, the University of Arizona School of Art Visiting Artists and Scholars Lecture Series, 2014–15, November 12, 2014.

Professional Accolades

Catharine Mastin was elected to the Association of Art Museum Directors, an organization with members from Canada, the United States and Mexico, and to the Board of Directors of the Ontario Association of Art Galleries (OAAG).

Srimoyee Mitra was selected to be the Ontario juror for the prestigious Sobey Art Award celebrating artistic talent in Canada for artists under the age of 40.

FUNDRAISING and SPECIAL EVENTS

- February 2 Chinese New Year, celebrating the Year of the Horse, presented by the Essex-County Chinese Association
- May 5 *The Art of Tea*, a fundraiser organized by the AGW Volunteer Committee
- June 14 *The S3: Sweet Speed & Style of Fine Cars*, a fundraising event sponsored by the St. Clair College Alumni Association, The Barry and Stephanie Zekelman Foundation, Mr. and Mrs. John Rodzik and Cypher Systems Group.
- June 23 *Fireworks Live!* at the AGW
- August 16 Bus tour to Port Stanley, Ontario, organized by the AGW Volunteer Committee
- October 7 *Afternoon Delights* at the Essex Golf & Country Club, a fundraising event organized by the AGW Volunteer Committee
- November 19 *Lowe-Martin House and Willistead Manor Tour and Lunch*, a fundraising event organized by the AGW Volunteer Committee
- December 7 *Sweets & Treats with Santa*, a family holiday event sponsored by Windsor Family Credit Union

AWARDS

The AGW won three awards during the 2014 Ontario Association of Art Galleries Awards ceremonies:

- 1) **Key Partnership Award** which goes to the City of Windsor. Nominated by the AGW for its work to develop the Gallery's 49-year lease agreement of 2013, the Key Partnership Award is one of the most important ones offered and the award brings provincial recognition to the work we have done together as a community, as a city and as a gallery.
- 2) **Design Award** for the publication *field notes and other backstories: Hajra Waheed*, designed by Chany Lagueux, Criterium Design, Montreal and published by the AGW in 2013.
- 3) **Innovation in a Collections-Based Exhibition** with cheyanne turions (guest curator and designer) for *Other Electricities: Works from the AGW Collection*, supported by Srimoyee Mitra, Curator of Contemporary Art, Nicole McCabe, Curatorial Coordinator and installation team Stephen Nilsson and Christopher Hummer.

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*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!*



Iain Baxter&; Curtains, 1980

Independent Auditors' Report to the Members

Report on the Financial Statements

We have audited the accompanying financial statements of the Art Gallery of Windsor, which comprise the statement of financial position as at December 31, 2014, and the statements of revenue and expenses, changes in fund balances and cash flows for the year then ended, and 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 control as management determines is necessary to enable the preparation of 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 the 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 the auditors' judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditors consider internal control relevant to the organization'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 organization'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 for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the operations of the Art Gallery of Windsor as at December 31, 2014, and its financial performance and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles for not-for-profit organizations.

MBSP LLP Chartered Accountants, Licensed Public Accountants
Windsor, Ontario, March 26, 2015

Statement of Financial Position

December 31, 2014, with comparative figures for 2013

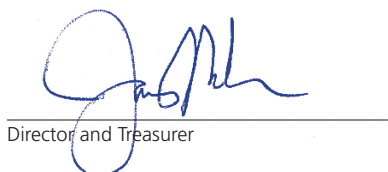
	Operating Fund	Capital Fund	Internally Restricted Funds	Externally Restricted Funds	2014	2013
Assets:						
Current assets:						
Cash	\$ 585,797	\$ —	\$ 551,306	\$ 79,769	\$ 1,216,872	\$ 534,390
Investments (notes 5 and 13)	30,400	—	—	—	30,400	30,064
Accounts receivable	28,348	—	—	—	28,348	9,221
Prepaid expenses	5,809	—	—	—	5,809	2,785
Interfund balances (note 4)	—	1,332,545	158,377	179	1,491,101	1,571,266
	650,354	1,332,545	709,683	79,948	2,772,530	2,147,726
Investments (notes 5 and 13)	—	—	6,353,876	651,184	7,005,060	664,377
Property and equipment (note 6)	—	16,649	—	—	16,649	12,158
	\$ 650,354	\$ 1,349,194	\$ 7,063,559	\$ 731,132	\$ 9,794,239	\$ 2,824,261
Liabilities:						
Current liabilities:						
Accounts payable and accrued liabilities (note 10)	\$ 119,834	\$ —	\$ —	\$ —	\$ 119,834	\$ 85,328
Deferred revenue (note 11)	301,881	—	—	—	301,881	252,197
Loan from Art Gallery of Windsor Foundation (note 9)	162,240	—	—	—	162,240	156,000
Interfund balances (note 4)	1,491,101	—	—	—	1,491,101	1,571,266
	2,075,056	—	—	—	2,075,056	2,064,791
Fund balances (deficits):						
Invested in property and equipment	—	1,349,194	—	—	1,349,194	1,358,346
Unrestricted	(1,424,702)	—	—	—	(1,424,702)	(1,488,330)
Externally restricted	—	—	—	731,132	731,132	889,454
Internally restricted (note 13)	—	—	7,063,559	—	7,063,559	—
	(1,424,702)	1,349,194	7,063,559	731,132	7,719,183	759,470
	\$ 650,354	\$ 1,349,194	\$ 7,063,559	\$ 731,132	\$ 9,794,239	\$ 2,824,261

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, 2014, with comparative figures for 2013

	Operating Fund	Capital Fund	Internally Restricted Funds	Externally Restricted Funds	2014	2013
Revenue:						
Public funds:						
Canada Council	\$ 176,500	\$ –	\$ –	\$ –	\$ 176,500	\$ 154,000
Ontario Arts Council	182,000	–	–	–	182,000	205,816
Department of Canadian Heritage	15,000	–	–	–	15,000	–
Ontario Trillium Foundation	74,771	–	–	–	74,771	–
	448,271	–	–	–	448,271	359,816
Donations and sponsorships:						
Bequests and donations (note 14)	397,619	–	–	35,000	432,619	640,199
Memberships	15,325	–	–	–	15,325	15,967
Sponsorships	75,308	–	–	–	75,308	55,739
	488,252	–	–	35,000	523,252	711,905
Investments:						
Interest and dividends	86,152	–	–	7,493	93,645	91,375
Gain/loss on investments	12,544	–	–	–	12,544	–
Unrealized gain on investments	29,769	–	–	8,051	37,820	–
Unrealized foreign exchange gain	54,484	–	–	–	54,484	–
	182,949	–	–	15,544	198,493	91,375
Generated income:						
Art Rental & Sales, net	–	–	–	–	–	8,763
Programs and tours	61,232	–	–	–	61,232	24,025
Volunteer Committee	9,150	–	–	–	9,150	6,821
Special events, net	33,302	–	–	–	33,302	109,399
Admissions	1,317	–	–	–	1,317	844
Facility rental	26,161	–	–	–	26,161	45,182
Sundry	7,329	–	–	–	7,329	5,960
Amortization of deferred contributions	–	–	–	–	–	10,715,126
	138,491	–	–	–	138,491	10,916,120
Total revenue	1,257,963	–	–	50,544	1,308,507	12,079,216
Expenses:						
Amortization	\$ –	\$ 9,152	\$ –	\$ –	\$ 9,152	\$ 7,459
Salaries and fringe benefits	664,024	–	–	–	664,024	651,029
Program fees and expenses	267,656	–	–	–	267,656	180,130
Facility	14,219	–	–	–	14,219	15,451
Insurance — collection	42,345	–	–	–	42,345	43,928
Loan interest (note 14)	6,240	–	–	–	6,240	7,469
Office and general	75,421	–	–	–	75,421	87,498
Professional services	46,098	–	–	–	46,098	100,195
Printing	–	–	–	–	–	5,825
Advertising and publicity	12,502	–	–	–	12,502	10,939
Development and training	11,026	–	–	–	11,026	5,936
Professional affiliations	5,615	–	–	–	5,615	3,208
Works of art	38,063	–	–	–	38,063	14,500
Transition costs	6,462	–	–	–	6,462	–
Loss on disposal of assets	–	–	–	–	–	10,328,416
Investment management fees	4,664	–	–	525	5,189	–
Total expenses	1,194,335	9,152	–	525	1,204,012	11,461,983
Revenue over (under) expenditures	\$ 63,628	\$ (9,152)	\$ –	\$ 50,019	\$ 104,495	\$ 617,233

See accompanying notes to financial statements

Statement of Changes in Fund Balances

December 31, 2014, with comparative figures for 2013

	Operating Fund	Capital Fund	Internally Restricted Funds	Externally Restricted Funds	2014	2013
Fund balance (deficit), beginning	\$ (1,488,330)	\$ 1,358,346	\$ 889,454	\$ –	\$ 759,470	\$ 142,237
Revenue over (under) expenditures	63,628	(9,152)	–	50,019	104,495	617,233
Investment transfer — Art Gallery of Windsor Foundation (note 14)	–	–	6,174,105	681,113	6,855,218	–
Fund balance (deficit), ending	\$ (1,424,702)	\$ 1,349,194	\$ 7,063,559	\$ 731,132	\$ 7,719,183	\$ 759,470

See accompanying notes to financial statements

Statement of Cash Flows

Year ended December 31, 2014, with comparative figures for 2013

	2014	2013
Cash flows from operating activities:		
Cash receipts from customers, members and funding agencies	\$ 1,383,132	\$ 1,530,625
Cash paid to suppliers and employees	(1,195,765)	(1,251,276)
Interest paid	–	(1,469)
	187,367	277,880
Cash flows from investing activities:		
Proceeds on disposal of property and equipment	\$ –	2,457,677
Purchase of property and equipment	(13,643)	(5,144)
Decrease in investments	(118,217)	(103,432)
Transfer of cash investment accounts — Art Gallery of Windsor Foundation	626,975	–
	495,115	2,349,101
Cash flows from financing activities:		
Repayment of mortgage	–	(1,867,677)
Repayment of bank indebtedness	–	(568,369)
	–	(2,436,046)
Increase in cash	682,482	190,935
Cash, beginning	534,390	343,455
Cash, ending	\$ 1,216,872	\$ 534,390

*See accompanying notes to financial statements***NOTES TO FINANCIAL STATEMENTS**

Year ended December 31, 2014

1. NATURE OF ACTIVITIES:

The Art Gallery of Windsor, incorporated without share capital under the laws of Ontario, is a registered charity exempt from income taxes under Section 149(1)(f) of the Income Tax Act of Canada. The organization operates an art gallery and provides related services including the promotion and appreciation of the visual arts.

2. SIGNIFICANT ACCOUNTING POLICIES:**BASIS OF PRESENTATION**

The financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:

REVENUE RECOGNITION

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

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

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

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

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.

FUND ACCOUNTING:**BASIS OF PRESENTATION**

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 utilize funds only for the purposes for which such funds were raised or contributed.

OPERATING FUND

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

CAPITAL FUND

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

INTERNALLY RESTRICTED FUND

The Internally 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. Only income distributed by the Ontario Arts Council Foundation to the Arts Endowment Fund is available for expenditure for operating purposes.

The Equipment Replacement Fund reports revenue and expenses related to the purchase and maintenance of equipment. Funds may be expended out of the Equipment Fund at the discretion of the Board of Directors.

The Permanent Collection Fund reports revenue and expenses related to the purchase of works of art. Funds may be expended out of the Permanent Collection Fund at the discretion of the Board of Directors.

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. Funds may be expended out of the Director's Fund at the discretion of the Director of the Gallery.

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.

The Endowment Fund consists of original permanent capital of \$6,815,000. The annual net investment income earned from the investments is available for use by the operating fund. To the extent there is insufficient net income earned from the investments to meet the disbursement quota, the Gallery is authorized to disburse capital if all of the conditions of Disbursement of Capital within the Disbursement Policy are met. The investments held in the internally restricted fund are to be maintained and invested in accordance with the investment policies of the Gallery.

EXTERNALLY RESTRICTED FUND

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

A bequest received designated as The Joan and Clifford Hatch Trust is in the nature of a perpetuity. The income derived from these funds is to be used exclusively for the acquisition and restoration of works of art for the Art Gallery of Windsor.

A bequest received designated as The Gail Ferriss Sheard Purchase Fund is to be added to the permanent capital of the Foundation and be invested by the Foundation. The net income derived from the investments shall be used to purchase Canadian historical works of art for the Gallery's permanent collection. Any earned income not expended in any year for the said purpose is to be added to the capital of the Foundation.

DONATED SERVICES

Donated services are not recorded in the accounts. Where the value is ascertainable, donated goods are recognized at their fair value.

INVESTMENTS

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

PROPERTY AND EQUIPMENT

Amortization of property and equipment is calculated on a straight-line basis using the following annual rates:

Equipment	5 years
-----------	---------

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 received a donation receipt for income tax purposes.

USE OF ACCOUNTING ESTIMATES

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that effect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Specifically, the useful life of property and equipment require the use of management estimates. Actual results could differ from these estimates.

FINANCIAL INSTRUMENTS

Measurement of financial instruments

Financial instruments are financial assets or liabilities of the organization where, in general, the organization has the right to receive cash or another financial asset from another party or the organization has the obligation to pay another party cash or other financial assets.

The organization initially measures its financial assets and liabilities at fair value.

The organization subsequently measures all its financial assets and financial liabilities at amortized cost.

Financial assets measured at amortized cost include cash, accounts receivable and interfund balances.

The organization's financial assets measured at fair value include investments.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities, loan from Art Gallery of Windsor Foundation and interfund balances.

Impairment

Financial assets measured at cost or amortized cost are tested for impairment when there are indicators of possible impairment. When a significant adverse change has occurred during the period in the expected timing or amount of future cash flows from the financial asset or group of assets, a write down is recognized in net income. The write down reflects the difference between the carrying amount and the higher of:

- The present value of the cash flows expected to be generated by the asset or group of assets;
- The amount that could be realized by selling the asset or asset group; or
- The net realizable value of any collateral held to secure repayment of the asset or group of assets.

When events occurring after the impairment confirm that a reversal is necessary, the reversal is recognized up to the amount of the previously recognized impairment.

Transaction costs

Transaction costs and financing fees are expensed as incurred for financial instruments measured at fair value and capitalized and amortized over the expected life of the instrument using the straight line method for financial instruments that are subsequently measured at cost or amortized cost.

3. ALLOCATION OF EXPENSES:

General support expenses consist primarily of administrative salaries, benefits and other costs of shared program support. Internally these costs are allocated to various departments based on budgeting and the discretion of management and the board of directors. These financial statements do not segregate items by department and consequently all allocations net to zero.

4. INTERFUND BALANCES:

Interfund balances are non-interest bearing and have no specific repayment date.

5. INVESTMENTS:

	2014	2013
Internally restricted funds:		
Ontario Arts Foundation	\$ 542,295	\$ 513,555
Guaranteed investment certificates	183,033	180,886
Marketable securities	3,304,370	—
Government Bonds	3,005,762	—
	\$ 7,035,460	\$ 694,441

The cost of the marketable securities is \$3,287,487 and government bonds is \$2,986,031.

6. **PROPERTY AND EQUIPMENT:**

	Cost	Accumulated Amortization	2014 Net	2013 Net
Equipment	\$ 630,792	\$ 614,143	\$ 16,649	\$ 12,158

7. **WORKS OF ART:**

The works of art are insured for \$15,000,000 as of December 31, 2014 (2013 – \$15,000,000).

8. **LINE OF CREDIT:**

The organization has an available operating line of credit of \$150,000. As at December 31, 2014, the balance used was \$ – (2013, \$ nil). The Art Gallery of Windsor Foundation is the guarantor of this credit facility.

9. **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 Gallery has a significant economic interest in. The demand loan is secured by a promissory note and bears interest at the rate of 4% per annum. The amount outstanding includes accrued interest of \$12,240 (2013, \$6,000).

10. **GOVERNMENT REMITTANCES PAYABLE:**

The accrued liabilities include the following government remittances owing:

	2014	2013
WSIB payable	\$ 169	\$ 129

11. **DEFERRED REVENUE:**

Deferred revenue represents revenues collected but not earned as of December 31, 2014. This is primarily composed of deposits on facility rentals, education programs, sponsorships and grant revenue related to future periods.

	2014	2013
Balance, beginning of year	\$ 252,197	\$ 262,698
Less: amount recognized as revenue in the year	(19,158)	(262,698)
Add: amount received related to future periods	68,842	252,197
	\$ 301,881	\$ 252,197

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 ("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 trust 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 2014, the Gallery received \$51,070 (2013, \$90,796) from the OAG 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:

	2014	2013
Balance, beginning of year	\$ 513,555	\$ 440,762
Add (less): Allocated net investment income from OAF, less disbursements	28,740	72,793
	\$ 542,295	\$ 513,555

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

13. **INTERNALLY RESTRICTED FUND BALANCES:**

	2014	2013
Fund balances are comprised of:		
Arts Endowment	\$ 513,557	\$ 513,557
Endowment Fund	6,174,104	–
Equipment Replacement	50,775	50,775
Permanent Collection	321,128	321,128
Director's	1,595	1,595
Volunteer Committee Memorial Fund	2,400	2,400
	\$ 7,063,559	\$ 889,455

Investment income earned in the Permanent Collection fund 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. **THE ART GALLERY OF WINDSOR FOUNDATION:**

During the year the Gallery had a significant economic interest in the Art Gallery of Windsor Foundation (the "Foundation") which administers gifts and bequests received by it on behalf of the Gallery. On October 28, 2014 the foundation gifted the endowment fund and the externally restricted funds to the Gallery.

Details of the transaction are as follows:

Cash — internally restricted fund	\$ 589,116
Cash — externally restricted fund	37,860
Investments — internally restricted fund	5,584,988
investments — externally restricted fund	643,254
	<hr/>
	\$ 6,855,218

The Gallery will be governed by the terms of the original endowment agreement and the bequests received from The Joan and Clifford Hatch Trust and The Gail Ferriss Sheard Purchase Fund.

Financial information of the foundation as at December 31, 2014 and 2013 for the years then ended is as follows:

Financial Position:

	2014	2013
Total assets	\$ 174,935	\$ 6,772,209
Total liabilities	—	3,790
Total net assets	<hr/>	<hr/>
	\$ 174,935	\$ 6,768,419

Revenue and Expenses:

	2014	2013
Total revenue	\$ 584,486	\$ 671,927
Total expenses	322,748	542,072
Excess of revenue over expenses	<hr/>	<hr/>
	\$ 261,738	\$ 129,855

Cash Flows:

	2014	2013
Excess of revenue over expenses	\$ 261,738	\$ 129,855
Cash (used in) provided from operating and investing activities	(853,120)	(13,510)
(Decrease) increase in cash	<hr/>	<hr/>
	\$ (591,382)	\$ 116,345

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

	2014	2013
Bequests and donations	\$ 262,500	\$ 350,000
Special one-time donation	26,843	151,163
Interest expense on promissory note	(6,240)	(6,000)

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

15. **FINANCIAL INSTRUMENTS:**

The main risks the organization's financial instruments are exposed to are credit, interest rate, liquidity and market risks.

Credit risk

The association is exposed to credit risk in the event of non-payment by their customers for their accounts receivable. The association believes there is minimal risk associated with these amounts due to the diversity of its customers and there are no significant concentrations of accounts receivable with any group of customers that are related to each other.

Interest rate risk

The Gallery is exposed to interest rate price risk to the extent that the loan from the Art Gallery of Windsor Foundation is at a fixed interest rate. The Gallery does not use derivative financial instruments to alter the effects of the risk.

Liquidity risk

Liquidity risk relates to the risk the organization will encounter difficulty in meeting its obligations associated with financial liabilities. The financial liabilities on its statement of financial position consist of accounts payable and accrued liabilities and loan payable to Art Gallery of Windsor Foundation. Management closely monitors cash flow requirements to ensure that it has sufficient cash on demand to meet operational and financial obligations.

Market risk (price risk)

Market risk is the risk that changes in market prices and interest rates will affect the Gallery's net earnings or the value of financial instruments. These risks are generally outside the control of the Gallery. The objective of the Gallery is to mitigate market risk exposures within acceptable limits, while maximizing returns. The Gallery's investments in publicly traded securities expose the Gallery to market risk as such investments are subject to price changes in the open market. The Gallery does not use derivative financial instruments to alter the effects of the risk.

16. **COMPARATIVE FIGURES:**

The presentation of certain accounts of the previous year has been changed to conform with the presentation adopted for the current year.