

Art Gallery of Windsor

ANNUAL REPORT 2015



Message from the President

A New Strategic Plan and Continued Excellence

"Fostering a love and appreciation of art with you." – *Strategic Plan 2015–2020*

In my second year as AGW President, we have continued to build on our organizational strengths. As we close our third year of operations since the 2013 restructuring, a pattern is in evidence before us that the Gallery is significantly more stable now than during the challenges we faced between 2008 and 2012. The Gallery always benefits from more financial resources, however our successes included a balanced year-end position and stable multi-year program grants in an increasingly competitive funding environment. The AGW is also on a commendable and award-winning track record and, for a third consecutive year, we were again at the provincial awards podium. In 2015 we continued to offer inspiring family programs and fundraisers, including the *Heroes & Villains Gala*, *Fireworks Live!* and *Sweets & Treats with Santa*. The Gallery also approved the *Strategic Plan 2015–2020*, and our capable staff began its implementation. For these accolades and accomplishments, I thank everyone. It is only with your support and engagement that we can reach for our new strategic vision: "Fostering a love and appreciation of art with you." It is now time to turn our focus to a renewed commitment to audience development and the many projects that lie ahead to realize this vision.



We were thrilled to have the support of The Ontario Trillium Foundation for a second year to strengthen outreach and rebrand the AGW. Hopefully you have taken notice of some of our initiatives, including billboards, documentaries, increased exhibition signage, and a strengthened social media presence. Funding and support from the Canada Council for the Arts, Ontario Arts Council, AGW Foundation and Canadian Heritage in multi-year and project formats greatly assisted our activities in exhibitions, education programs and publishing. The Canadian Cultural Property Export Review Board certifications for acquisitions enabled further development of the Gallery's collection with nationally-significant art. We thank the City of Windsor for their continued work with us as landlord to support year-round community service. At year's end we welcomed completion of construction for the newly expanded museum on the main floor of 401 Riverside Drive West. Collectively, our combined efforts at downtown renewal are indeed adding up.

The generosity of our individual and family members, business members, artist members, donors and sponsors made a difference in 2015. Anne Safranyos and family continued with a fourth year of support for *Sundays in the Studio*. Caesars Windsor sponsored *Between the Panels: The Comics Art of David Collier, David Finch, Jeff Lemire and Kagan McLeod*. TD Bank Group sponsored *Border Cultures: Part Three (security, surveillance)* and the accompanying new publication. Windsor Family Credit Union (WFCU) sponsored *Fireworks Live!* and *Sweets & Treats with Santa*. *Look Again! Celebrating the AGW Collection* garnered our first fully-sponsored ongoing collections program thanks to Tepperman's, The Graybiel Family, The Morris and Beverly Baker Foundation, Bud and Mary Weingarden, and Jennifer and Sean White. New sponsor Canada Steamship Lines assisted with the Windsor presentation of the groundbreaking exhibition *7: Professional Native Indian Artists Inc.* OnSite Services and Kavanaugh Milloy provided in-kind support for *Heroes & Villains: The Comic Book Art of Alex Ross*. Sincere appreciation is also extended to all of our *Heroes & Villains Gala* sponsors and guests, including The Barry and Stephanie Zekelman Foundation and K-Scrap Resources Ltd. With the generosity and sponsorship of Suzanne and Jim Marsh, alongside Hiram Walker and Epic Wineries, the Gallery hosted an important professional meeting of the Association of Art Museum Directors in Windsor this fall.

In 2015 we welcomed Dr. Ken Giles, our new Board member and Acquisitions Committee Chair, and enjoyed continued service from Giovanni Pecoraro, Kathleen Leal, Federica Nazzani, Dorian Moore, Jim Marsh and Sean White. These trustees respectively accepted roles as Chair of Board standing committees for Education, Volunteers, Development, Property, Finance and Board Development. With regret we accepted the resignations of Iain Baxter and Paul Kalbfleisch, and thank them for many years of service. In the fall we also accepted the resignation of Sean White, Past President, due to his nomination to the Board of the Ontario Arts Council. On behalf of all Gallery trustees we congratulate him on this impressive accomplishment.

It has been a pleasure working with all of you in 2015 and know that the Gallery will be in terrific hands when I turn the helm over to Jim Marsh, the incoming AGW President.

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

Peter Wasylyk
AGW President

Cover images (from the top)

Iain Baxter; *Lucy Lippard Waiting, Toronto, Ontario, 1969 (2002)*

Fridays Live! at the AGW for the opening of *Border Cultures: Part Three (security, surveillance)*

AGW President Peter Wasylyk (standing third from left) and crew at the *Heroes & Villains Gala* at the St. Clair Centre for the Arts

Message from the Director

Another Banner Year for the AGW's Canadian Mandate

It is with much pleasure that I report on the AGW's contributions to the visual arts in Canada and our international border region in 2015. Board, staff and volunteers have all worked diligently to realize the Gallery's achievements, and our contributions to the presentation and interpretation of the visual arts in Canada continue to gain recognition. I offer a context for those successes below.



Friend-Raising and Fund Generation

We enjoyed another stable year of funding from our ongoing supporters, sponsors and Gallery friends. In addition to our grants from the Canada Council for the Arts and Ontario Arts Council to celebrate artistic achievement, we received the second installment of a multi-year grant from the Ontario Trillium Foundation (2014–16) to begin the process of re-branding the Gallery. With the support of project partners who have included the Windsor Endowment for the Arts and Tourism Windsor-Essex Pelee Island, this grant enhanced our presence in the county by giving greater visibility to the artists. We enjoyed an excellent year of supporters for the Gallery's growing exhibition sponsorship program, and my gratitude is extended to them as well as to all members and visitors. Our signature family-friendly events this year including the continued successes of *Fireworks Live!* and *Sweets & Treats with Santa*, and the *Heroes & Villains Gala* aided us in attracting broader audiences to support the summer exhibition program.

Exhibitions

The AGW's curatorial team presented several major exhibition projects in 2015 in the changing contemporary program and from the Gallery's collection. In the winter, the final iteration of *Border Cultures: Part Three (security, surveillance)* brought together 24 artists from Canada and around the world to address themes of security at borders, including Windsor-Detroit. The summer program focused on comic books and featured *Heroes & Villains: The Comic Book Art of Alex Ross* from The Andy Warhol Museum, and *Between the Panels: The Comics Art of David Collier, David Finch, Jeff Lemire and Kagan McLeod* — guest curated by visual culture and comics scholars Dr. Suzanne Matheson and Dr. Dale Jacobs. Attendance records for the summer months confirm that these shows, in which both local and American artists were exhibited, were very much appreciated by the public. Reception to the groundbreaking Aboriginal touring exhibition *7: Professional Native Indian Artists Inc.* from the MacKenzie Art Gallery in Regina was impressive, and I thank our City Councillor Rino Bortolin for his kind words and support of this exhibition. Our partnership with the Art Gallery of Southern Alberta, Lethbridge, and Musée national des beaux-arts du Québec to present *Raphaëlle de Groot: The Summit Meetings* — a project that offers layered views of the burdens of material objects that shape daily life — has brought this important mid-career Canadian artist and the Gallery an increased national profile.

From the collection, I am thrilled with the response we have enjoyed for the significant multi-year initiative of *Look Again! Celebrating the AGW Collection*. Occupying most of the third floor galleries, this is possibly the most ambitious collection exhibition the AGW has ever developed. Visitors and supporters took the time to share their thoughts with me personally, and it was most encouraging to hear words like “wow... incredible... stunning... it feels like I'm in Europe.” The project also enabled realization of a new modular wall system which doubled our exhibition display space, giving us the opportunity to create more intimate areas and show considerably more art. The reconstructed 19th-century Salon Wall alone displays 49 works for your enjoyment. Additionally, the new exhibition has been thematically designed to strengthen outreach to elementary and secondary school audiences, thus providing a unique non-chronological viewpoint on the works. We developed interactive computer stations in the galleries for which I authored over 40,000 words of new writing on the art and artists to enrich the visitor experience. Investing in this research will help facilitate our plans to develop a collection guidebook in 2018 for the Gallery's 75th anniversary.

In the Cohen Gallery's changing collection exhibition program, we also presented three solo artist projects featuring Larry Towell, William Kurelek and Bonnie Devine. We welcomed back home our latest acquisition, Bonnie Devine's *Treaty Robe, for Tecumseh*, after the work was loaned to *Before and After the Horizon: Anishinaabe Artists of the Great Lakes*, an exhibition organized by the Art Gallery of Ontario and the National Museum of the American Indian, Smithsonian Institution, in Washington, DC. This acquisition brings an important chapter of Aboriginal history to this region while honouring a major historical figurehead.

The *Mary Wrinch* exhibition toured to its final venue at the Ottawa Art Gallery. Touring exhibitions is one of the many initiatives we take to enhance the profiles of artists nationally and provincially, and to bring recognition to our region. The Gallery's collection lending program in 2015 was significant in both the calibre of works loaned and the projects in which they were included. Our two paintings by Prudence Heward, *Sisters of Rural Quebec* and *Femme au Bord de la Mer*, were included in the landmark exhibition *1920s Modernism in Montreal: The Beaver Hall Group*, organized by the Montreal Museum of Fine Arts. This exhibition will be coming to the AGW in the summer of 2016. Works by mid-century abstractionists Alfred Pellán and Jock Macdonald were loaned to those artists' retrospective exhibitions at Musée national des beaux-arts du Québec, the Vancouver Art Gallery and Robert McLaughlin Gallery. We also loaned our David Thauberger work to his retrospective organized by the MacKenzie and Remai Modern Galleries in Saskatchewan.

Publishing

The AGW took a lead role in developing two new printed volumes on the visual arts in Canada with *Border Cultures*, published with Black Dog Publishers (UK), and *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art*. The *Border Cultures* publication contributes to the growing literature on border issues in contemporary cultures, and *Possible Futures* chronicles the important contributions made by artists working in Windsor-Essex, Detroit and southwestern Ontario. In the AGW's on-line publishing program, we released *Between the Panels: The Comics Art of David Collier, David Finch, Jeff Lemire and Kagan McLeod* with authors Dr. Suzanne Matheson and Dr. Dale Jacobs, which profiled the works of four important comics artists with legacies connected to Windsor-Essex. These important and original writings mean that audiences can continue to learn about the art and artists long after the completion of the exhibition.

Education and Public Programs

We continued to offer a range of public programs through critically-engaged panel discussions, artist tours, docent-led tours, elementary and secondary school tours, and family programs such as *Sundays in the Studio* and *Fridays Live!* exhibition openings. A student companion was also developed for *Between the Panels: The Comics Art of David Collier, David Finch, Jeff Lemire and Kagan McLeod* to better engage youth audiences with the exhibition. Throughout the year the Education Committee worked with staff to develop new curriculum-linked programs serving elementary and secondary schools. These programs, to be launched in 2016, will be key contributions to the Gallery's commitment to community engagement and visual literacy among children and youth audiences.

Acquisitions and Collections

The year was an important one for strategic collections growth, and we enjoyed the support of several donors in this undertaking. New acquisitions by Joyce Wieland, including the 1959 painting *Man Turning* and Iain Baxter's photographic lightbox of feminist critic Lucy Lippard in 1969, expand capacity to address histories of women's work and the evolution of art and feminism in postwar Canada. Paintings by Carl Beam enable discussions of portraits by Aboriginal artists and their representation of Aboriginal subjects. The acquisition of early sculptures by Evan Penny and a selection of his newer work in photography offer a much wider view of his contributions to realist art forms since the 1980s. The gift of *Milk Crates* by Zeke Moores considers topics of recycling and disposable material culture. Works by Colette Urban contribute to documentation of ephemeral events such as performance art. A painting by the late Mary Celestino from her 2011 exhibition at the AGW, and three works by C. Wells, are the first art objects to enter the collection to chronicle artist viewpoints on the important geography of Point Pelee and Middle Island.

Back-of-house collections management issues for the year included the restoration of Quebec artist Paul-Émile Borduas' *Pate Metalique* (ca. 1950s), an expressionist oil painting accessioned in 2002 which was in need of stabilization treatment. It has proven challenging to keep works of this artist's thick impasto technique from cracking over time. Attention to these concerns was made possible thanks to the perpetual endowment left to us by the Estate of Gail Sheard for which we remain grateful. The Acquisitions Committee and related staff also undertook significant updating of the Acquisitions Policy, an important document detailing the collections management best practices for care and growth which guide the Gallery's collecting initiatives.

Professional Accolades and Peer Appointments

For a third year in a row, the AGW was delighted to learn of its success in yet another consecutive year of awards from the Ontario Association of Art Galleries at the 39th annual awards ceremony. It is a true honour to be granted these important measures of peer recognition. My heartfelt congratulations are extended to staff member Nicole McCabe, Curatorial Coordinator at the AGW, who was recipient of the impressive *Colleague of the Year* award. For her work with artists Deirdre Logue and Allyson Mitchell on *We Won't Compete: The Feminist Art Gallery*, Srimoyee Mitra earned a second exhibition award following her success in 2013 by garnering the *Exhibition of the Year (Under \$10,000)* award. With University of Toronto Art Galleries, our partnership enabled their success in art publishing for the new release *Kelly Mark: Everything is Interesting*. Finally, the exhibition *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art* won an Ontario Tourism award for Tourism Windsor-Essex Pelee Island's partnership with the Windsor Endowment for the Arts and the AGW. That our award record is now reaching non-arts sectors is a measure of the growing impact of the Gallery's ongoing contributions to Windsor-Essex.

This past year, it has been an honour to serve as trustee on the Board of Directors of the Ontario Association of Art Galleries (OAAG) where I will continue to champion the roles of all galleries in Ontario. Recently, I was also entrusted as the organization's secretary and I thank my colleagues for their confidence in me to serve the OAAG executive. In 2015, I was also named an Advisor for the Stephen Jarislowsky Foundation for Canadian Art in Montreal, and I look forward to supporting that organization's commitment to historical and modern art in Canada. These nominations enable my support of the profession and the visual arts sector in Windsor and beyond.

For me personally, the year was crowned by two landmark events, the first of which I believe to be an AGW inaugural. In June we partnered with the Detroit Institute of Arts, the Toledo Museum of Art, Cranbrook Academy and the University of Michigan to co-host the 142nd meeting of the Association of Art Museum Directors (North America). Thanks to donors

and sponsors Jim and Suzanne Marsh, Epic Wineries and Hiram Walker, we welcomed 160 museum directors to Windsor from Canada, the United States and Mexico to experience the exhibitions and enjoy a splendid evening catered by Koolini's. The event gave international exposure to our exhibitions and collections, which were both well received. The second event in late November was also a great honour: the AGW hosted one of eight province-wide *Culture Talks* sessions with the Ministry of Tourism, Culture and Sport. This event brought together members of the Ontario Arts Council and cultural communities in Windsor-Essex. We were advised that the session was among the best attended in the series, and that tremendous innovation was being shown by our citizens. From province-wide to state-side, these two events demonstrate the AGW's remarkable capacity to impact audiences within and across borders. We have every reason to be proud of these partnerships as measures of organizational excellence.

We continue to implement the *Strategic Plan 2015–2020* and have begun to seek out new granting opportunities to bolster programming and visitor services in the years ahead. It has been a great achievement this year to turn our attention to this project and I thank the Board of Directors, staff, members and stakeholders for their participation. With construction inside (Museum Windsor) and out (Aquatic Centre) now behind us, the year ahead brings us a fully-renovated ground floor with the opening of the Chimczuk Museum. Join me in welcoming them to 401 Riverside Drive West — or, as I like to call it, the “401 Culture Hub.” Thank you for everything in 2015. Please support us in 2016: every dollar makes a difference.

Catharine Mastin

Dr. Catharine Mastin
Director, Art Gallery of Windsor

BOARDS (2015–16)

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 Resources

Ms. Jude Abu Zaineh
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.

Dr. Catharine Mastin
Mr. Sean White
Ms. JoAnne Fletcher



Installation view of *Look Again! Celebrating the AGW Collection*



Installation view of 7: *Professional Native Indian Artists Inc.*

EXHIBITIONS and PUBLICATIONS

AGW ORGANIZED EXHIBITIONS

Larry Towell:

Selections from the AGW Collection

January 24 – May 3, 2015

Curated by Srimoyee Mitra

Joyce Wieland:

Rat Life and Diet in North America

January 24 – May 3, 2015

Curated by Catharine Mastin

Border Cultures:

Part Three (security, surveillance)

January 31 – May 10, 2015

Curated by Srimoyee Mitra

Look Again!

Celebrating the AGW Collection

Canadian Heritage and the Land

Form and Design Through Abstract Art

Moving Image Program

Portraiture and the Body

The Salon Wall

April 4, 2015 (ongoing)

Curated by Catharine Mastin

William Kurelek: A Prairie Boy's Summer

May 9 – September 13, 2015

Curated by Catharine Mastin

Between the Panels: The Comics Art of David Collier, David Finch, Jeff Lemire, and Kagan McLeod

May 30 – September 20, 2015

Guest co-curated by Dale Jacobs and C. Suzanne Matheson, Associate Professors, English Language, Literature, and Creative Writing, University of Windsor, with contributions from their students in the *Writing About the Arts* program

Bonnie Devine:

Treaty Robe, for Tecumseh

September 26, 2015 – January 10, 2016

Curated by Srimoyee Mitra

Raphaëlle de Groot:

The Summit Meetings

October 3, 2015 – January 17, 2016

Curated by Ryan Doherty, Bernard Lamarche and Srimoyee Mitra; organized by the AGW in partnership with the Southern Alberta Art Gallery and Musée national des beaux-arts du Québec

Southern Alberta Art Gallery, Lethbridge
September 27 – November 23, 2014

Art Gallery of Windsor

October 3, 2015 – January 17, 2016

Musée national des beaux-arts du Québec
February 4 – April 17, 2016

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

Loaned to Willistead Manor, Windsor

Ongoing (extended loan)

TOURING and LOANED EXHIBITIONS

Hosted by the AGW from other galleries and organizations

Heroes & Villains:

The Comic Book Art of Alex Ross

May 30 – September 20, 2015

Organized and circulated by The Andy

Warhol Museum, one of the four

Carnegie Museums of Pittsburgh;

curated by Jesse Kowalski

7: Professional Native Indian Artists Inc.

October 3, 2015 – January 17, 2016

Organized by the MacKenzie Art Gallery,

Regina; curated by Michelle LaVallee

AGW EXHIBITIONS CIRCULATED

Female Self-Representation and the

Public Trust: Mary E. Wrinch and the

AGW Collection

Curated by Catharine Mastin

Woodstock Art Gallery

September 20, 2014 – January 4, 2015

Ottawa Art Gallery

May 30 – August 30, 2015

PRINTED PUBLICATIONS

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

Border Cultures

Exhibition catalogue in partnership

with Black Dog Publishing (UK)

Illustrated; 160 pages; foreword by

Catharine Mastin with texts by Iftikhar

Dadi, Bonnie Devine, Christopher

McNamara, Dylan Miner, Srimoyee Mitra,

Lee Rodney, Martha Rosler

Possible Futures: What is to be done?

The 2014 Windsor-Essex Triennial of

Contemporary Art

Illustrated; 84 pages; foreword by

Catharine Mastin with texts by Melissa

Bennett, Lucy Howe, Srimoyee Mitra,

Stuart Reid, Gregory Tom

e-PUBLICATIONS

Available from www.agw.ca

Between the Panels: The Comics Art

of David Collier, David Finch, Jeff Lemire,

and Kagan McLeod

Illustrated; 28 pages; foreword by

Catharine Mastin with texts by Dale

Jacobs and C. Suzanne Matheson

Student Companion for

Between the Panels: The Comics Art

of David Collier, David Finch, Jeff Lemire

and Kagan McLeod

Illustrated; 16 pages; interview with

David Finch and contributions by the

artists and University of Windsor students

from the *Writing About the Arts* program

Look Again!

Celebrating the AGW Collection

On-line research application; 132 pages

(to date) with text by Catharine Mastin

Note: Currently only accessible within

exhibition gallery



Installation view of *Between the Panels: The Comics Art of David Collier, David Finch, Jeff Lemire, and Kagan McLeod* and *Heroes & Villains: The Comic Book Art of Alex Ross*

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,
Toronto, for *Before and After the
Horizon: Anishinaabe Artists of the
Great Lakes*
July 26 – November 23, 2014
(loan extended to summer 2015)

Prudence Heward

Sisters of Rural Quebec, 1930
oil on canvas; 157 x 107 cm
Gift of the Willistead Art Gallery of
Windsor Women's Committee, 1962
Femme au bord de la mer, 1930
oil on canvas; 162 x 106 cm
Purchase, 1974
Loaned to Musée des beaux-arts de
Montréal for *1920s Modernism in
Montreal: The Beaver Hall Group*
Musée des beaux-arts de Montréal
October 24, 2015 – January 31, 2016
Art Gallery of Hamilton
February 20 – May 8, 2016
Art Gallery of Windsor
June 24 – October 2, 2016
Glenbow Museum, Calgary
October 22, 2016 – January 29, 2017

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
Jock Macdonald: Evolving Form
Vancouver Art Gallery
October 18, 2014 – January 4, 2015
Robert McLaughlin Gallery, Oshawa
January 31 – May 24, 2015
Art Gallery of Greater Victoria
June 12 – September 13, 2015

Alfred Pellan

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 – March 31, 2018

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
MacKenzie Art Gallery
May 2 – August 30, 2015
Glenbow Museum, Calgary
Fall/Winter 2015–16
Confederation Centre of the Arts,
Charlottetown
March 6 – June 6, 2016



Fridays Live! at the AGW for the opening of
Border Cultures: Part Three (security, surveillance)

ACQUISITIONS

Iain BAXTER& (b. 1935)

Lucy Lippard Waiting, Toronto, Ontario, 1969 (2002)

Duratron light box, edition 2/5

91.4 x 121.9 x 14 cm

Gift of the artist, Windsor, Ontario

Carl Beam (1943–2005)

Jim Thorpe, 2000

Joyce Wieland, 2000

Louis Riel, 2000

Louise Bourgeois, 2000

Mary Pratt, 2000

Michael Snow, 2000

Av-1 [Avrom Isaacs], not dated

Martin [Luther King], not dated

mixed media on canvas

91.4 x 61 cm each

Gift of Milton Winberg, Toronto, Ontario

Mary Celestino (1935–2014)

Cormorant Colony, Middle Island, 2010

acrylic on canvas

157 x 152 cm

Gift of the Celestino family

Zeke Moores (b. 1977)

Milk Crates, 2007

cast aluminum

46 x 30 x 27 cm (each of three units)

Gift of the artist, Windsor, Ontario

Evan Penny (b. 1953)

Male Shadow Torso Grouping, 1985

bronze, polychromed polyester resin,

edition 1/1

103 x 64 x 46 cm

Female Shadow Grouping, 1986

bronze, polychromed polyester resin,

edition 1/1

132 x 76 x 82 cm

L. Faux (Colour of Black and White), 2001

C-print on Crystal archive paper, edition 1/6

43.8 x 33.7 cm

L. Faux, 2001

C-print on Crystal archive paper, edition 4/10

46.9 x 37.5 cm

No One In Particular #2, 2001

C-print on Crystal archive paper, edition 2/6

64.8 x 50 cm

No One In Particular #3, Series 2, 2004

C-print on Crystal archive paper, edition 1/6

94.6 x 77.5 cm

No One In Particular #12, 2004

C-print on Crystal archive paper, edition 1/6

65.4 x 50.2 cm

No One In Particular #17, 2005

C-Print on Crystal archive paper, edition 1/6

65.4 x 50.2 cm

Fat (No One In Particular #7, Series 2), 2006

C-Print on Crystal archive paper, edition 1/6

98.4 x 90.8 cm

Fat (No One In Particular #8, Series 2), 2006

C-print on Crystal archive paper, edition 1/6

98.4 x 90.8 cm

Fat (No One In Particular #9, Series 2), 2006

C-Print on Crystal archive paper, edition 1/6

98.4 x 90.8 cm

Gifts of the artist, Toronto, Ontario



(left) **Zeke Moores**; *Milk Crates*, 2007



(right) **Evan Penny**; *Male Shadow Torso Grouping*, 1985

ACQUISITIONS



Angus Trudeau (1908–84)

Indian Log House, 1982

wood, paint, glass; 30.5 x 38.1 x 38.7 cm
Gift of Milton Winberg, Toronto, Ontario

Colette Urban (1952–2013)

Consumer Cyclone, 1993

costume and props consisting of bodysuit with articles of clothing attached to front and cosmetic items and compact mirrors on back, and toy megaphone

Sphincter Moment, 2002

costume and props consisting of a carrying case and circular red velour cloak with a camera

Sphincter Moment, 2002

proposal drawing for performance conte and oil pastel on paper; 76.3 x 57.0 cm

Limited Possession, 2009

proposal drawing for performance acrylic on paper; 75.5 x 56.0 cm

Limited Possession, 2010

performance costume consisting of red coveralls, white rubber boots and a cap

Limited Possession, 2011

12 digital photographic prints
56.0 x 83.7 cm each

Gifts of the Estate of Colette Urban

C. Wells (b. 1963)

Pelee, 2006

line marker on canvas; 177.8 x 121.9 cm

Fellini, 2006

line marker (Roman) on canvas
177.8 x 121.9 cm

41°53'N12°30'E/41°58'N82°31'W, 2006
video; 8 minutes

Gifts of the artist, Hamilton, Ontario

Joyce Wieland (1931–87)

Man Turning, 1959

oil on canvas; 132.4 x 81.3 cm

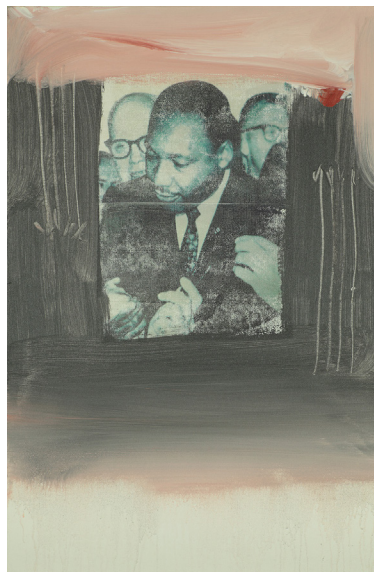
Untitled (Lip Construction for Florence Winberg), not dated (circa early 1970s)
velvet construction stuffed with peas and beans; 12.7 x 10.2 x 8.9 cm

Gifts of Milton Winberg, Toronto, Ontario



(top left) **Angus Trudeau**; *Indian Log House*, 1982

(above) **Joyce Wieland**; *Man Turning*, 1959



Carl Beam; (left) *Martin [Luther King]*, not dated; (right) *Mary Pratt*, 2000

EDUCATION PROGRAMS at the AGW

Tour Summary

In 2015, the AGW was pleased to serve over 6,233 participants through its education and public programs. The Gallery hosted 233 programs including free docent-led tours, customized school and group tours, as well as hands-on studio workshops at exhibition openings, community and cultural celebrations. Attending these programs were 2,066 adults, 1,944 children, and 2,213 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, such as Uni-Com Retirement, Aboriginal Child Resource Centre, and Great Beginnings participated in these programs serving seniors, youth groups and children. The AGW also hosted a number of art-themed birthday parties.

Sundays in the Studio

With the support of Anne Safranyos and family, a total of 47 *Sundays in the Studio* workshops were presented in 2015. Local and visiting artists offered innovative and fun hands-on activities in response to the current exhibitions, seasonal holidays and special events, attracting 2,358 children and adults.

Complimentary Public Tours

A total of 104 free public exhibition tours were available on Wednesdays and Sundays throughout the year, attracting 555 participants.

Special Events

578 children and adults to the Gallery for events that included: *Heroes & Villains Family Gala*; *Fireworks Live!*; community concerts by the Windsor Symphony Orchestra; a celebration of Culture Days; art-based Hallowe'en and Christmas celebrations; holiday tours; March Break and summer camps; and the art-themed *Mysteries of the AGW* for youth.

Community Collaborations

The AGW collaborated with the following community and non-profit groups: Aboriginal Child Resource Centre; AIDS Committee Windsor; Banwell Gardens Seniors; Camp Merveille GECD58; Canada Youth Chess Championship Group; Forest Glade Community Centre Day Camp; Girl Guides of Canada; Grand Adventure Tours; Great Beginnings; Latchkey Day Care; New Canadians' Centre for Excellence; Ontario Questors; Optimist Community Centre; Roots 2 Wings; The Village at St. Clair Long Term Care Home; Town of Essex — Clubhouse Day Camp; Uni-Com Retirement Centre; University of Windsor, School of Creative Arts; St. Clair College; Windsor Comicon; Windsor's Community Museum; Windsor Symphony Orchestra; YMCA of Windsor.

Participating Schools

Greater Essex County District School Board

Anderson Public School, Belle River Public School, Forest Glade Public School, Gordon McGregor Public School, Hugh Beaton Public School, McNaughton Ave. Public School, Merlin Area Public School, Pelee Island Public School, Sandwich West Public School, Southwood Public School, Talbot Trials Public School, Walkerville High School

Windsor-Essex Catholic District School Board

Holy Cross School, L.A. Desmarais School, Our Lady of Mount Carmel, Our Lady of Perpetual Help, St. Angela Catholic School, St. Christopher Catholic School, St. James Catholic School, St. John de Brebeuf Catholic School, St. Rose School, Ste. Marguerite D'Youville

French and Private Schools

A21 Academy, Académie Ste. Cécile International School, École Louis Caron, École Secondaire Michel-Gratton

Education Committee

The Education Committee was re-established in 2013 with the immediate goal of enhancing the breadth of school programs offered at the Gallery. Since then, Committee members Giovanni Pecoraro, Walter Cassidy, Charlotte LeFrank, Mike Liley, Jessica Sartori and Lisa Lajoie offered time, expertise and feedback while collaborating with AGW Director, Catharine Mastin, and staff to develop a major new exhibition that showcases the Gallery's permanent collection. On April 4, 2015, we opened *Look Again! Celebrating the AGW Collection* to the public. This exhibition focuses on three core topics which support the K-12 curriculum needs and visitor interest: *Portraiture and the Body*; *Form and Design Through Abstraction*; and *Canadian Heritage and the Land*. During this year, the Committee members and staff also completed the design and development of five new curriculum-based programs for elementary and secondary schools, which will be launched on a new education website in spring 2016. Stay in touch with us to learn more about these exciting developments in the months ahead.



Make Your Own Passport workshop at the *Border Cultures: Part Three* opening



Performance as part of Youth Art Gallery Night at the AGW

EXHIBITION OPENINGS, TOURS, SCREENINGS and PUBLIC PROGRAMS

JANUARY 2015

- 7..... Closing reception for *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art* with performance by VNESSWOLFCHILD.
- 8..... *Strategic Planning Process 2015–20* member-stakeholder session
- 28..... Youth Art Gallery Night presented in partnership with the New Canadian Centre for Excellence
- 30..... *Fridays Live!* Opening reception for *Border Cultures: Part Three (security, surveillance)*, *Joyce Wieland: Rat Life and Diet in North America* and *Larry Towell: Selections from the AGW Collection*, with music by DJ Double A

FEBRUARY

- 18..... Screening: *How to Look at a Painting and Discover a New World* and *How to Look at a Painting of the Body*, presented by the AGW Volunteer Committee
- 25..... Screening: *How to Look at a Painting and Connect the Old with the New* and *How to Look at a Painting of a Place*, presented by the AGW Volunteer Committee
- 28..... Curator-led tour of *Border Cultures: Part Three (security, surveillance)* with Srimoyee Mitra
Treaty Canoe transcription event by Alex McKay and Tory James

MARCH

- 4..... Screening: *How to Look at a Painting and Take a Leap of Faith* and *How to Look at a Painting of a Face*, presented by the AGW Volunteer Committee
- 7..... *Treaty Canoe* transcription event by Alex McKay and Tory James
Participatory performance: *Activist Love Letters* with Syrus Marcus Ware
- 11..... Screening: *How to Look at a Painting That Wants to Change the World* and *How to Look at a Painting of Nothing*, presented by the AGW Volunteer Committee
- 14..... *Treaty Canoe* transcription event by Alex McKay and Tory James
Pathways and Passports: a hands-on bookbinding workshop at the AGW by Megan O'Connell, Salt & Cedar, Detroit
- 18..... Screening: *How to Look at a Painting That Doesn't Look Like a Painting* and *How to Look at a Painting in a Museum*, presented by the AGW Volunteer Committee
- 21..... *Treaty Canoe* transcription event by Alex McKay and Tory James
The Elders Say We Don't Visit Anymore, a tea and talk with Dylan Miner
- 25..... Screening: *How to Look at a Painting and Start a Collection* and *How to Look at a Painting on Your Own*, presented by the AGW Volunteer Committee
Curator-led tour of *Border Cultures: Part Three (security, surveillance)* with Srimoyee Mitra
Two Drone: An Evening of Audio-Visual Performance by Osman Khan and Bekay Mobtu, followed by a Q&A session
- 26..... Talk by "Conflict Kitchen" at the School of Creative Arts, University of Windsor
- 28..... *Treaty Canoe* transcription event by Alex McKay and Tory James

APRIL

- 1..... Screening: *The Royal Paintbox*, presented by the AGW Volunteer Committee
- 2..... AGW Annual General Meeting
AGW Members' Preview of *Look Again! Celebrating the AGW Collection* with Director Catharine Mastin, with musical performance by David Serada
- 8..... Screening: *Mystery of a Masterpiece*, presented by the AGW Volunteer Committee
- 11..... *Treaty Canoe* transcription event by Alex McKay and Tory James
- 12..... Exhibition tour of *Border Cultures: Part Three (security, surveillance)* with curator Srimoyee Mitra
Notes / Books in Celebration of National Poetry Month, a Poetry & Prose Reading with musical guest Crissi Cochrane, writers Gillian Cott, Kate Hargreaves, Vanessa Shields and Priscilla Bernauer, organized by Vanessa Shields
- 15..... Screening: *Of Nothing* and *That Wants to Change the World* presented by the AGW Volunteer Committee
- 18..... *Treaty Canoe* transcription event by Alex McKay and Tory James
- 25..... *Treaty Canoe* transcription event by Alex McKay and Tory James

MAY

- 17..... Celebrate *Art Museum Day*
- 23..... *Treaty Canoe* transcription event by Alex McKay and Tory James at Artcite, as part of *MayWorks Windsor 2015*
- 29..... *Fridays Live!* Opening reception for *Heroes & Villains: The Comic Book Art of Alex Ross*, *Between the Panels: The Comics Art of David Collier, David Finch, Jeff Lemire, and Kagan McLeod* and *William Kurelek: A Prairie Boy's Summer*, with music by DJ Double A

JULY

- 7..... *Media City Film Festival* opening reception and screenings at the Capitol Theatre, Windsor

SEPTEMBER

- 12..... Curator-led tour of *Between the Panels* with guest co-curators Suzanne Matheson and Dale Jacobs
- 27..... *Culture Days* celebrated at the AGW
- 30..... Screening: *The Story of Women and Art, Episode 1 with Amanda Vickery*, presented by the AGW Volunteer Committee

OCTOBER

- 2.....*Fridays Live!* Opening reception for *7: Professional Native Indian Artists Inc.*, *Raphaëlle de Groot: The Summit Meetings* and *Bonnie Devine: Treaty Robe, for Tecumseh*, with music by DJ Chris Blais and a performance by artist Raphaëlle de Groot
Musical performance: *Old World / New World* by the Windsor Symphony String Orchestra
- 7..... Screening: *The Story of Women and Art, Episode 2*, presented by the AGW Volunteer Committee
- 14..... Screening: *The Story of Women and Art, Episode 3* and a discussion led by Dr. Michele Goulette, presented by the AGW Volunteer Committee
- 21..... Screening: *The Art of Mary Cassatt*, presented by the AGW Volunteer Committee
- 23–26.. AGW participated as a Cultural Partner for *Art Toronto*, Canada's international modern and contemporary art fair
- 25..... *Ghosts of the Gallery Hallowe'en Party*
- 28..... Screening: *The Art of Frida Kahlo*, presented by the AGW Volunteer Committee
- 31..... Curator-led tour of *Raphaëlle de Groot: The Summit Meetings* with Srimoyee Mitra

NOVEMBER

- 4..... Screening: *The Art of Georgia O'Keeffe*, presented by the AGW Volunteer Committee
- 20..... *Border Cultures* book launch
- 25..... *Youth Art Gallery Night* presented in partnership with the New Canadian Centre for Excellence
- 28..... Exhibition tour of *7:PNIAI* with Director Catharine Mastin
- 29..... *In Conversation: On Storytelling with Crissi Cochrane, Stephen Gibb, Danah Beaulieu and Paul Vasey*, hosted by Vanessa Shields

DECEMBER

- 1..... World AIDS Day Candlelight Vigil at the Capitol Theatre, organized in partnership with the AIDS Committee of Windsor
- 6..... *Third Annual Rockin' Around the Gallery Holiday Party* featuring the Windsor Symphony Orchestra
- 27–28.. Holiday exhibition tours
- 29..... AGW members-only exhibition tour of *Look Again! Celebrating the AGW Collection* with Director Catharine Mastin
- 30..... Holiday exhibition tour

PANEL DISCUSSIONS and SYMPOSIA

- January 31 Panel Discussion: *Border Talk #3: On agency, security and violence* with artists Sharlene Bamboat, Patrick Beaulieu, Shelagh Keeley, Osman Khan, Alexis Mitchell, Tazeen Qayyum, Camille Turner and Syrus Marcus Ware; moderated by Andrew Herscher.
- February 28 Panel Discussion: *Images of War: What is Forgotten, How Do We Remember?* with Mahwish Chishty, Elle Flanders, John Greyson and José Seoane; moderated by Dr. Lee Rodney.
- March 27 *Sustainable Economies: Regional Public Art Galleries and Art-Vibrant Scenes*, a professional development exchange convening directors, curators and emerging arts professionals, in partnership with the Ontario Association of Art Galleries.
- May 30 Panel Discussion: *Talking Comics: On the Art of Collier, Finch, Lemire and McLeod* with co-curators Suzanne Matheson and Dale Jacobs, and artists David Collier, David Finch, Jeff Lemire and Kagan McLeod.
- October 3 Panel Discussion: *Storytelling and the Lives of Objects* with Raphaëlle de Groot, Alex Janvier, Michelle LaVallee, Robert McKaskell, Russell Nahdee and Joseph Sanchez; moderated by Jessica Cook.
- December 3 *Culture Talks*, Ontario's first culture strategy session organized by the Ministry of Tourism, Culture and Sport, hosted by the Art Gallery of Windsor.



Windsor Symphony Strings, conducted by Peter Wiebe, performing in the AGW's Rodzik Gallery

CURATORIAL PRESENTATIONS

- March 18.....Catharine Mastin presented *An Organizational Change Process: The Art Gallery of Windsor* at the Contemporary Calgary Art Institute.
- March 27Catharine Mastin presented *An Organizational Change Process: The Art Gallery of Windsor* and *Look Again! Celebrating the Collection*, and Srimoyee Mitra presented *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art*, at the Ontario Association of Art Galleries symposium "Sustainable Economies, Regional Public Art Galleries and Art Vibrant Scenes," Art Gallery of Windsor.
- June 16.....Catharine Mastin presented *Female Self-Representation and the Public Trust: Mary Evelyn Winch and the Art Gallery of Windsor Collection* at the Ottawa Art Gallery.
- July 31Srimoyee Mitra was a panelist in *Sustainable Tools for Precarious Subjects: Performance Actions and Human Rights in the Americas* at the Association for Theatre in Higher Education's annual conference.
- September 29...Srimoyee Mitra was a guest speaker at the Art Gallery of Ontario's Curatorial Circle program for the AGO AIMIA Photography Prize.
- December 3Srimoyee Mitra presented *Curating on the Border* at the Proseminar Series, Daniels Faculty of Architecture, Landscape & Design, Master of Visual Studies, University of Toronto.

PROFESSIONAL ACCOLADES

Catharine Mastin was elected to the position of Secretary for the Ontario Association of Art Galleries Board of Directors. Catharine Mastin was named Advisor for the Stephen Jarislowsky Foundation for Canadian Art, Montreal.

INTERNS

University of Windsor volunteer interns: Sameer Chawla, Stephanie Mele, April Morris, Katie Vlanich
St. Clair College volunteer interns: Aaron Andary, Drew Reaume, Amanda Sinasac

FUNDRAISING and SPECIAL EVENTS

- February 1Daytrip to Grand Theatre in London, Ontario, organized by the AGW Volunteer Committee
- April 16Donor / Stakeholders' Reception at the Art Gallery of Windsor, presented by Windsor Family Credit Union
- May 3*Spring Blooms* at the Art Gallery of Windsor, organized by the AGW Volunteer Committee
- May 31Art Gallery of Windsor hosted the Association of Art Museum Directors (AAMD) meeting and dinner event with the support of Jim and Suzanne Marsh, Hiram Walker, and Epic Wineries
- June 12.....*Heroes & Villains: A Family Gala* at the St. Clair Centre for the Arts
- June 22.....*Fireworks Live!* at the Art Gallery of Windsor
- July 18.....Albert Kahn bus tour to Ann Arbor, Michigan, organized by the AGW Volunteer Committee
- October 6*Afternoon Delights: Bridge Party, Fashion Show and Artists' Boutique* at the Essex Golf & Country Club, organized by the AGW Volunteer Committee
- October 25*Tea & Desserts* at the Art Gallery of Windsor, organized by the AGW Volunteer Committee
- November 23....Reception: *Artistry of Windsor-Essex: Celebrating Dr. Eric Jackman* at Caesars Windsor, presented in partnership with Windsor Endowment for the Arts
- December 5*Sweets & Treats with Santa* at the Art Gallery of Windsor, presented by Windsor Family Credit Union

AWARDS

The Art Gallery of Windsor won these awards during the 2015 Ontario Association of Art Galleries Awards ceremonies:

- 1) **Colleague of the Year** went to Nicole McCabe, Curatorial Coordinator and long-time AGW employee who began her career with the Gallery in 1992 in security and has served the curatorial goals of the AGW under four directors and many curators.
- 2) **Exhibition of the Year (under \$10K)** for the Feminist Art Gallery exhibition *We Won't Compete* by artists Deirdre Logue and Allyson Mitchell, and exhibition curator Srimoyee Mitra for her leadership of the exhibition and excellence in curatorial programming.
- 3) **Art Publication of the Year** for *Kelly Mark: Everything Is Interesting*, a 256-page hardcover book co-published with Cambridge Galleries, Mount St. Vincent University Art Gallery, Kenderdine Art Gallery, and the Art Gallery of Windsor.

The Art Gallery of Windsor, in partnership with the Windsor Endowment for the Arts (WEA) and Tourism Windsor-Essex Pelee Island (TWEPI), won the Tourism Marketing Partnership Award at the Ontario Tourism Marketing Partnership Corporation's (OTMPC) **2015 Tourism Marketing and Travel Media Awards of Excellence** for the exhibition and accompanying programs of *Possible Futures: What is to be done? The 2014 Windsor-Essex Triennial of Contemporary Art*. The *Triennial* took place not only at the AGW, but also four offsite venues for the first time — The Leamington Arts Centre; The Vollmer Culture and Recreation Complex in LaSalle; Drouillard Road, Ford City, and the Capitol Theatre in Windsor. We would like to recognize the contributions made by the venue partners and to acknowledge the generous funding by the Ontario Trillium Foundation, the title sponsor Caesars Windsor, and funding support from the Canada Council for the Arts, the Ontario Arts Council and the City of Windsor.

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Arts — Visual Arts Program
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The City of Windsor

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WFT Investments Ltd.,
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To maintain accurate donor and member information, please call 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 for their continued support and dedication throughout our history.

Independent Auditors' Report to the Members of The Art Gallery of Windsor

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, 2015, and the statements of revenue and expenses, changes in net assets 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 Gallery'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 Gallery'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 qualified audit opinion.

Basis for Qualified Opinion

In common with many charitable organizations, The Art Gallery of Windsor derives revenue from donations and fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of donation and fundraising revenues was limited to the amounts recorded in the records of the Gallery and we were not able to determine whether any adjustments might be necessary to donation and fundraising revenues, revenue over (under) expenditures, assets and net assets.

Qualified Opinion

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of The Art Gallery of Windsor as at December 31, 2015, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Other Matters

The financial statements of The Art Gallery of Windsor for the year ended December 31, 2014, were audited by another auditor who expressed an unmodified opinion on those statements on March 26, 2015.

Collins Barrow Windsor LLP Chartered Professional Accountants,
Licensed Public Accountants
Windsor, Ontario, February 24, 2016

STATEMENT OF REVENUE AND EXPENSES

Year ended December 31, 2015

	2015	2014
Revenue		
Granting agencies (page 23)	\$ 427,029	\$ 448,271
Investment income (net value) (note 11)	369,708	155,485
Programs, sponsorships and tours (page 23)	137,603	181,540
Other revenue	121,560	296,672
Events	78,920	69,336
Public support (page 23)	78,036	124,067
Facility rental	49,604	26,161
Total revenue	1,262,460	1,301,532
Expenses		
Curatorial and exhibition	475,692	549,564
Development	310,992	213,542
Building, facility and occupancy	199,600	163,461
Administration	134,134	186,628
Education and public programs	73,091	60,172
Professional fees	48,214	46,098
Amortization	10,872	9,152
Loan interest	6,490	6,240
Total expenses	1,259,085	1,234,857
Revenue over expenses before unrealized gain (loss) on investments	3,375	66,675
Unrealized gain (loss) on investments	(83,209)	37,820
Revenue over (under) expenditures	\$ (79,834)	\$ 104,495

See accompanying notes

STATEMENT OF CHANGES IN NET ASSETS

Year ended December 31, 2015

	Unrestricted Net Assets	Endowment Net Assets	2015	2014
Net assets, beginning	\$ (75,508)	\$ 7,794,691	\$ 7,719,183	\$ 759,470
Revenue over (under) expenditures	(19,334)	(60,500)	(79,834)	104,495
Investment transfer — Art Gallery of Windsor Foundation	—	—	—	6,855,218
Net assets, ending	\$ (94,842)	\$ 7,734,191	\$ 7,639,349	\$ 7,719,183

See accompanying notes

STATEMENT OF FINANCIAL POSITION

December 31, 2015

	2015	2014
ASSETS		
Current Assets		
Cash	\$ 293,580	\$ 585,797
Investments (notes 4 and 10)	155,977	30,400
Accounts receivable	25,407	28,348
Prepaid expenses	4,876	5,809
Restricted cash	564,729	631,075
	1,044,569	1,281,429
Investments (notes 4 and 10)	6,928,578	7,005,060
Property and equipment (note 5)	30,264	16,649
	\$ 8,003,411	\$ 8,303,138
LIABILITIES		
Current Liabilities		
Accounts payable and accrued liabilities	\$ 52,893	\$ 119,834
Deferred revenue (note 9)	252,439	301,881
Loan from Art Gallery of Windsor Foundation (note 8)	58,730	162,240
	364,062	583,955
NET ASSETS		
Unrestricted	(94,842)	(75,508)
Endowment (note 10)	7,734,191	7,794,691
	7,639,349	7,719,183
	\$ 8,003,411	\$ 8,303,138

See accompanying notes

Contingency (note 12)

On Behalf of the Board:



Director and President



Director and Treasurer

STATEMENT OF CASH FLOWS

Year ended December 31, 2015

	2015	2014
Cash flows from operating activities		
Cash receipts from customers, members and funding agencies	\$ 1,138,449	\$ 1,338,042
Cash paid to suppliers and employees	(1,340,221)	(1,193,935)
	(201,772)	144,107
Cash flows from investing activities		
Purchase of property and equipment	(24,487)	(13,643)
Increase in investments	(132,304)	(74,957)
Transfer of cash investment accounts — Art Gallery of Windsor Foundation	—	626,975
Decrease (increase) in restricted cash	66,346	(631,075)
	(90,445)	(92,700)
Increase (decrease) in cash	(292,217)	51,407
Cash, beginning	585,797	534,390
Cash, ending	\$ 293,580	\$ 585,797

See accompanying notes

NOTES TO FINANCIAL STATEMENTS

Year ended December 31, 2015

1. NATURE OF ACTIVITIES

The Art Gallery of Windsor (the "Gallery"), 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 Gallery 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. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

Endowment contributions are recognized as direct increases in net assets. Income earned on resources held for endowment is recognized as income in accordance with the restrictions of the endowment contributions. Unrealized gains and losses are recognized in the endowment net assets.

DONATED GOODS AND SERVICES

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

RESTRICTED CASH

Restricted cash is cash held in investments for The Endowment Fund, The Joan and Clifford Hatch Trust, and The Gail Ferriss Sheard Purchase Fund and is used in investing activities.

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 year purchased. The value of donated works of art is not recorded, although donors received a donation receipt for income tax purposes.

DEFERRED REVENUE

Deferred revenue represents revenue received for which the related expenditures have not been made.

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 Gallery where, in general, the Gallery has the right to receive cash or another financial asset from another party or the Gallery has the obligation to pay another party cash or other financial assets.

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

The Gallery subsequently measures all its financial assets and financial liabilities at amortized cost, except for investments in equity instruments that are quoted in an active market, which are measured at fair value. Changes in fair value are recognized in net income.

Financial assets measured at amortized cost include cash, accounts receivable, restricted cash and guaranteed investment certificates.

The Gallery's financial assets measured at fair value include marketable securities and government bonds.

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

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

The Gallery allocates its salary, benefits and other costs by percentage allocation to various departments. Investment income (net value) for The Joan and Clifford Hatch Trust and The Gail Ferriss Sheard Purchase Fund are allocated to the unrestricted net assets and endowment net assets, respectively, based on the proportionate book value invested.

4. INVESTMENTS

	2015	2014
Ontario Arts Foundation	\$ 555,386	\$ 542,295
Guaranteed investment certificates	155,977	183,033
Marketable securities:		
Canadian equities	1,714,596	1,612,989
U.S. equities	1,200,637	1,391,160
International equities	317,410	300,221
Government bonds	3,140,549	3,005,762
	\$ 7,084,555	\$ 7,035,460

The cost of the marketable securities is \$3,313,092 (2014, \$3,287,487) and government bonds is \$3,103,007 (2014, \$2,986,031). The guaranteed investment certificate matures in August 2016 and earns interest at a rate of 2.2%.

5. PROPERTY AND EQUIPMENT

	Cost	Accumulated Amortization	2015 Net	2014 Net
Equipment	\$ 655,279	\$ 625,015	\$ 30,264	\$ 16,649

6. WORKS OF ART

The works of art are insured for \$15,000,000 as of December 31, 2015 (2014, \$15,000,000).

7. LINE OF CREDIT

The Gallery has an available operating line of credit of \$150,000. As at December 31, 2015, the balance used was \$nil (2014, \$nil). The line of credit is at prime plus 3% subject to a minimum rate of 5.75% and is secured by a general security agreement. The Art Gallery of Windsor Foundation is the guarantor of this credit facility.

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. 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 \$18,730 (2014, \$12,240). During the year, \$110,000 of the demand loan was forgiven.

9. DEFERRED REVENUE

Deferred revenue represents revenues collected but not earned as of December 31, 2015. This is primarily composed of deposits on facility rentals, education programs, sponsorships and grant revenue related to future periods.

	2015	2014
Balance, beginning of year	\$ 301,881	\$ 252,197
Less: amount recognized as revenue in the year	(301,881)	(252,197)
Add: amount received related to future periods	252,439	301,881
	\$ 252,439	\$301,881

10. ENDOWMENT NET ASSETS

The Endowment Net Assets report contributions designated for specific purposes, as follows:

The Arts Endowment Fund reports matching contributions from the Ontario Arts Foundation ("OAF") and the net investment income earned thereon to be used by the Gallery for operating purposes. Only income distributed by the OAF to the Arts Endowment Fund is available for expenditure for operating purposes. 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 2015, the Gallery received \$35,920 (2014, \$51,070) from the OAF which has been recorded as interest income in the statement of revenue and expenses.

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 unrestricted net assets. 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 endowment net assets are to be maintained and invested in accordance with the investment policies of the Gallery.

A bequest received designated as The Joan and Clifford Hatch Trust is in the nature of a perpetuity. The income derived from these contributions 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 Gallery and be invested by the Gallery. 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 Gallery.

Net asset balances are comprised of:

	2015	2014
Arts Endowment	\$ 513,557	\$ 513,557
Endowment Fund	6,341,010	6,394,025
Bequests	879,624	887,109
	\$ 7,734,191	\$ 7,794,691

11. INVESTMENT INCOME

	2015	2014
Investment income allocated to unrestricted net assets		
Gain on foreign exchange	\$ 262,471	\$ 54,484
Endowment Fund	65,048	44,630
Ontario Arts Foundation	35,920	51,070
Other	6,326	2,997
The Joan and Clifford Hatch Trust	5,661	–
Management fees	(28,427)	(4,664)
	\$ 346,999	\$ 148,517
Investment income allocated to endowment net assets		
The Gail Ferriss Sheard Purchase Fund	25,341	7,493
Management fees	(2,632)	(525)
	\$ 22,709	\$ 6,968
Investment income (net value)	\$ 369,708	\$ 155,485
Allocation of unrealized gain (loss) on investments		
Unrestricted	\$ –	\$ 29,769
Endowment	(83,209)	8,051
Unrealized gain (loss) on investments	\$ (83,209)	\$ 37,820

12. CONTINGENCY

The Gallery is currently examining pay equity adjustments. It is not possible at this time to determine the amount, if any, of any liability that the Gallery has. Any adjustments will be charged to operations in the year incurred.

13. FINANCIAL INSTRUMENTS

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

Credit Risk

The financial instruments that potentially subject the Gallery to a significant concentration of credit risk consist primarily of cash. The Gallery mitigates its exposure to credit loss by placing its cash with major financial institutions. The Gallery is exposed to credit risk in the event of non-payment by their customers for their accounts receivable. The Gallery 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 risk to the extent that the government bonds are 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 Gallery 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 the 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.

14. COMPARATIVE FIGURES

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

SCHEDULE OF REVENUE

Year ended December 31, 2015

	2015	2014
Granting agencies		
Ontario Arts Council	\$ 182,000	\$ 182,000
Canada Council	154,000	176,500
Ontario Trillium Fund	91,029	74,771
Department of Canadian Heritage	–	15,000
	427,029	448,271
Investment income (net value)	369,708	155,485
Programs, sponsorships and tours		
Corporate sponsorships	108,871	\$75,308
Tour fees	15,962	12,733
Exhibition fees	12,770	48,499
Individual donations	–	45,000
	137,603	181,540
Other revenue	121,560	296,672
Events	78,920	69,336
Public support		
Individual donations	56,371	107,425
Memberships	19,669	15,325
Other	1,996	1,317
	78,036	124,067
Facility rental	49,604	26,161
Total revenue	\$ 1,262,460	\$ 1,301,532