



AGW

Art Gallery of Windsor

Annual Report 2017



Our Mandate

The mandate of the Art Gallery of Windsor is to facilitate intellectual access to the visual arts and bring about an increased appreciation of the role of the visual arts in Canadian society. The AGW serves as a catalyst for a meaningful dialogue between artists, our community, and visitors through excellence in the three central activities of collecting Canadian art, providing a program of changing exhibitions and cultivating support for the visual arts in Canadian society.

Our Mission

Creating experiences for people where artistic expression is discovered, encouraged, enjoyed and valued in an international border community.

Our Vision

To foster an appreciation and love of art with you.

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Message from the President

"To foster a love and appreciation of art with you."
Strategic Plan 2015-2020

I share with you in my second year as AGW President the Gallery's work to realize year three of. On behalf of the Board of Directors we are duly proud of our recent history of stable budgets, outstanding program excellence, and expanding public service. In an ever-more competitive grant environment, we are grateful that the AGW has been granted yet another funding increase from the recent Ontario Arts Council's Assistance to Public Art Galleries, thanks to our top-ranked assessment in 2016 and a further increased commitment from the Province of Ontario in 2017.

In 2017 the AGW continued to offer inspiring exhibitions, programs and fundraisers including *The Sandwich Project*, *Math at the Gallery*, *Fireworks 2017*, and *Perfect Pairings 2017*. The Gallery's staff sustained a commitment to visitor service by creating new programs including *Remembering through Art for Persons with Dementia and their Care Partners*, and developing second audio guide to support the AGW collection experience. Such projects developed in response to your requests for service confirm that we are dedicated to the strategic vision to "foster a love and appreciation of art with you." I thank everyone for these achievements as they were made possible thanks to your generosity as visitors, members, donors, sponsors, granting agencies and partners.

No year at the AGW can be considered a success without support from the AGW's dedicated volunteers and I recognize all Board Trustees and Members of Board Standing Committees for their service. In 2016 we welcomed new Board member Debra Henderson and enjoyed continuing service from trustees Giovanni Pecoraro, Pearl Davies, Brandon Goddard, Federica Nazzani, Dorian Moore and Peter Wasylyk. All were dedicated to their roles as Chairs of Board Standing Committees for Education, Development, Finance, Property and Board Development. Following the formal dissolution of the Volunteer Committee we accepted the early resignation of Volunteer Committee Chair, Lynn Guest. Several of our events last year would not

have been possible without volunteer support. For a second time, sommeliers Dr. Carolyn Mason and Claudia Taylor worked with North 42 Winery and Bistro 42 to offer an amazing evening of wine, food and art pairings for *Perfect Pairings 2017*. Our dedicated docents and interns gave many service hours to the Gallery as did those supporting the Janet McKenzie Film Series and back-of-house curatorial projects.

My final announcement of 2017 is to inform gallery members and stakeholders that we enjoyed an excellent year financially and realized some of our best results in self-generated revenues, partnerships, grant revenues and fundraising. We have many ambitious plans as we approach the Gallery's official 75th anniversary commencing on October 1st 2018. We count on your support in the continued evolution at the Art Gallery of Windsor in 2018 as we plan for this exciting time in the Gallery's history.

Mr. James Marsh
AGW President

It is with much pleasure to report on year three, *Strategic Plan 2015-2020*, during which time the staff continued to focus on service excellence to you, our visitors and supporters. Our contributions to the visual arts in Canada during the calendar year 2017 were impressive and so recognized by peers and visitors alike. Trustees, standing committee members, volunteers and staff have all worked diligently. The Gallery's presentation and interpretation of the visual arts continues to gain recognition in Canada and beyond with reviews from *Canadian Art* magazine, *National Gallery Magazine*, *Blackflash*, *Windsor Star*, the *Detroit Art Review*, and many other outlets. Below, I offer a context for those successes.

Grants, Sponsorships & Fundraising

The AGW continues to build on its records of strong public grant success, private donations and sponsorships. In 2017 we continue to be grateful to Canada Council for the Arts, the Ontario Arts Council and Canadian Heritage and Ontario Trillium Foundation for their support of our activities in exhibitions, education and publishing. Thanks are extended to the City of Windsor for providing our home through the ongoing lease agreement and continuing to develop joint projects with our co-tenant, the Chimczuk Museum. The AGW secured a new Ontario Trillium Foundation grant in the SEED stream to strengthen elementary school programming for grades 4-8 by developing the Gallery's first program addressing Indigenous culture. This new program *Indigenous Perspectives Through Art* launched in January 2018 is now the 7th offering in the AGW's menu of Ontario curriculum-linked programs.

The Gallery's growing exhibition sponsorships continue to provide essential resources to ongoing operations. Numerous private donors and sponsors are to be thanked for their endorsements of the exhibits, education initiatives and events: Anne Safranyos & family continued their support for family-friendly *Sundays in the Studio*; Caesars Windsor Cares sponsored five free days; WFCU sponsored the 2017 *Windsor-Essex Triennial of Contemporary Art*, and our sponsor family for *Look Again! Celebrating the AGW Collection*

continued for a 3rd consecutive year thanks to Tepperman's Furniture, the Chandisherry Foundation, the Morris and Beverly Baker Foundation, Bud and Mary Weingarden, and Jennifer and Sean White. We were thrilled with the addition of new K-12 education sponsors including Lead Sponsor in TD Bank Group, and supporting sponsors in Horizon Capital, Sharon Cassey and Bill and Rochelle Tepperman. The Jackman Foundation is deservedly recognized for its support of the annual President's Appeal alongside lead donors Jim and Suzanne Marsh. Mary Weingarden generously sponsored the Gallery's newest adult public program, *Remembering through Art for Persons with Dementia and their Care Partners*. With her support, and a partnership with the Alzheimer Society of Windsor and Essex County, staff embarked on a new level of service to support the important role that art plays in mental wellness and memory.

The Gallery was the beneficiary of four successful fundraisers this year. A remarkable three of these took place in June—the Marty Komsa Retirement Dinner, *Fireworks 2017* and a joint art exhibition and auction with the Windsor Jewish Community Centre (WJCC) featuring Canadian Pop artist Charles Pachter of Toronto. I acknowledge the Komsa family, Beth Ann Prince and the staff at WFCU for the enormous effort they contributed to cultural life in the city by organizing the Komsa retirement dinner to benefit not only the gallery, but also the Windsor Symphony Orchestra



Message from the Executive Director

and the Windsor International Film Festival. *Fireworks 2017* was another great night and thanks are extended to Capital Assist (Valuation) Inc. and the Multicultural Council of Windsor and Essex County for their sponsorship. The Charles Pachter exhibition and auction was only possible thanks to the artist's generosity in working collaboratively with the Gallery and the WJCC for joint benefit of the two organizations. My thanks are extended to Executive Director Jay Katz for his presentation of the event at the WJCC. In November, the gallery presented its second *Perfect Pairings 2017*. Sincere appreciation is extended to event organizers, co-sommeliers Dr. Carolyn Mason and Claudia Taylor for their vision along with North 42 Degrees Estate Winery, Bistro 42 and Chef Steve Meehan. Their vision for the food and wine, paired with the art for auction made for a memorable and well-attended evening. Event sponsors Pam and John Rodzik, Carolyn Mason, Interkom Smart Marketing, and the University of Windsor are recognized



'Blazes Along the Trail': Exploring David Milne's Imaginative Vision, October 21, 2017 – January 28, 2018

with sincerest appreciation. Artists IAIN BAXTER&, Louise Chance BAXTER&, and Brenda Francis Pelkey made art donations which further raised the quality over the 2016 event. The auction would not have been the success it was without auctioneer Lawrence Holland from Holland Consignment Shoppe and Auction House as well as all the bidders who made the night a success.

The fall was a time of both celebration and loss with respect to two of the AGW's major donors. In September the AGW participated in The Beverly and Morris Baker Foundation Tribute Dinner and I was honored to recognize the Foundation's pivotal role in supporting the AGW over four decades, a relationship that began with art donations, a named exhibition gallery, and more recently exhibition sponsorships. The cultural community sustained a great loss in the passing of former AGW and AGW Foundation President, Dr. Lois Smedick who will remain a model of philanthropic giving. With a life insurance policy left to the Gallery we have established an endowment in her name dedicated to developing the contemporary art collection. Our first purchase took place in November with the work of Ottawa artist, Anna Frlan whose mesmerizing laser-cut sculptures detail histories of kitchens as gendered and culturally-coded spaces. Lastly, I want to extend my appreciation and thanks to all new and continuing business members in 2017.

Exhibitions

The year 2017 was recognized nationally, provincially and municipally as a political milestone; for both Canada and Ontario it was the 150th year of political formation, and for Windsor it was the 125th year. For the Gallery's part in juggling a program which would reflect upon these events, we recognized cultural diversity, feminism, place and the region in the year-long exhibition program. *Position As Desired: Exploring African Canadian Identity/Photographs from the Wedge Collection* profiled the experiences and identities of African Canadians through contemporary photography. Hosting this exhibition in Windsor was especially important given the fact that collector, Dr. Kenneth Montague, a Toronto dentist, was born and raised in Windsor. His passion in forming this collection has enlarged understandings of culturally diverse subjectivities in Canada, and opened new doors to appreciating black histories in and beyond Windsor. Presented concurrently, *Suzy Lake: Performing An Archive* and *Local Matters: Mary Celestino, Elio Del Col, Adèle Duck, Zeke Moores and Tony Mosna* expanded appreciation of art practice in the region, historically and currently. Lake's exhibition detailed the artist's ancestral beginnings in Detroit through recovery of her family's history in the city and the homes and neighborhoods they once inhabited. Closely following the artist's 2014 retrospective organized by the Art Gallery of Ontario, this exhibit expanded upon one of Canada's most important living feminist photographer's

work while also detailing important regional artistic history. *Local Matters* drew on newer acquisitions from the collection by artists associated with Windsor's art scene. Works by Celestino, Moores and Duck were selected from their solo exhibitions organized by the AGW. Works by printmakers Del Col and Mosna are both important for their contribution to enhancing printmaking in the region as artists and instructors.

During the spring-summer program *The Sandwich Project* and *Charles Pachter: The Cranbrook Years* considered narratives about Sandwich, Ontario (amalgamated with Windsor in 1935), Canadian identity and Pop art. The Gallery was pleased to host from the Akron Art Museum, the exhibition *SNACK* in addition to the thematically related exhibitions including *Verner's Sandwich*. By working collaboratively with conceptual artist IAIN BAXTER&, the program demonstrated the ways in which place can be unpacked to yield new and multiple meanings. The 19th century painter Frederick Arthur Verner's landscapes of Sandwich, Ontario set the stage for considerations of Sandwich as place. The idea of sandwich as experience and object took form through explorations of food in the other five exhibitions. The Charles Pachter exhibition offered a new lens on his important beginnings at the Cranbrook Academy of Art in the mid-1960s. Otherwise known as a Pop artist, Pachter was also as an expressionist printmaker who illustrated the writings of his lifelong friend, Margaret Atwood.

The Gallery's fall program continued our ongoing work to focus on art practice in the region with the signature exhibition the *2017 Windsor-Essex Triennial of Contemporary Art* alongside concurrent exhibitions showcasing William Stidworthy, Isabelle Hayeur and David Milne. The *Triennial* included 22 artists, 12 of whom are currently working in Windsor-Essex. The project's focus on the topic of downtown enabled the artists to explore the city from such perspectives as mapping, neighborhoods, renewal, decline, history and recycling. William Stidworthy once showed in the early iterations of today's *Triennial* and his work provides a valuable reflection on the region's historical topographies. Montreal artist Isabelle Hayeur explored downtown landscape as subject by considering questions of civic politics and false hope on a global stage through the work she developed while in residence at La Chambre, Strasbourg, France. The exhibition on David Milne from the Gallery's impressive collection explored this modern artist's works in painting and printmaking and the role of feeling in the creative process. In this exhibition, newly conserved works were shown for the first time.

On national and international tour artist Brenda Francis Pelkey's retrospective continued its five-point itinerary and was presented at Mount Saint Vincent University Art Gallery and the Art Gallery of Peterborough. The award-winning exhibition *Wafaa Bilal: 168:01* was presented at the Dunlop Art Gallery and the Arab American National Museum in Dearborn, the Gallery's first exhibition to be presented in the United States. Both exhibitions are continuing to tour in 2018.



The Sandwich Project: BAXTER&FOOD, May 27 – October 1, 2017

Publishing & Programming

The AGW developed publications in print, online and in audio formats. The major volume of the year was *Territories: Brenda Francis Pelkey*. In the e-publishing program *Carl Beam: Four Directions* and *'Blazes Along the Trail': Exploring David Milne's Imaginative Vision* were completed. For Canada 150 we developed a Director's tour of 15 works from AGW Collections, our first tour supporting in-gallery experience through audio interpretation. These original writings generated by the AGW curatorial team mean that audiences can continue to learn about the artists and the works long after the completion of the exhibition. The Teacher's Website launched in 2016 was further enhanced with the new curriculum-linked education program *Math at the Gallery*, serving grades 1-6. Finally, the *Art & Seek Family Guide* was revised through the year to support the changing exhibitions.

Acquisitions, Loans & Conservations

The Gallery enjoyed an exemplary year of collections growth thanks to many artists, donors and collectors. Beginning with the historical and modern art collection, the AGW acquired its first

watercolour by 19th century painter Marmaduke Matthews, an artist whose works supported visual documentation of the Canadian Pacific Railway in the later 1880s. A still life by Mary Hiester Reid was acquired to strengthen holdings of women painters at the turn of the 19th-20th centuries. A small graphite sketch for the AGW's early Lawren Harris abstract *Pyramid*, ca. 1945 enables analysis of the artist's working process from sketch to exhibition painting. Two paintings by former AGW director Kenneth Saltmarche detail his leave of absence from Gallery administration to sustain his painting practice in Italy between 1954 and 1955: both were included in the artist's retrospective exhibition organized by the AGW in 1993. The first work by Windsor-born Francis Gage, an important female sculptor active in the mid-20th century, expands on women's art practices and histories of the Sculptors' Society of Canada. Support from the Raymond Best Bequest for Canadian Historical Art enabled the purchase of the AGW's first major acrylic-on canvas painting by Norval Morrisseau, a self-portrait of the artist as shaman. Eleven prints by Daphne Odjig spanning the mid-1970s through to the 1990s include works showing her engagement with such subjects as eroticism, family life, motherhood, childhood and belief.

AGW Board of Directors

President

Mr. James Marsh*

Past President

Mr. Peter Wasylyk*

Vice-President

Ms. Federica Nazzani*

Treasurer

Mr. Brandon Goddard*

Chair, Acquisitions Committee

Dr. Debra Henderson

Chair, Development Committee

Ms. Pearl Davies

Chair, Education Committee

Mr. Giovanni Pecoraro

Chair, Property Committee

Mr. Dorian A. Moore

Chair, Volunteer Committee

Ms. Lynn Guest

Member (partial term)

Ms. Louise Chance BAXTER&

Exec. Director/Secretary to the Board

Dr. Catharine Mastin

Staff Resource

Ms. Thereza Cockburn

*Denotes Executive Board Member



Position As Desired: Exploring African Canadian Identity / Photographs from the Wedge Collection, February 11 – May 7, 2017

The contemporary collection was strengthened with additions in photography, sculpture, video and installations, and with artists working individually and in collaboration. Toronto artists Lisa Steele + Kim Tomczak gifted 15 works from *bump in the night* (Windsor/Detroit), a project developed with youth groups in the two cities, and presented at the Gallery in 2016-2017. Gifted by Isabelle Hayeur *Mr. Go 01*, from the *Underworlds* series combines personal experience coupled with larger political concerns for the pollution of bodies of water in Canada, the United States and Mexico. The multi-screen digital projection by the artist collective In the Black Canada (Nina Aning, Sonia Godding Togobo and Donna Paris) shares experiences of African-Canadians living in Windsor while also expanding on the Gallery's capacity to showcase art made in collaboration. Thanks to the Lois Smedick Contemporary Art Endowment Fund a purchase was made of a major sculptural work *Home Fires* by Ottawa artist, Anna Frlan. This acquisition was followed by a gift of Frlan's *Kitchen as Factory* (*Mixing Machine, Blending Machine, Toasting Machine*). Several of these acquisitions were supported with certification by The Canadian Cultural Property Export Review Board, and I thank Canadian Heritage for its support to donors through this program. Lastly, I am thankful to all of the artists, donors and collectors for their generosity.

The Gallery supported many other public galleries and museums with the loan of works to their exhibitions. The modern collection was presented in five nationally-recognized projects including: *Alfred Pellan: Wide-awake Dreamer* at the Musée National des Beaux-Arts du Québec; *Oscar Cahén* at the Beaverbrook Art Gallery; Lawren S. Harris's *Pyramid in Higher States: Lawren Harris and His Contemporaries* at the McMichael Canadian Art Collection; and four works from the Group of Seven collection were lent to the Audain Art Museum. From the contemporary collection, Bonnie Devine's *Treaty Robe, for Tecumseh* was exhibited at the RiverBrink Art Museum at Niagara-on-the-Lake as part of their Canada 150 programming. Lastly, the five new acquisitions of Brenda Francis Pelkey collected in 2016 continued on tour in her retrospective.

Accolades and Appointments:

The AGW began the year with a *Best of Windsor Essex Award for Best Art Gallery or Art Space*, of which we are duly proud. Thank you Windsor-Essex residents for this support! We were short-listed for two awards at the Ontario Association of Art Galleries at the 40th annual awards ceremony in November. Although our nominations of

Tom Primeau for *Colleague of the Year* and Matthew Hawtin for *Exhibition of the Year* were not the final winners, it nonetheless remains a true honour to be granted these important measures of peer recognition. I am very proud of both nominees. This past year, it has been an honour to serve as a trustee of the Board of Directors of the Ontario Association of Art Galleries (OAAG) where I will continue to champion the roles of public art galleries in Ontario. In late November, I was also entrusted as the organization's President, and I thank my colleagues for their confidence in me to serve in this capacity. Finally, Curator of Contemporary Art, Dr. Jaclyn Meloche was appointed as Board Member by the Humanities Research Group at the University of Windsor.

The amazing AGW team of Board members, staff, volunteers, exhibiting artists and commissioned writers participating in the Gallery's program are to be congratulated for these achievements, especially during a year which included significant staff transitions. I would be remiss not to welcome our new AGW employees in 2017. Thomas Boucher joined the Gallery as Manager of Financial Services and HR Assistant, Christopher Finn joined as Curator of Education, and Jaclyn Meloche officially moved into the position of Curator of Contemporary Art. I thank everyone for their support of *Strategic Plan 2015-2020*, and for our achievements together. I know you will be excited about 2018 as we work toward exciting plans for the Gallery's 75th anniversary.

Catharine Mastin

Catharine Mastin, PhD



Downtown/s - Urban Renewals Today for Tomorrow, The 2017 Windsor-Essex Triennial of Contemporary Art, October 21, 2017 – January 28, 2018

AGW Organized Exhibitions

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

Local Matters: Mary Celestino, Elio Del Col,
Adèle Duck, Zeke Moores and Tony Mosna
 February 11 – May 7, 2017
 Curated by Catharine Mastin

Charles Pachter: The Cranbrook Years
 May 20 – October 1, 2017
 Curated by Catharine Mastin with exhibition
 texts by Michelle Staadegaard Le Chien

The Sandwich Project
Food and Film
 May 27 – October 1, 2017
 Curated by Jaclyn Meloche and Vincent
 Georgie

The Sandwich Project
Food, Feminism and Kitchen Culture
 May 27 – October 1, 2017
 Curated by Jaclyn Meloche

The Sandwich Project
LUNCH
 May 27 – October 1, 2017
 Curated by Jaclyn Meloche

The Sandwich Project
BAXTER&FOOD
 May 27 – October 1, 2017
 Curated by Jaclyn Meloche

The Sandwich Project
Verner's Sandwich
 May 27 – October 1, 2017
 Curated by Jaclyn Meloche

Isabelle Hayeur:
Corps étranger/Foreign Body
 October 21, 2017 – January 28, 2018
 Curated by Jaclyn Meloche

William Stidworthy: A Historical
Downtown
 October 21, 2017 – January 28, 2018
 Curated by Jaclyn Meloche

Downtown/s - Urban Renewals Today
for Tomorrow, The 2017 Windsor-
Essex Triennial of Contemporary Art
 October 21, 2017 – January 28, 2018
 Curated by Jaclyn Meloche with co-
 juror Kirsty Robertson

'Blazes Along the Trail': Exploring
David Milne's Imaginative Vision
 October 21, 2017 – January 28, 2018
 Curated by Christopher Finn

Ongoing Exhibits

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,
 Ontario Ongoing (extended loan)

AGW Exhibitions Circulated

Wafaa Bilal: 168:01
 Dunlop Art Gallery, Regina Public Library,
 Saskatchewan
 April 22 2017 - June 25 2017
 Curated by Srimoyee Mitra

Arab American National Museum,
 Dearborn, Michigan
 November 16 - December 31, 2017

Brenda Francis Pelkey: A Retrospective
 Mount Saint Vincent University Art
 Gallery, Halifax, Nova Scotia
 April 22 – July 9 2017
 Curated by Catharine Mastin

Art Gallery of Peterborough, Ontario
 September 30 2017 – January 7, 2018

Exhibitions & Publications

Exhibitions Borrowed

Suzy Lake: Performing an Archive
 February 11 – May 7, 2017
 Organized in partnership with the
 McMaster Museum of Art, Hamilton,
 Ontario
 Curated by Ihor Holubizky

Position As Desired: Exploring African
Canadian Identity / Photographs from
the Wedge Collection
 February 11 – May 7, 2017
 Curated by Dr. Kenneth Montague

SNACK
 May 27 – October 1, 2017
 Organized by the Akron Art Museum,
 Ohio
 Curated by Theresa Bembnister



Local Matters: Mary Celestino, Elio Del Col, Adèle Duck, Zeke Moores and Tony Mosna, February 11 – May 7, 2017

Printed Publications

Territories: Brenda Francis Pelkey
Hardcover, illustrated; 192 pages; in English and French; essays by Ingrid Jenkner, Martha Langford, Nancy Yakimoski, Catharine Mastin, Nadja Pelkey, and Brenda Francis Pelkey
Art Gallery of Windsor & Black Dog Publishing

Art & Seek Family Guide
Colour brochure updated for each exhibition season

E-Publications

Carl Beam: Four Directions
Illustrated; 16 pages; foreword by Catharine Mastin and essay by Ann Beam

'Blazes Along The Trail'; Exploring David Milne's Imaginative Vision Illustrated;
21 pages; essays by Christopher Finn and Jennifer Robertson.

Audio Guide

Hear the Stories Audio Guide for Canada 150: Tour the Collections with Your AGW Executive Director
Catharine Mastin, 40 mins

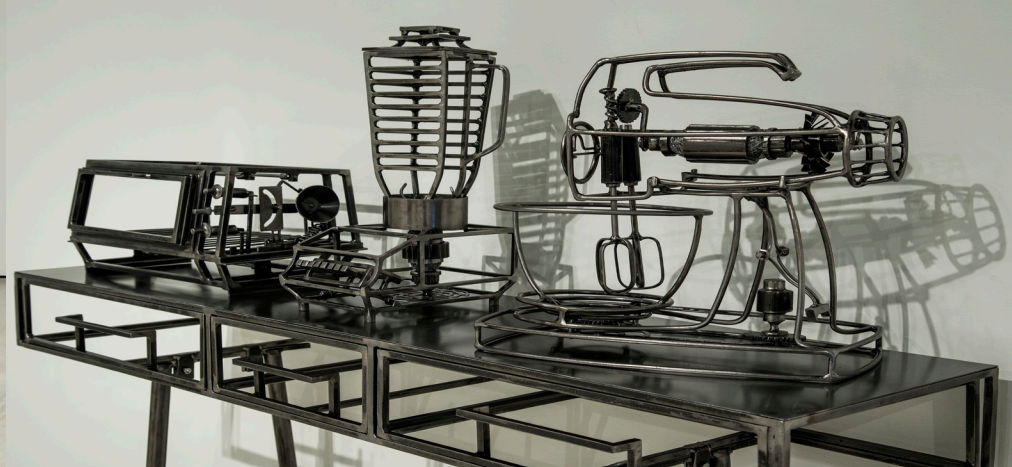
Virtual Exhibitions

Brenda Francis Pelkey: A Retrospective
A Virtual Exhibition Tour Illustrated;
19 pages; essays by Catharine Mastin





Anna Frian *Home Fires*, 2007, plasma-cut steel
Purchased from the Lois K. Smedick Contemporary Art Endowment Fund
From the exhibition *The Sandwich Project: Food, Feminism and Kitchen Culture*,
May 27 – October 1, 2017



Anna Frian *Kitchen as Factory (Mixing Machine, Blending Machine, Toasting Machine)*, 2017, plasma-cut steel
Gift of the Artist, Ottawa, Ontario
From the exhibition *The Sandwich Project: Food, Feminism and Kitchen Culture*, May 27 – October 1, 2017

Collection Loans to Other Museums

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, Québec.
February 26, 2014 – March 31, 2018

Napachie Pootoogook

Drawing of My Tent, 1982
colour stonecut and stencil on Japan
paper
edition 25/50
64 x 87 cm
Gift of the Director's Fund, 1982
Loaned for *Drawing a Line* from January
to December
SBC galerie d'art contemporain,
Montreal
March 4 – April 29, 2017

Bobs Cogill Haworth

Cansos, Alliford Bay, 1943
gouache on paper; 50 x 62 cm
Purchase, 1993
Loaned for *Behind the Lines: Canada's
Home Front Art*
McIntosh Gallery, Western University,
London
Ontario March 23 – June 25, 2017

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 /Oeuvre achetée avec
l'aide du programme de Subventions
d'acquisition du Conseil des arts du

Canada and funds from the AGW Estate
of Eleanor Wallace, 2014
Loaned for *Canada at Confederation*
Organized by RiverBrink Art Museum,
Queenston, Ontario
May 18 – September 16, 2017

Oscar Cahén

Little Structure, not dated
oil and ink on canvas 46 x 69 cm
Bequest of Pearce L.S Lettner, 1977
Loaned for *Oscar Cahén* Organized by
Beaverbrook Art Gallery, Fredericton
September 23, 2017 – January 21, 2018

Lawren S. Harris

Pyramid, date unknown
oil on Masonite
46 x 56 cm
Gift of Yvonne McKague Houser, 1964
Loaned for *Higher States: Lawren Harris
and His American Contemporaries*
Organized by McMichael Canadian Art
Collection, Kleinburg, Ontario,
February 4, 2017 – September 4, 2017
Glenbow, Calgary, Alberta
October 7, 2017 – January 7, 2018

Brenda Francis Pelkey

Front Garden, Kim Kimberly, 1989
Cibachrome photograph print on paper
(5 panels) 50.75 x 190 cm
Ocean, 2001, Cibachrome photograph
print mounted on aluminum with audio;
76.2 x 609.6 cm (6 panels, each 76.2 x
101.6 cm)
Purchases with the Contemporary Art
Fund and the support of the Canada
Council for the Arts Acquisitions
Grants program/Oeuvre achetée avec
l'aide du programme de Subventions
d'acquisition du Conseil des arts du
Canada, 2016

Collection Loans & Acquisitions

Power Pole, c. 1993
Cibachrome colour photographs and text
on acrylic,
edition 1/1, 102 x 174 cm (4 panels)
Superior Court of Justice - Windsor, 2005,
printed large format 2016
inkjet on bonded aluminum
edition 1/3
101.6 x 53 cm.

Pool with Stanchions, 2013
printed large format 2016
inkjet on bonded aluminum
edition 1/3, 76 x 110 cm
Gifts of the Artist, Windsor, Ontario

Loaned for the AGW-organized touring
exhibition *Brenda Francis Pelkey: A
Retrospective*
Mount Saint Vincent University Art Gallery,
Halifax, Nova Scotia
April 22 – July 9, 2017
Art Gallery of Peterborough, Ontario
September 30, 2017 – January 7, 2018

Acquisitions Purchased

Anna Frlan

Home Fires, 2007
plasma-cut steel
127 x 92 x 71 cm
Purchased from the Lois K. Smedick
Contemporary Art Endowment Fund

Norval Morrisseau)

[Self-Portrait of the Artist as Shaman],
ca. 1975
acrylic on canvas
121.9 x 96.5 cm
Purchased with funds from the Raymond
Best Bequest for Historical Canadian Art

Acquisitions Gifted

Anna Frlan

*Kitchen as Factory (Mixing Machine,
Blending Machine, Toasting Machine)*,
2017
plasma-cut steel
144.8 x 136.5 x 33 cm
Gift of the Artist, Ottawa, Ontario

Frances Marie Gage

Duck Preening, 1971
bronze with wooden base
22.5 x 19 x 42 cm
Gift of John Pepall, Toronto, Ontario

Lawren Stewart Harris

Untitled Abstract, study for Pyramid,
c. 1934-39
graphite on paper
21 x 28 cm
Gift of the Jesuit Fathers in English
Canada, Toronto, Ontario

Isabelle Hayeur

Mr. Go 01, 2013
(from the *Underworlds* series)
Inkjet print on polyester mounted to
aluminum and laminated,
edition, 1/5
83 x 213 cm
Gift of the Artist, Rawdon, Quebec

In The Black Canada (Nina Aning, Sonia Godding Togobo and Donna Paris)

The Windsor Project, 2016
video 21:40 mins
edition 1/3
Gift of Dr. Kenneth Montague, The
Wedge Collection, Toronto, Ontario

Marmaduke Matthews

Untitled (Fraser Valley), ca. 1887
watercolour, on paper
49.5 x 37 cm
Gift of Margaret McNamara, in memory
of Dr. Eugene McNamara, Windsor,
Ontario

Daphne Odjig

The Medicine Dream, 1974
(illustration for *Tales from the
Smokehouse* by Dr. Herbert Schwarz)
serigraph on paper
edition 58/60
120 x 79.4 cm

The Squaw Man, 1975
(illustration for *Tales from the
Smokehouse* by Dr. Herbert Schwarz)
serigraph on paper
edition 11/60
111 x 79.5 cm

Vision not dated (ca. 1976)
(from the *Jerusalem Series*)
serigraph on Arches paper,
edition 156/250
74.5 x 55.5 cm

Chatting, 1979
(from the *Motherhood Series I*)
serigraph on paper
edition 47/125
38 x 30.5 cm

Picking Flowers, 1981
(with printer Ted Howorth, special edition
for the Sick Children's Hospital, Toronto,
fundraiser)
serigraph on paper
edition 19/ 100
71 x 58.5 cm
Companions, 1992
(from the *Love Suite*)
serigraph on Arches paper,
edition 91/100
67 x 57 cm

Hide 'n Seek, 1981
(from the *Childhood Remembrances Suite*)
serigraph on Arches rag paper,
edition 97/125
63.5 x 55.5 cm

Husking Corn, 1981
(from the *Childhood Remembrances Suite*)
serigraph on Arches rag paper,
edition 18/125
63.5 x 55.5 cm

Piggyback, 1981
(from the *Childhood Remembrances Suite*)
serigraph on Arches rag paper,
edition 10/125
63.5 x 55.5 cm

Life in Harmony, 1992
(from the *Prayer Series*)
lithograph on BFK Rives paper,
edition 67/75
52 x 38 cm

Song of Spring, 1992
(from the *Prayer Series*)
lithograph on BFK Rives paper,
edition 67/75
52 x 38 cm
Gifts of Phillip Gevik, Toronto, Ontario

Mary Hiester Reid

Still Life with Flowers (also known as
Roses in a Green Ginger Jar), n.d.
41.9 x 55.9 cm
Gift of Dr. and Mrs. Douglas Biggar,
Toronto, Ontario

Kenneth Saltmarche

Night, Positano,
1955
oil on Masonite,
33.0 x 24.2 cm
Gift of Mr. and Mrs. George Robarts,
Windsor, Ontario

[Portrait of the Percival Family Daughters
Wendy, Marlee, and Judith], 1955-58
oil on canvas,
90.5 x 64.5 cm
Gift of Judith P Newby, Nashville,
Tennessee

Lisa Steele + Kim Tomczak

...bump in the night (Windsor/Detroit),
2016
15 prints in archival inks on paper
edition 1/5
47 x 38 cm
Gifts of Lisa Steele and Kim Tomczak
Toronto, Ontario

Tour Summary

In 2017, the AGW was proud to serve over 4859 participants through its on-site education and public programs. The Gallery hosted 413 programs including docent-led tours and studio activities, customized school and group tours, and community and cultural celebrations. In the fall, with the support and guidance of the Education Committee, staff and volunteers, the AGW launched the new *Math at the Gallery* program. The AGW education programs were presented to elementary, secondary, post-secondary students and educators in English and French from the public, Catholic and French school boards, and private schools. Attending these programs were 1547 adults and 3236 students. Many community organizations, such as the UNI-COM Retirement Program and Amica at Windsor participated in these programs serving seniors, youth groups and children. The AGW also hosted a number of art-themed birthday parties.

Outreach

Throughout the year, the AGW worked off-site at 18 hands-on workshops and presentations for elementary, secondary and post-secondary schools and community events. Approximately 5000 participants attended the events, which included the Walk for Arthritis, the Pelee Island Unplugged Festival and the 23rd Annual Children's Festival.

Sundays in the Studio

With the generous support of Anne Safranyos and family, the AGW presented 45 Sundays in the Studio workshops led by local artists and these were attended by 726 children and adults.

Complimentary Public Tours

A total of 87 tours were offered on Saturdays and Sundays throughout the year and these were enjoyed by 751 visitors. In addition, an Interactive Public Tour was hosted by the AGW in partnership with the University of Windsor's School of Dramatic Art. The interactive tour used drama fundamentals to enhance patrons' experience and appreciation of art, while giving voice to those who are unheard,

misrepresented, or "not seen" in the works on display.

Special Events

More than 430 children and adults visited the Gallery's special events, such as *Fridays Live!*, *Fireworks Live!*, *Sip & Swirl*, March Break and summer camps.

Partnerships & Participants

The AGW facilitated tours and activities for and with the support of primary and secondary schools as well as community and non-profit groups: Notre Dame Catholic School Art Festival, University of Windsor, School of Creative Arts, St. Clair College, Amica, Canadian Questers Club, UNI-COM Retirement Centre, Teen Health Centre, and the Alzheimer Society Windsor-Essex County.

Participating Schools

Greater Essex County District School Board

Queen Victoria, General Brock, Prince Edward, Begley, David Maxwell, Marlborough, Wm. G. Davis, Dougal, Talbot Trail, King Edward, Sandwich West, Westgate, LaSalle, Roseville, Bellewood, Hugh Beaton, Anderdon, Lakeshore, Northwood Public School, and Western Secondary, Riverside High School, and Public Alternative Secondary School.

Windsor-Essex Catholic District School Board

St. Christopher, St. Jules, St. Joseph's Elementary, Holy Names High School, and St. Joseph's High School.

French & Private Schools

Académie Ste. Cécile International School, École élémentaire Louise-Charron, St. Anne French Immersion, École secondaire de Lamothe-Cadillac, École élémentaire catholique Sainte-Thérèse, and CSC Providence.

Education Committee

The 2017 Education Committee was supported by members Walter Cassidy, Charlotte LeFrank, Mike Liley, Jessica Sartori, Lisa Lajoie, and Elaine Carr. New members Lisa Galvan, Peg Dorner



Education Programs

and Dr. Bernadette Berthelotte joined the committee in September offering their time, expertise and feedback while collaborating with staff. In the fall, the AGW launched *Math at the Gallery*, a new school program designed to support the Ontario Provincial Curriculum, and serving grades 1-6. In this program students explore how artists use math in their work while also developing math literacy skills. This program was developed in partnership with math coaches Lisa Galvan and Kyle Pearce, and the Gallery's Education Committee and staff. In development through the fall was *Indigenous Perspectives through Art*, the Gallery's first curriculum-linked program concentrating on First Nations, Métis and Inuit Art. Designed by Jessica Cook, Education and Public Programs Coordinator, the program was developed in consultation with Ogichidaakwe Elder Mona Stonefish and community members.

JANUARY 2017

- 22 Closing Day Exhibition Tour of *Brenda Francis Pelkey: A Retrospective* with Curator Catharine Mastin and the Artist
- 28 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

FEBRUARY

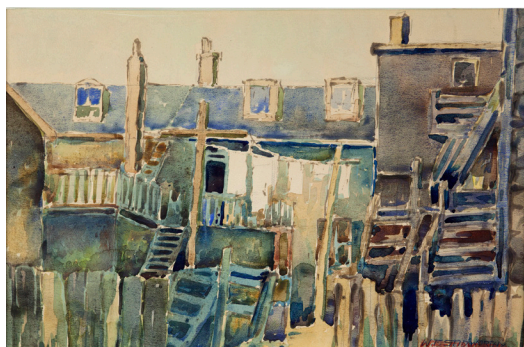
- 1 Screening: *Maurizio Cattelan & Gregor Schneider*
- 8 Screening: *Matthew Barney & Relational Art*
- 9 Press Conference for the Winter|Spring exhibitions with poetry reading by Marty Gervais
- 10 *Fridays Live!* Opening reception; *Local Matters: Mary Celestino, Elio Del Col, Adèle Duck, Zeke Moores and Tony Mosna; Position As Desired: Exploring African Canadian Identity / Photographs from the Wedge Collection*; and *Suzy Lake: Performing an Archive*; music by Toronto's YES YES Y'ALL
- 11 Exhibition Tour of *Suzy Lake: Performing an Archive* with Suzy Lake
- 15 Screening: *Wim Delvoye & Santiago Sierra*
- 18 Free Admission Day in celebration of the Chimczuk Museum's 1st birthday
- 22 Screening: *Sophie Calle & Takashi Murakami*
- 25 *Yoga at the Gallery* with the HNM Dance Centre
- 28 Exhibition Tour with Jaclyn Meloche for students of Dr. Pascale Chapdelaine, University of Windsor

MARCH

- 1 Screening: *Titian*
- 15 Screening: *Masters of German Art*
- 25 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre
- 29 AGW Members Annual General Meeting and Members, Donors & Stakeholders Appreciation Reception with Appetizer and Wine Tasting sponsored by North 42 Degrees Estate Winery & Bistro 42, Book Signings for *Territories: Brenda Francis Pelkey and Tom Thomson - On the Threshold of Magic* and Performance by Barry Brodie of his play, with poetry reading by Marty Gervais
- 30 *Sip & Swirl Thursdays*, Acrylic Painting with Talysha Bujold-Abu

APRIL

- 2 Public Interactive Gallery Tour with dramatizations presented by University of Windsor *Improvisations and Text* students
- 19 Une présentation par Yves Larocque, Directeur de Bravo-sud
- 27 *Sip & Swirl Thursdays*, Watercolour and India Ink with Julia Conlon
- 29 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre



William Stidworthy (1889-1977)
Staircases, ca. 1961, watercolour on paper
Collection of Stan Bergeron
From the exhibition *William Stidworthy: A Historical Downtown*

Gallery Events



Mary Hiester Reid (1854-1921)
Still Life with Flowers (also known as *Roses in a Green Ginger Jar*), n.d., oil on canvas
Gift of Dr. and Mrs. Douglas Biggar, Toronto, Ontario, 2017

- 29 Artist Talk by In the Black Canada (Nina Aning, Sonia Godding Togobo and Donna Paris)
- 29 Curator Tour of *Position As Desired: Exploring African Canadian Identity / Photographs from the Wedge Collection* with Dr. Kenneth Montague

MAY

- 6 *Free Comic Book Day* in collaboration with the Chimczuk Museum, Adventure Bay and Rogues Comics
- 6 72nd Anniversary of V-E Day Tribute Honouring Second World War Veterans
- 20 *Visions of Windsor*, a celebration of Windsor's 125th Birthday, sponsored by the City of Windsor and Caesars Windsor Cares
- 20 AGW Welcomed the Memorial Cup and exhibited Charles Pachter's portrait of Tim Horton
- 24 Press Conference for the Spring|Summer exhibitions
- 25 *Sip & Swirl Thursdays* painting & pastels with Danuta Siniarska
- 26 *Fridays Live!* Opening Reception: *The Sandwich Project*; *BAXTER&FOOD*; *Verner's Sandwich*; *Food, Feminism, and Kitchen Culture*; *SNACK*; *LUNCH*; *Food & Film*; and *Charles Pachter: The Cranbrook Years*; music by Tino Popovich
- 27 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre
- 27 Exhibition Tour of *Charles Pachter: The Cranbrook Years* with the Artist
- 28 *Sandwich Heritage Walking Tour*, created and organized by the City of Windsor in partnership with the Art Gallery of Windsor

JUNE

- 21 Celebration of Indigenous Solidarity Day at the AGW
- 24 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre
- 26 *Fireworks Live!* at the AGW, Sponsored by Multicultural Council of Windsor and Essex County and Capital Assist (Valuation) Inc.

JULY

- 1 Canada Day at the AGW and launch of *Hear the Stories Audio Guide for Canada 150 Tour the Collections with Your AGW Director*, supported by Canadian Heritage
- 2 *Sandwich Heritage Walking Tour*, created and organized by the City of Windsor
- 7 & 8 Performance: *Threshold of Magic: The Death and Life of Tom Thomson*, Barry Brodie
- 19 Professional Development Day at the AGW for educators from the Greater Essex County District School Board
- 29 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

AUGUST

- 26 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

SEPTEMBER

- 27 Screening: *What was the Northern Renaissance?* & *The Burgundian Netherlands*
- 28 *Sip & Swirl Thursdays*, with Jude Quick

- 30 Culture Days, free admission sponsored by Caesars Windsor Cares
- 30 Yoga in the Gallery with Anh Nguyen, HNM Dance Centre

OCTOBER

- 1 Sandwich Heritage Walking Tour, created and organized by the City of Windsor in partnership with the Art Gallery of Windsor
- 4 Screening: *Panel Painters from c 1400 - c 1435 & The Van Eycks and the Ghent Altarpiece*
- 5 SEE, SPEAK, HEAR CANADA, a celebration of Windsor 125 and Canada 150, with a tour of *Look Again!*, a reading of *Lawren Harris: Beyond the Painter* by Peter Hrastovec and a performance by the Windsor Symphony Orchestra. This event was held in collaboration with the Downtown Cultural Hub, a partnership of BookFest Windsor, Windsor Symphony Orchestra, The Capitol Theatre Windsor, the University of Windsor, Literary Arts Windsor, The City of Windsor, Windsor International Film Festival, Phog Lounge, Dundurn; 4th Wall Music, Windsor Classic Chorale and Artcite Inc.
- 11 Screening: *Jan van Eyck's Religious Paintings & Jan van Eyck's Portraits*
- 18 Screening: *Rogier Religious Paintings & Rogier Devotional Paintings and Portraits*
- 19 Press Conference for the Fall | Winter exhibitions, with poetry reading by Marty Gervais
- 19 Artist Talks with Cyndra MacDowall & Joshua Babcock and Vince Allen Kogut
- 20 Public Walk: *Reconnaissance, Heart + Soul: the Windsor Armouries* with In/Terminus Creative Research Collective & Hamilton Perambulatory Unit in conjunction with *The 2017 Art Gallery of Windsor Triennial of Contemporary Art*
- 20 The Great Lakes and St. Lawrence Governors and Premiers 2017 Leadership Summit with Governor Synder, Premier Wynne, Premier Couillard, Governor Walker, Lieutenant Governor Taylor, Lieutenant Governor Stack and other state and provincial leaders
- 20 Fridays Live Opening Reception: *Downtown/s: Urban Renewal Today for Tomorrow, The 2017 Windsor Essex Triennial of Contemporary Art; 'Blazes Along the Trail': Exploring David Milne's Imaginative Vision; Isabelle Hayeur: Corps etranger/ Foriegn Body; and William Stidworthy An Historical Downtown;* music by Coffee House Combo
- 21 Artist Talks with Meaghan Hyckie, Taien Ng-Chan, and Carey Jernigan
- 22 Public Walk with Chris Edwards
- 25 Screening: *Petrus Christus - Heir to van Eyck & Hugo van der Goes*
- 28 Participatory Performance: *Jessercise* with Jessica Frelinghuysen
- 28 Yoga in the Gallery with Anh Nguyen, HNM Dance Centre

NOVEMBER

- 1 Screening: *Dieric Bouts and Geertgen tot Sint Jans & Hans Memling*
- 4 Talk and Tour of *'Blazes Along the Trail': Exploring David Milne's Imaginative Vision* with Curator Chris Finn
- 8 Screening: *Practices in the Painter's Workshop & The Veronica Master Lochner, Schongauer*
- 11 Remembrance Day at the AGW
- 15 Screening: *15th Century Prints & Albrecht Durer's Early Career*
- 16 Cross-Province Check-In with the Ontario Arts Council: A Conversation with Rita Davies, OAC Chair, Peter Caldwell, Director & CEO and Carolyn Vesely, Director of Granting
- 17 *Perfect Pairings 2017*, sponsored by John & Pam Rodzik, North 42 Degrees, Bistro 42, Dr. Carolyn Mason, Interkom Smart Marketing, and the University of Windsor

- 18 Artist Talks with Shane Darwent, Jessica Thomson, Terry Sefton and Kathryn Ricketts
- 22 Screening: *Durer's Mature Career & Albrecht Durer's Late Career*
- 25 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre
- 30 Artist Talks with Laura Marotta, Nadja Pelkey and Joey Stewart

DECEMBER

- 31 Free Admission Day, sponsored by Caesars Windsor Cares

AGW Organized Panel Discussions

- February 11 Panel Discussion: *Position as Desired: Artists in Conversation* with Anique Jordan, Jalani Morgan, Sandra Brewster and Kara Springer, moderated by Dr. Warren Crichlow
- March 4 Symposium: *The Living River Project: Art, Water and Possible Worlds* with artists and co-curators Patrick Mahon and Stewart Reid
- May 27 Panel Discussion: *How is Food Metaphorical?* with Vincent Georgie, Theresa Bembnister, IAIN BAXTER, Anna Frlan and David McNamara, moderated by Jaclyn Meloche



Norval Morrisseau (about 1932 – 2007)
[Self-Portrait of the Artist as Shaman], ca.1975
acrylic on canvas
Purchased with funds from the Raymond Best Bequest for Historical Canadian Art, 2017



The Sandwich Project: Food, Feminism and Kitchen Culture, May 27 – October 1, 2017

Off-Site Invitational Presentations

January 23	Jaclyn Meloche, "Improvisations and Text," School of Dramatic Art, University of Windsor, Ontario
February 28	Jaclyn Meloche, Guest Lecturer for Dr. Pascale Chapdelaine, University of Windsor, Ontario
April 6	Jaclyn Meloche, "Materials Matter: The Politics of Posthumanist Performativity in Contemporary Studio Practice," CLUE+ conference: Critical Theory in the Humanities. Resonances of the Work of Judith Butler, Vrije Universiteit, Amsterdam, Netherlands
April 21	Jaclyn Meloche, Invited Critic, Department of Visual Art and Art History, York University, Ontario

September 27	Catharine Mastin, "The Morris and Beverly Baker Foundation & Four Decades of Patronage," The Morris and Beverly Baker Foundation Tribute Dinner, Windsor Endowment for the Arts, Windsor, Ontario
November 2	Catharine Mastin, "Remembering Dr. Lois K. Smedick, Patron, Community Citizen and Feminist," Dr. Lois K. Smedick Memorial Service, University of Windsor, Ontario
December 6	Jaclyn Meloche, Invited Critic, Department of Fine Arts, University of Waterloo, Ontario
December 7,8	Jaclyn Meloche, Invited Critic, Department of Visual Arts, University of Western, London, Ontario

Invitational Presentations & Peer-Recognized Writing

May 25	Christopher Finn, "The Group of Seven: Graphically Speaking," Kathleen M. Fenwick Annual Memorial Lecture, National Gallery of Canada, Ottawa, Ontario
July 5	Jaclyn Meloche, "I Smell Soap: Deconstructing the Politics of Olfaction," for the panel discussion, Transcending the Human? Between Humanism and Posthumanism: Anthropological Approaches, University of Toronto Ontario
July 27	Jaclyn Meloche, "Provincial Painters, Mythological Men, Or Heavy Hitters?," Judith and Norman ALIX Art Gallery Sarnia, Ontario
September 6	Chris Finn, Student Orientation, School of Creative Arts, University of Windsor Ontario

Peer-Recognized Writing

Mastin, Catharine. "Foreword," Barry Brodie, *The Death and Life of Tom Thomson*, Windsor: Black Moss Press, 2017.

Meloche, Jaclyn. "Camera Performed: Visualizing the Behaviours of Technology in Digital Performance," Susan Flynn and Antonia Mackay, eds., *Spaces of Surveillance: States and Selves*, London: Palgrave Macmillan, 2017.

Meloche, Jaclyn. "Milk Does the Body," Josh MacHamer, ed., *Immersive Performance: Engaging the Audience*, Champaign, Illinois: Common Ground Publishing, 2017.

Meloche, Jaclyn. The Business of Art [and Food]: Framing an Urban Identity Politic," *The Apollonian, A Journal of Interdisciplinary Studies (Special Issue on Troubled Identity and the Continuing Relevance of Cultural Studies)*, (Vol. 4: Issue 3), Jonathan Wright and Susan Flynn, eds., London College of Communication, University of the Arts, London, 2017.



Charles Pachter (1942) *Speeches for Doctor Frankenstein*, 1966; 12 poems, colour woodcuts, and serigraphs on paper
From the exhibiton *Charles Pachter: The Cranbrook Years*, May 20 – October 1, 2017

Awards

The AGW won *Best of Windsor Essex 2017 Award for Best Art Gallery or Art Space*

The AGW was shortlisted for these awards for the 2017 Ontario Association of Art Galleries Awards ceremony:

Monographic Exhibition of the Year Award (under \$20,000)
For the exhibition *Matthew Hawtin: Transposing*, curated by Srimoyee Mitra

Colleague of the Year Award, Tom Primeau, Visitor Services Officer, for his 34 years of service to the AGW

Professional Services

Catharine Mastin served as Juror for *The Kingston Prize*, Canada's national portrait competition, with painter Glenn Priestly and Sara Angel, Art Canada Institute

Catharine Mastin served as Vice-President of the Board of Directors of the Ontario Association of Art Galleries (OAAG) and in late November, was appointed as the organization's President

Catharine Mastin is a continuing member of the Association of Art Museum Directors, North America, and the Canadian Art Museum Directors' Organization

Catharine Mastin is External Advisor, Stephen Jarislowsky Foundation for Canadian Art

Jaclyn Meloche was appointed to Board of Directors, Humanities Research Group, University of Windsor, Ontario

Jaclyn Meloche was Juror, *Windsor 125 Projects*, City of Windsor, Ontario

Jaclyn Meloche was Juror, *Visual Arts Projects*, Ontario Arts Council, Toronto, Ontario

Awards & Professional Services

Public Granting Agencies & Foundations

The Canada Council for the Arts
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Suzy Lake: Performing an Archive, February 11 – May 7, 2017

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Mrs. Nancy Barat
Ms. Sheila Barker
Mrs. Deanna Barratt
Mrs. Nancy Battagello
Dr. William E. Baylis
Mr. Tony Bearzatti
Mrs. Darlene Beaudet
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Mr. Paul Bennett
Mr. Stan Bergeron
Mr. and Mrs. Lisa Best
Ms. Judith E. Bezaire
Mrs. Barbara Billey
Ms. Carol Bishop
Dr. J. D. Lawson and Mr. Jeffrey J. Bissonnette
Mr. J. A. Blair

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Mr. G. F. Bolling	Mrs. Edie Curtin	Margaret Fong	Hertel	Mr. James Kurak
Mr. Joseph Bondy	Mr. and Mrs. John	Dr. Anne Forrest	Ms. Ruth Hicks	Councillor Irek
Councillor Paul Borrelli	D'Agnillo	Ms. Jean Forster	Mr. Roger Hines	Kusmierczyk
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Dr. Paul Ross and Dr. Jane	Mr. Manual and Mrs.	Mr. Douglas R. and Mrs.	Councillor Chris Holt	Laird
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Mrs. Anne and Mr. Kerry	Ms. Pearl Davies	Mrs. Randi Fox	Mr. Sean Howell	Langpeter
Brode	Ms. Stacey Day	Councillor Fred Francis	Mr. Peter and Mrs. Denise	Ms. Lenore and Mr.
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Ms. Karen Camlis	Mr. Les Dorgo	Giffen	Ms. Ivana Costenaro and	Ms. Carol Libby
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Ms. Jennifer Carey	Mr. and Ms. Terry Dube	Ms. Dorit Girash	Ms. Gloria Jung	Leslie Little
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and Ms. Elaine Carr	Mrs. Margaret H. Dunn	and Mrs. Michelle	Mr. Stephen Karamatos	Ms. Sarah Lossing
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Mr. Pierre Boulos and Ms.	Ms. Rose Marie Eansor	Pamela Goldstein	Angela Kaye	Ms. Cyndra MacDowall
Andrea Cassidy	Mrs. Jillian Rogin and Mr.	Dr. Michèle Goulette	Mr. Sonny Kekelj	Ms. Erna Machnik
Ms. Pascale Chapdelaine	Andrew Eckart	Mr. Greg Goulin	Mrs. Sylvia Kendrick	Ms. Diana Mady-Kelly
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Mr. Carl and Mrs. Elaine	Ms. Margaret Entwistle	Ms. Sheila Groombridge	Asaf Klein	Ms. Grace Manias
Cohen	Ms. Nancie Erhard	Ms. Lynn Guest	Mr. Douglas Kneale	Mr. Donald Manzerolle
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		Anne Henderson		
		Ms. Ingeburg Henkel		

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 Mr. Daniel Houtteman
 and Ms. Caroline McGuire
 Ms. Wynona McInnis
 Dr. Suzanne Matheson
 and Mr. Alex McKay
 Ms. Sandy and Ms. Berta
 McKay
 Ms. Cheryl McKnight
 Mr. Ken McMahon
 Mrs. Patricia McMahon
 Mr. Robert McMahon
 Ms. Beverley McMahon
 Mrs. Virginia McManus
 Ms. Jennifer McManus
 Mr. Stephen Press and
 Mrs. Mary McNamara
 Mr. J. G. McPhail
 Ms. Yvonne McRobbie
 Mr. James McTavish
 Mrs. Sheila Geddes and
 Mr. Neil McTavish
 Ms. Shannon Meadows-
 Lee
 Mr. Patrick and Ms. Mollie
 Mech
 Mr. David Mechanic
 Ms. Rachel Kaiman and
 Mr. William Mechanic
 Ms. Stephanie Mele
 Dr. Jaclyn Meloche
 Ms. Heidi Mercado
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 Elise Milrod
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 Ms. Isabelle Montas
 Mr. Spencer Montcalm
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 Ms. Patricia Moore
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 Ms. Marion Morassutti
 Mrs. Peg Dorner and Mr.
 Tony Mosna
 Mr. and Mrs. Sam
 Mossma
 Ms. Claudia Murdoch-
 Taylor
 Ms. Nantanaa Mutharusa
 Mr. and Mrs. Rabbani
 Naeem
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 Ms. Federica Nazzani
 Ms. Bruna Nazzani
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 Dr. and Mrs. Walter P.
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 Ms. Christine Nugent
 Mr. M.D. Nuruzzaman

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 Dr. and Mrs. Stanley
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 Mrs. Loulia Bogai and Mr.
 Bradley Ouellette
 Mr. Martin Ouellette
 Mr. Bruce Mitchell and
 Mrs. Catherine Ozimek
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 Ms. Wansoo Park
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 Ms. Parita Patel
 Mr. Alexander Paterson
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 Mr. David Paulick
 Councillor Hilary Payne
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 Mrs. Kay Pentland
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 Ms. Mel Phelan
 Mr. and Mrs. Daniel J.
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 and Mr. James Pineault
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 Ms. Alphanise P. Plancher
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 Mrs. Shanti Guiaro and
 Mr. Tom Pogue
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 Dr. Jim Porter
 Mr. and Mrs. Brian Prime
 Ms. Ann E. Primeau
 Mrs. Mary and Ms.
 Lourdes Primeau
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 Mrs. Jeanne Ransome
 Mr. Joe Rebello
 Ms. Johannah Redmond
 Mrs. Debbie Remekie-
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 Mr. Maurice Restivo
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 Mr. William and Mrs.
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 Ms. Jori Rosenberg
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 Mr. Barrie and Mrs.
 Maureen Rubin
 Ms. Nevi Rusich
 Ms. Beth Rusnak

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 Dr. William E. and Mrs.
 Connie Russell
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 Mr. Anthony Saracino
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 Mr. Gregory Schram
 Ms. Michelle Scott
 Dr. Terry Sefton
 Mr. Stuart A. Selby
 Mr. and Mrs. David Sellick
 Ms. Charlene Senn
 Mr. Andrew Simko
 Ms. Christina Simmons
 Mr. Peter Simone
 Mr. Frank Simpson
 Mrs. Lenore Simpson
 Mr. and Mrs. Danuta
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 Mr. Andrew Siniarska
 Ms. Vera Sitar
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 Ms. Gemma Smith
 Ms. Jill Snider
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 Mr. and Mrs. Colvin
 Springer
 Mr. Gerald St. Amand
 Mr. and Mrs. Derek
 Staadegaard
 Ms. Laura Stairs
 Mrs. Marilyn Stecher
 Mrs. Eileen Steele
 Mr. Robert Steele
 Ms. June Stevens
 Ms. Stephanie Stone
 Mrs. Laurie and Mr. Ray
 Stone
 Ms. Mona Stonefish
 Ms. Bonnie Storey
 Ms. Patricia Strange
 Ms. Cathy Strosberg
 Ms. Betty Strosberg
 Mr. David Robins and Ms.
 Sharon Strosberg
 Mr. Jim Kennedy and Mrs.
 Julia Swettenham
 Mr. Philip Dutton and
 Mrs. Lisa Sylvestre
 Mr. Scott Sylvestre
 Dr. Keith Taylor

Dr. Murray C. Temple
 Mr. Andrew and Tina
 Tepperman
 Ms. Julie Zuckermann and
 Mr. Noah Tepperman
 The Windsor Residence
 for Young Men
 Dr. and Mrs. Donovan
 Thomas
 Miss Anastasia Timakis
 Ms. Sigi Torinus
 Mrs. Gladys Tortorice
 Ms. Corrine Trojansek
 Ms. Joane Trojansek
 Mr. E. Bruce Tucker
 Ms. Jennifer Tymowski
 Ms. Mary Vacratsis
 Mrs. Monica Van Den
 Hoven
 Mr. Pasquale Iannetta and
 Ms. Anna Vannelli
 Ms. Ashley Vatafu
 Mr. and Ms. Dennis
 Venerus
 Ms. Fernand Verschaeve
 Mrs. Manzella Vincent
 Ms. Virginianne
 Mr. Michael Wachna
 Ms. Marijke Warners
 Mr. and Mrs. Alan Warsh
 Ms. Tracy Henley and Mr.
 Peter Wasyluk
 Ms. Eillen Watts
 Ms. Lynne Watts
 Ms. Deborah Waugh
 Mr. Chance Webb
 Mr. Jerry Weingarden
 Mr. Robert and Mrs. Mary
 Weingarden
 Mr. and Mrs. Arthur
 Weingarden
 Mrs. Noreen Weir
 Ms. Marlene Westfall
 Mr. Richard Wheeler
 Ms. Joyce Whitaker
 Mr. Sean and Mrs.
 Jennifer White
 Mr. John Whyte
 Ms. Marina Wiebe
 Ms. Josephine Wilds
 Mr. and Mrs. Mike Wilds
 Mr. William T. Wilkinson
 Dr. Jennifer Willet
 Ms. Janet Williams
 Reverend Albert M.
 Williams
 Mr. Greg and Ms. Mita
 Williams
 Mr. Donald B. Wilson
 Mrs. Janet Wilson
 Mr. and Mrs. David
 Woodall
 Mr. Christopher and Mrs.
 Clare Woods
 Ms. Vita Wright-
 Ruggirello
 Mr. Sijith Xavier

Ms. M. Zadeh
 Mr. Carl Zalev
 Ms. Eleonore Zanette
 Mr. Qian Zang
 Ms. Shaymaa Zantout
 Mrs. Joan A. Zec
 Mr. David Ziriada

Interns

University of Windsor
 volunteer interns:
 Mr. John Brink
 Mr. Harley Crow
 Ms. Erin Donnelly
 Ms. Alexandra Hristoff
 Ms. Yumna Kashif
 Ms. Olivia Markou
 Ms. Yoni Ting

Staff

Executive Director
 Dr. Catharine M. Mastin
 Curator of Contemporary
 Art
 Dr. Jaclyn Meloche
 Curator of Education
 Mr. Chris Finn
 Manager of Financial
 Services & H.R. Assistant
 Mr. Thomas Boucher
 Executive and Fund
 Development Assistant
 Ms. Thereza Cockburn
 Education and Public
 Programs Coordinator
 Ms. Jessica Cook
 Senior Preparator
 Mr. Stephen Nilsson
 Curatorial Coordinator
 Ms. Nicole McCabe
 Communications &
 Information Technologies
 Coordinator
 Mr. Martin Stevens
 Visitor Services &
 Membership Officer
 Mr. Tom Primeau
 Visitor Services &
 Membership Officer
 Mr. Beneau Plancher
 Visitor Services &
 Membership Officer
 Mr. Abdul Waheed
 Nizamani
 Call-in Preparators
 Ms. Katie Whitehead
 Mr. George Rizok
 Ms. Kristina Bradt
 Mr. Spencer Montcalm

NOTES

Annual General Meeting
Wednesday March 28, 2018

Independent Auditors' Report to the Members

THE ART GALLERY OF WINDSOR

**AUDITORS' REPORT AND FINANCIAL
STATEMENTS**

DECEMBER 31, 2017



Collins Barrow Windsor LLP
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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, 2017, 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 expenditures, assets and net assets. This issue also resulted in a qualification of the financial statements for the year ended December 31, 2016.

INDEPENDENT AUDITORS' REPORT - continued

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, 2017, 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.

Collins Barrow Windsor LLP

February 27, 2018

Chartered Professional Accountants
Licensed Public Accountants

THE ART GALLERY OF WINDSOR

FINANCIAL STATEMENTS

DECEMBER 31, 2017

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Statement of cash flows	4
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THE ART GALLERY OF WINDSOR**STATEMENT OF REVENUE AND EXPENSES****YEAR ENDED DECEMBER 31, 2017**

	2017	2016
<hr/>		
REVENUE		
Granting agencies (page 13)	\$ 424,795	\$ 500,972
Investment income (net value) (note 10)	372,292	237,546
Public support (page 13)	309,688	97,650
Programs, sponsorships and tours (page 13)	245,784	160,384
Events	72,047	55,893
Facility rental	56,782	45,874
Other revenue	<u>4,009</u>	<u>11,723</u>
TOTAL REVENUE	<u>1,485,397</u>	<u>1,110,042</u>
EXPENSES		
Curatorial and exhibition	476,121	549,889
Development	286,496	262,103
Building, facility and occupancy	230,156	201,260
Administration	137,490	179,036
Education and public programs	119,451	62,523
Professional fees	15,382	76,997
Amortization	<u>13,981</u>	<u>13,488</u>
TOTAL EXPENSES	<u>1,279,077</u>	<u>1,345,296</u>
REVENUE OVER (UNDER) EXPENSES BEFORE UNREALIZED GAIN ON INVESTMENTS	206,320	(235,254)
UNREALIZED GAIN ON INVESTMENTS	<u>113,354</u>	<u>265,444</u>
REVENUE OVER EXPENDITURES	<u>\$ 319,674</u>	<u>\$ 30,190</u>

See Accompanying Notes

THE ART GALLERY OF WINDSOR

STATEMENT OF CHANGES IN NET ASSETS

YEAR ENDED DECEMBER 31, 2017

	Unrestricted Net Assets	Endowment Net Assets	2017	2016
REVENUE OVER EXPENDITURES	\$ 197,319	\$ 122,355	\$ 319,674	\$ 30,190
INTERFUND TRANSFER (note 9)	<u>(156,892)</u>	<u>156,892</u>	<u>-</u>	<u>-</u>
	40,427	279,247	319,674	30,190
NET ASSETS , BEGINNING	<u>(274,938)</u>	<u>8,010,539</u>	<u>7,735,601</u>	<u>7,705,411</u>
NET ASSETS, ENDING	<u>\$ (234,511)</u>	<u>\$ 8,289,786</u>	<u>\$ 8,055,275</u>	<u>\$ 7,735,601</u>

See Accompanying Notes

THE ART GALLERY OF WINDSOR

STATEMENT OF FINANCIAL POSITION


DECEMBER 31, 2017

	2017	2016
ASSETS		
CURRENT ASSETS		
Cash	\$ 393,845	\$ 300,746
Investments (note 4)	162,663	-
Accounts receivable	29,143	36,702
Prepaid expenses	5,154	8,851
Restricted cash	<u>698,975</u>	<u>321,867</u>
	1,289,780	668,166
INVESTMENTS (note 4)	7,133,009	7,374,830
PROPERTY AND EQUIPMENT (note 5)	<u>29,678</u>	<u>38,542</u>
	<u>\$ 8,452,467</u>	<u>\$ 8,081,538</u>
LIABILITIES		
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	\$ 65,455	\$ 37,203
Deferred revenue (note 8)	<u>331,737</u>	<u>308,734</u>
	<u>397,192</u>	<u>345,937</u>
NET ASSETS		
UNRESTRICTED	(234,511)	(274,938)
ENDOWMENT (note 9)	<u>8,289,786</u>	<u>8,010,539</u>
	<u>8,055,275</u>	<u>7,735,601</u>
	<u>\$ 8,452,467</u>	<u>\$ 8,081,538</u>
CONTINGENCY (note 11)		

ON BEHALF OF THE BOARD



 Director



 Director

See Accompanying Notes

THE ART GALLERY OF WINDSOR**STATEMENT OF CASH FLOWS****YEAR ENDED DECEMBER 31, 2017**

	2017	2016
<hr/>		
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash receipts from customers, members and funding agencies	\$ 1,546,534	\$ 1,185,341
Cash paid to suppliers and employees	<u>(1,263,722)</u>	<u>(1,381,759)</u>
	<u>282,812</u>	<u>(196,418)</u>
 CASH FLOWS FROM INVESTING ACTIVITIES		
Purchase of property and equipment	(5,117)	(21,766)
Decrease (increase) in investments	192,512	(24,831)
(Increase) decrease in restricted cash	<u>(377,108)</u>	<u>242,862</u>
	<u>(189,713)</u>	<u>196,265</u>
 INCREASE (DECREASE) IN CASH	93,099	(153)
CASH, BEGINNING	<u>300,746</u>	<u>300,899</u>
 CASH, ENDING	<u>\$ 393,845</u>	<u>\$ 300,746</u>

See Accompanying Notes

THE ART GALLERY OF WINDSOR**NOTES TO FINANCIAL STATEMENTS****DECEMBER 31, 2017**

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:

CASH AND CASH EQUIVALENTS

Cash and cash equivalents consist of cash on hand, cash on deposit and bank balances. The company maintains cash and cash equivalents at financial institutions to support ongoing operations.

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 on the statement of revenue and expenses.

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, the Gail Ferriss Sheard Purchase Fund and the Dr. Lois Smedick Contemporary Art Endowment Fund and is used in investing activities.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2017

2. SIGNIFICANT ACCOUNTING POLICIES - continued

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 receive 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 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, government bonds and Ontario Arts Foundation.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2017

2. SIGNIFICANT ACCOUNTING POLICIES - continued

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.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2017

4. INVESTMENTS	2017	2016
Current		
Guaranteed investment certificate	\$ 162,663	\$ -
Long-term		
Guaranteed investment certificate	-	159,684
Ontario Arts Foundation	585,383	580,116
Marketable securities:		
Canadian equities	1,704,509	1,953,124
U.S. equities	1,248,227	1,310,542
International equities	303,619	300,723
Government bonds	<u>3,291,271</u>	<u>3,070,641</u>
	<u>7,133,009</u>	<u>7,374,830</u>
	<u>\$ 7,295,672</u>	<u>\$ 7,374,830</u>

The cost of the Ontario Arts Foundation is \$413,747 (2016, \$413,747), marketable securities is \$2,851,768 (2016, \$3,324,942) and government bonds is \$3,359,936 (2016, \$3,087,519). The guaranteed investment certificate matures in August 2018 and earns interest at a rate of 1.9%.

5. PROPERTY AND EQUIPMENT			2017	2016

6. WORKS OF ART

The works of art are insured for \$23,000,000 as of December 31, 2017 (2016, \$23,000,000).

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2017

7. LINE OF CREDIT

The Gallery has an available operating line of credit of \$150,000. As at December 31, 2017, the balance used was \$nil (2016, \$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.

8. DEFERRED REVENUE	2017	2016
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Deferred revenue represents revenues collected but not earned as of December 31, 2017. This is primarily composed of deposits on facility rentals, education programs, sponsorships and grant revenue related to future periods.

Balance, beginning of the year	\$ 308,734	\$ 252,439
Less: amount recognized as revenue in the year	(308,734)	(252,439)
Add: amount received related to future periods	<u>331,737</u>	<u>308,734</u>
	<u>\$ 331,737</u>	<u>\$ 308,734</u>

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2017

9. 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 2017, the Gallery received \$30,434 (2016, \$48,899) 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. During the year capital disbursements amounted to \$300,000 (2016, \$412,500).

The Raymond Best Bequest reports revenue and expenses related to the purchase of works of art. Net assets may be expended out of the bequest at the discretion of the Board of Directors.

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 was added to the permanent capital of the Gallery and was 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.

In 2017 the Board of Directors established a Contemporary Art Endowment fund in honour of a bequest received from Dr. Lois Smedick. The Board approved the transfer in the amount of \$156,892 from the unrestricted net assets in the year. The income derived from this contribution is to be used exclusively for the acquisition of contemporary works of art for the Gallery's permanent collection.

Net asset balances are comprised of:

	2017	2016
Arts Endowment	\$ 513,557	\$ 513,557
Endowment Fund	6,684,468	6,582,664
Raymond Best Bequest	155,977	155,977
Joan and Clifford Hatch Trust	134,444	132,335
Gail Ferriss Sheard Purchase Fund	644,448	626,006
Dr. Lois Smedick Contemporary Art Endowment Fund	<u>156,892</u>	<u>-</u>
	<u>\$ 8,289,786</u>	<u>\$ 8,010,539</u>

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2017

10. INVESTMENT INCOME**2017****2016**

Investment income allocated to unrestricted net assets:

Endowment Fund	\$ 346,774	\$ 189,125
Ontario Arts Foundation	30,434	48,899
Joan and Clifford Hatch Trust	4,060	4,725
Other	3,425	3,935
Management fees	<u>(27,853)</u>	<u>(27,627)</u>
	<u>356,840</u>	<u>219,057</u>

Investment income allocated to endowment net assets:

Gail Ferriss Sheard Purchase Fund	18,174	21,149
Management fees	<u>(2,722)</u>	<u>(2,660)</u>
	<u>15,452</u>	<u>18,489</u>

Investment income (net value)

\$ 372,292 \$ 237,546

An unrealized gain on investments resulting from changes in fair market value of \$113,354 (2016, \$265,444) has been allocated to the endowment net assets.

11. 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.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2017

12. 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, accounts receivable and guaranteed investment certificates. The Gallery mitigates its exposure to credit loss by placing its cash and guaranteed investment certificates 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 guaranteed investment certificates and 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. 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.

13. COMPARATIVE FIGURES

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

THE ART GALLERY OF WINDSOR**SCHEDULE OF REVENUE****YEAR ENDED DECEMBER 31, 2017**

	2017	2016
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GRANTING AGENCIES		
Ontario Arts Council	\$ 191,055	\$ 172,900
Canada Council	154,000	157,500
Department of Canadian Heritage	54,840	134,172
Ontario Trillium Fund	<u>24,900</u>	<u>36,400</u>
	<u>424,795</u>	<u>500,972</u>
INVESTMENT INCOME (NET VALUE) (note 10)	<u>372,292</u>	<u>237,546</u>
PUBLIC SUPPORT		
Restricted endowment fund donations (note 9)	156,892	-
Unrestricted individual donations	102,191	52,928
Admissions	30,999	25,292
Memberships	<u>19,606</u>	<u>19,430</u>
	<u>309,688</u>	<u>97,650</u>
PROGRAMS, SPONSORSHIPS AND TOURS		
Corporate sponsorships	177,465	108,652
Exhibition fees	34,800	15,313
Tour fees and workshops	<u>33,519</u>	<u>36,419</u>
	<u>245,784</u>	<u>160,384</u>
EVENTS	<u>72,047</u>	<u>55,893</u>
FACILITY RENTAL	<u>56,782</u>	<u>45,874</u>
OTHER REVENUE	<u>4,009</u>	<u>11,723</u>
TOTAL REVENUE	<u><u>\$ 1,485,397</u></u>	<u><u>\$ 1,110,042</u></u>

"Vigorous exciting, prideful, wonderful curators:
making Windsor proud."

Love from New York, 2017

