



AGW

Art Gallery of Windsor

Annual Report 2018



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 Chair

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

In my first year as AGW Board Chair, I am pleased to share with you in this Annual Report the Gallery's work to deliver year four of *Strategic Plan 2015-2020*. Together, we have realized another ambitious and successful year of exhibitions, public programs, events and publications featuring Canadian and contemporary art. The last quarter of the year was a very special one with celebrations beginning in October to mark the Gallery's 75th year of operation.

No year at the AGW can be considered a success without the support of AGW's dedicated Board of Directors, Board Standing Committee members, and volunteers, and I thank them all for their dedicated service. In 2018, we welcomed new Board members Louise Chance-BAXTER&, Elder Mona Stonefish, Victoria Little and Dr. Audrey Ng. We enjoyed continuing service from Jim Marsh, Giovanni Pecoraro, Pearl Davies, Brandon Goddard, and me; all were invaluable in their roles as Chairs of Board Standing Committees for Education, Development, Finance, and Board Development.

Several of our events last year—including the sold-out and highly successful *Fireworks 2018* and *Artrageous Returns: AGW's Diamond Anniversary Gala*—would not have been possible without sponsorship support and the hard work of our many volunteers. I also extend heartfelt thanks to the Rodzik family for realizing a spectacular 75th Anniversary Gala. The Website Steering Committee, chaired by Pearl Davies, worked throughout the year to launch the new website, a project that marked 75 years since the Gallery's formation on October 1, 1943. The AGW's dedicated Gallery Guides and interns gave many countless service hours to the Gallery, as did those supporting the Janet McKenzie Film Series and back-of-house curatorial projects.

Finally, I thank you—all AGW members, sponsors, and stakeholders—for your support of the Gallery, especially in its 75th Anniversary year. During this

milestone year, the AGW earned another four new municipal and provincial awards (which you will learn more about in our Executive Director's Report). I trust you will join me in congratulating the Gallery team for their tremendous contributions. The AGW's Executive Director Catharine Mastin, continued to provide exceptional leadership in fundraising, program excellence and team-building. It is under her leadership that we have earned an unprecedented record of 19 organizational awards since 2013.

The AGW will continue to celebrate its official 75th Anniversary into 2019, as we mark 75 years since the Gallery's incorporation on June 8, 1944. We can be certain that, over the next 75 years, the Gallery will strive to be an integral part of this community, representing the diverse needs of its residents and Gallery supporters all over the world. We are counting on your support in 2019 for the Art Gallery of Windsor as we embark on this exciting time in the Gallery's history.

On behalf of the Board of Directors, a sincere thank you.

Federica Nazzani
AGW Chair

It is with much pleasure that I report on year four of *Strategic Plan 2015-2020*. This year was a milestone as we began celebrations for the AGW's 75th Anniversary by marking the Gallery's formation on October 1, 1943. Contributions to the visual arts were recognized by peers and visitors alike, and I thank all members of the Board of Trustees, Standing Committee members, volunteers, and employees for your dedication. In support of the Gallery's vision "to foster a love and appreciation of art with you," the AGW presented 13 exhibitions, acquired 22 works of art, offered 131 year-round public programs, and welcomed nearly 17,000 visitors to the exhibitions and programs.

Exhibitions touring Canada and offsite served another 35,000 visitors. Through exhibitions and events in Windsor and across Canada, we enjoyed a year of solid media attention with reviews from *Canadian Art*, *Windsor Life*, *Windsor Star*, *BlackFlash Magazine*, *Border Crossings*, *News and Science* (University of Saskatchewan), *Visual Arts Review*, *Galleries West*, and *The Art Newspaper*, among other outlets. We worked diligently to monitor expenses and raise funds to the very best of the Gallery's limited capacity, and I thank the entire team for those achievements.

Grants, Sponsorships & Fundraising

The AGW continued its record of strong public grant success, private donations and sponsorships, but also faced year-end challenges to our operations and endowment portfolios. We sustained an ambitious grant portfolio with five provincial and federal agencies and their associated programs. These included ongoing work with the Ontario Arts Council and Canada Council for the Arts, and project grants with Canadian Heritage, the Ontario Trillium Foundation and the Ontario Cultural Attractions Fund. With Canadian Heritage, *Brenda Francis Pelkey: A Retrospective* toured to its final Canadian venues, the Kenderdine Art Gallery, University of Saskatchewan, Saskatoon, and the MacKenzie Art Gallery, Regina, Saskatchewan. With the Ontario Trillium Foundation grant in the "SEED" stream, we developed the grades 4-8 elementary school program

Indigenous Perspectives Through Art, the Gallery's first dedicated program addressing Indigenous culture. With the Ontario Cultural Attractions Fund we were able to enhance public relations and outreach for the new AGW Collection exhibition, *Look Again! The AGW Collection at 75 Years*, which opened on November 30. Ongoing funding from the Ontario Arts Council and Canada Council for the Arts supported the changing contemporary art program and many activities in exhibitions, education and publishing. Thanks are extended to the City of Windsor for providing our home through the ongoing lease agreement. Finally, the AGW was grateful to receive 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 an increased commitment from the Province of Ontario in 2018. Despite our successes, however, it is clear that the AGW's endowments continue to need more attention in order for the Gallery to weather economic downturns. Most importantly, we need your support.

The AGW's Donor and Sponsor Circle continues to provide essential resources to our operations, exhibitions, public programs and special events. Numerous ongoing and new private donors and sponsors are to be thanked: Anne Safranyos & Family continued their support for family-friendly *Sundays in the Studio* for a 7th consecutive year; Leggett & Platt Automotive sponsored the group-artist exhibition, *The Living*



Message from the Executive Director

River Project: Art, Water and Possible Worlds; Exhibition Circulation Fund (Canadian Heritage) and Horizon Capital, Montreal assisted with presentation of *Arthur Shilling: The Final Works* in Windsor; and new and renewing sponsors supported *Look Again! The AGW Collection at 75 Years* in new, multi-year sponsorship agreements including The Morris and Beverly Baker Foundation; Windsor Mold Group; the Chandisherry Foundation; Bud and Mary Weingarden; Jennifer and Sean White; and Tepperman's. Renewing education sponsors included Sharon Cassey and Bill and Rochelle Tepperman. A second year of support for the Gallery's newest adult public program, *Remembering through Art for Persons with Dementia and their Care Partners*, was made possible thanks to Mary Weingarden. The Jackman Foundation is recognized for its continued support of the *Chair's Annual Appeal* with an unconditional gift towards operations.



Leah Modigliani, *Basel, 1957*, shown February 17 - May 13, 2018

Events

The Gallery was the beneficiary of two successful fundraisers this year, *Fireworks 2018* and *Artrageous Returns: the AGW's Diamond Anniversary Gala*. Thanks to Windsor Allergy and Asthma Society, *Fireworks 2018* was a fully-sponsored and sold-out event to remember with family fun, curator-led tours, hands-on activities and delightful food and drink. Thanks are extended to Dr. Audrey Ng and Dr. Joel Liam for their support and commitment to audience engagement with this, the AGW's signature family-friendly event of 2018.

The Gallery's key social event of the year was its over-the-top 75th Anniversary Gala, generously co-chaired by Pam and John Rodzik. Themed to all things 75—diamonds—it was a night to remember as guests were entertained by musicians, performers, a successful live auction, fabulous food, dancing and an informative slide show of the Gallery's 75-year history running all night long. My thanks are extended to every sponsor who made this possible. All sponsors are acknowledged in the Sponsor Listing within this *Annual Report*, and I thank each and every one of you for your generosity. The AGW's 75th Anniversary could not have been the experience it was without your support. Proceeds from the Gala supported the front-end development of *Look Again! The AGW Collection at 75 Years*, and this event made for a year of exceptional fundraising. I thank Thereza Cockburn, Executive Assistant, and Thomas Boucher, Finance Manager,

for their support of this sizable project. The Gallery's Venue Rentals services were also enjoyed by many clients, and a highlight of the year was a private fundraiser for Canada's Right Honorable Prime Minister Justin Trudeau.

Exhibitions, Publishing & Programs

There were many highlights in the exhibition program as the Gallery continued to champion its important Canadian art collection and bring to this community an exciting year-round changing exhibition program of contemporary and modern art. A full listing of those exhibitions is detailed within this report, but I believe that some exceptional achievements are worth highlighting.

Among the most well-received exhibitions this year was *Arthur Shilling: The Final Works*, containing a body of work created during the artist's last decade that empowered his subjects through bold scale, colours and expressive painting techniques. The exhibition *Sovereign Acts* explored performance as a form of political resistance, remembrance and commemoration in Indigenous culture, diversifying the many meanings of sovereignty. The AGW was thrilled to present *The Sandwich Project: Part Two*, an initiative organized and curated by the AGW's Jaclyn Meloche, and within that project to present the work of celebrated American Pop artist Andy Warhol. In partnership with the Warhol Museum, the AGW was able to organize

Windsor's first exhibition of this artist's work. The accompanying publication *The Sandwich Project*—encompassing the project as it took place in both 2017 and 2018—was also realized. Another important undertaking involved re-opening the new Collection galleries on the third floor in the exhibition *Look Again! The AGW Collection at 75 Years*, led by Curator of Education, Christopher Finn. This exciting look at the AGW Collection included 21 new acquisitions, strengthened commitments to Indigenous art and female artists, and welcomed home major works (by Prudence Heward and Alfred Pellán, among others) which have been on multi-year exhibition tours.

The Gallery's active role in touring exhibitions to other venues in Canada included the solo artist exhibitions *Brenda Francis Pelkey: A Retrospective* and *Wafaa Bilal: 168.01*. I am very proud of these accomplishments, which added much to the media attention we received beyond Windsor and proudly reflect how the AGW's exhibitions are valued by other communities in Canada. We indeed are making Windsor proud.

The AGW developed two publications in print *Downtown's - Urban Renewals Today for Tomorrow: Windsor-Essex Triennial of Contemporary Art 2017* and *The Sandwich Project* as well as the e-publication *Hind vs. Hind*. In these new releases, the Gallery offers a selection of essays, artist biographies and exhibition documentation illuminating the artists' visions and interpretations of their art. Mention is also warranted for

the enormous work invested by staff, volunteers, Interkom Inc. and GoVital in the new website, a pillar for the Gallery's communications and content sharing. This project has been needed for some time, and we will continue it in 2019. My thanks go to Development Chair Pearl Davies for her stewardship and marketing background, both of which were essential to this project.

Throughout the year the Gallery offered inspiring education programs events. In January, the AGW launched its 7th Ontario curriculum-linked school program, *Indigenous Perspectives through Art*. The Gallery began a new initiative on *First Thursdays!* to introduce some evening hours. A second year of *Remembering through Art for Clients with Dementia and their Care-Partners* began in the fall. School program attendance was among the strongest in recent years, thanks to the expanded offerings, returning schools, and support for outreach. A full year of *Sundays in the Studio* enhanced the quality of family visits to the AGW. I thank everyone for these achievements as they were made possible thanks to your generosity as visitors, members, donors, sponsors, granting agencies and partners.

Acquisitions & Conservation

The AGW Collection expanded in key ways, thanks largely to the generosity of artists, donors and collectors. New acquisitions are mainly of modern and contemporary times. Mindful of the Gallery's potential to reach new audiences and reflect this place, curatorial staff pursued growth in three key areas: portraiture, figurative art and the body, art by artists of Indigenous heritage, and art practice in the region.



Exhibition tour, Kenneth Saltmarche: *Dedicated Visions*, November 30, 2018

Portrait and figurative art acquisitions included George Pepper's *Portrait of Lowrie Warrener*, 1926, which details the two artists' travels together to the French River. Barker Fairley's *Portrait of Katherine Packer*, 1961 is the first portrait by this noted modernist painter to enter the AGW Collection. Barrie Jones' *Family Unit*, 1992/2018 dates from the artist's time in Windsor during the 1990s and adds to the Gallery's capacity to address the complexities of family life and separation. Three new figurative works by Donigan Cumming from the artist's *Pretty Ribbons* project, shown at the AGW in 1993, add to the Gallery's capacity to discuss the female body and aging. Betsey Hansell's *Portrait of Joyce Carol Oates*, an acclaimed American author who was also writer-in-residence at the University of Windsor, contributes to literary history in the region. Kara Springer's *Ana and André*, 2014 introduces new forms of self-portraiture by depicting strands of hair.

Two highlights in the Gallery's expanding collection of work by artists of Indigenous heritage were the purchase of Daphne Odjig's *Confluence* and a gift of Bob Boyer's *Let's Blame it On the Rain*, 2003. *Confluence*, 1978 (also known as *Spiritual Confluence*) was shown in the

artist's 1986 retrospective exhibition and suggests the challenges she experienced in navigating her Anishnaabe heritage and Catholic upbringing. Boyer, an artist of Cree ancestry, is in this work concerned with the effects of acid rain. Several works in various forms of printmaking were made by Jane Ash Poitras, Daphne Odjig, Kingmeata Etidlooi, and Kakulu Saggiatuk.

A number of acquisitions reflected the Gallery's commitment to strengthening its holdings of artists from the region. These included Louise Chance-Baxter's *Purple Mountain*, 1985 and the AGW's first landscape of Pelee Island, Mary Celestino's *Henry's Marsh, Pelee Island, Ont.*, 1995, shown in her AGW exhibition of the same year. Kara Springer and Barrie Jones, both noted above, have maintained associations with Windsor at various times throughout their lives as well.

Key works by contemporary artists David Urban and Isabelle Hayeur were also added to the AGW Collection. Urban has been an important contributor to abstract art in recent decades and *Dezembrum*, 1998 is an excellent example of his work. Gifts by Isabelle Hayeur of her recent landscape

AGW Board of Directors

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Mr. Jim Marsh*

Vice-Chair

Mr. Giovanni Pecoraro*

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Dr. Audrey Ng

Member

Ms. Mona Stonefish

Exec. Director/Secretary to the Board

Dr. Catharine Mastin

Staff Resource

Ms. Thereza Cockburn

*Denotes Executive Board Member



Arthur Shilling. *The Beauty of Our People*, 1985-1986, shown February 17 - May 13, 2018

times. For many of these acquisitions, we are grateful to The Canadian Cultural Property Export Review Board and thank Canadian Heritage for its support to collectors through tax relief and all artwork donors for their generosity. I would also like to acknowledge the late Raymond Best, whose bequest enabled the purchase of the important Daphne Odjig painting.

Conservation projects this year included a transformation of George Pepper's *Portrait of Lowrie Warrener*. Following removal of yellowed glazing, original blues and yellows were revealed. *Tommy and Jack*, 1964 by the London regionalist Greg Curnoe was cleaned, and four works on paper yet-to-be shown by modern painter Bobs Cogill Haworth were restored, all for use in future exhibitions.

Accolades & Appointments:

The AGW began the year with a *Best of Windsor Award for Best Art Gallery or Art Space*. Thank you, Windsor-Essex residents, for this support! Soon after, Peter Wasylyk, the AGW's former Board Chair, won the *Mayor's Arts Award for Volunteer Service* in recognition of his 13 years as a Board Member of the AGW. The Gallery secured two more provincial awards from the Ontario Association

of Art Galleries. Kirsty Robertson earned the *Art Writing Award* (under 2,000 words) for her essay "Great Cities/Downtowns" in the publication *Downtowns - Urban Renewals Today for Tomorrow: the 2017 Windsor-Essex Triennial of Contemporary Art*. The exhibition of the same name was also short-listed for an *Exhibition of the Year Award*, and we should be equally proud of this recognition of the AGW's Curator of Contemporary Art, Jaclyn Meloche. Moreover, earning a second service award in 2018, Peter Wasylyk was named *Volunteer of the Year*. It is with great pride that I confirm our tally of municipal and provincial awards since 2013 now stands at 19.

This past year it was also an honour to serve as a President of the Board of Directors of the Ontario Association of Art Galleries (OAAG). I thank my colleagues for their confidence in me to serve in this capacity to champion Ontario's public art galleries. Curator of Contemporary Art Jaclyn Meloche continued her commitment as Board Member of the Humanities Research Group, University of Windsor.

The amazing AGW team of Board members, staff, volunteers, exhibiting artists and commissioned writers participating in the Gallery's program,

and our new Board Chair, Federica Nazzani, are to be congratulated for all these achievements. The Gallery's staffing remained stable as the new hires of 2017 settled into their positions.

I thank everyone for your support of *Strategic Plan 2015-2020* and for our achievements together. Thank you also for your support of the Gallery's 75th Anniversary, and please join us in 2019 as celebrations continue through June 8th to mark 75 years since incorporation.

Catharine Mastin

Catharine Mastin, PhD



Installation view, *Look Again! The AGW Collection at 75 Years*, opened November 30, 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 Grand Salon Wall

April 4, 2015 – October 21, 2018

Curated by Catharine Mastin

Hind vs. Hind

February 17 – May 13, 2018

Guest-Curated by Simon Frank

The Sandwich Project

Andy Warhol: EAT

June 1 – September 30, 2018

Curated by Jaclyn Meloche

The Sandwich Project

Andy Warhol: Printed Food Matter

June 1 – September 30, 2018

Curated by Jaclyn Meloche

The Sandwich Project

IAIN BAXTER&: &WICHTIME

June 1 – September 30, 2018

Curated by Jaclyn Meloche

The Sandwich Project

The Contemporary Sandwich Shop

June 1 – September 30, 2018

Curated by Jaclyn Meloche

The Sandwich Project

Still Life: 'Food' for the Eye, Mind and Body

June 1 – September 30, 2018

Curated by Chris Finn

The Living River Project: Art, Water and Possible Worlds

October 20, 2018 – January 20, 2019

Co-curated by Patrick Mahon and Stuart Reid

Look Again! The AGW Collection at 75 Years

- Canadian Heritage and the Land
- Moving Image Program

-Portraiture and the Body

-The Grand Salon Wall

November 30, 2018 (ongoing)

Curated by Catharine Mastin and Chris Finn

Kenneth Saltmarche: Dedicated Visions

November 30, 2018 – September 29, 2019

Curated by Chris Finn

Ongoing Exhibitions

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

Curated by Srimoyee Mitra

Varley Art Gallery, Markham, Ontario

January 20 – April 29, 2018

Confederation Centre Art Gallery, Charlottetown, Prince Edward Island, September 29, 2018 – January 20, 2019

Brenda Francis Pelkey: A Retrospective

Curated by Catharine Mastin

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

Kenderdine Art Gallery, University of Saskatchewan, Saskatoon, Saskatchewan January 26 – April 16, 2018

MacKenzie Art Gallery, Regina, Saskatchewan

Exhibitions & Publications

Exhibitions Borrowed

Arthur Shilling: The Final Works

February 17 – May 13, 2018

Organized by the Art Gallery of Peterborough, Ontario

Curated by William Kingfisher

Leah Modigliani: Washington D.C., 1939; Basel, 1957; Paris, 1958; Berkeley, 1969; Chicago, 1969; London, 1969...

February 17 – May 13, 2018

Organized by the Confederation Centre Art Gallery, Charlottetown, Prince Edward Island

Curated by Pan Wendt

Sovereign Acts

October 20, 2018 – January 20, 2019

Organized by the Art Museum at the University of Toronto, Ontario Curated by Wanda Nanibush



Installation view, *The Living River Project: Art, Water and Possible Worlds*, opened October 20, 2018

Printed Publications

The Sandwich Project

Edited by Jaclyn Meloche, Illustrated;
140 pages; essays by Theresa Bemnister,
Laurie Bertram, Mark Clintberg, José
Díaz, Christopher Finn, Adam Lauder,
Jaclyn Meloche and Donald Wilson, and
foreword by Catharine Mastin

Downtown/s – Urban Renewals Today for Tomorrow: The 2017 Windsor-Essex Triennial of Contemporary Art

Edited by Jaclyn Meloche, Illustrated;
88 pages; essays by Jaclyn Meloche,
Kirsty Robertson, Lee Rodney, Michael
Darroch, Donna Akrey, Taien Ng-Chan,
Terry Sefton, and Kathryn Ricketts, and
foreword by Catharine Mastin

E-Publication

Hind vs. Hind

Illustrated; 14 pages;
essay by Simon Frank
and foreword by Catharine Mastin



A selection of recent AGW Publications



Installation views, "The Contemporary Sandwich Shop", in *The Sandwich Project: Part Two*, shown June 2 - September 30, 2018

Collection Loans to Other Museums & Galleries

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

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

Brenda Francis Pelkey

Front Garden, Kim Kimberly, 1989
Cibachrome photograph print on paper
(5 panels)
50.75 x 190 cm
Purchased 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

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)
Purchased 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

Power Pole, ca. 1993

Cibachrome colour photographs and
text on acrylic, edition 1/1
102 x 174 cm (4 panels)
Gift of the Artist, 2016

Superior Court of Justice - Windsor,
2005, printed large format 2016
inkjet on bonded aluminum, edition 1/3
101.6 x 53 cm
Gift of the Artist, 2016

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

All five works loaned for
Brenda Francis Pelkey: A Retrospective
Organized by the Art Gallery of Windsor
and touring to:
Art Gallery of Peterborough, Ontario
September 30, 2017 – January 7, 2018;
Kenderdine Art Gallery, University of
Saskatchewan
January 26 – April 16, 2018;
MacKenzie Art Gallery, Regina,
Saskatchewan
June 23 – September 30, 2018.

Acquisitions Purchased

Daphne Odjig

Confluence, 1978 [also known as
Spiritual Confluence]
acrylic on canvas
81.3 x 101.5 cm
Purchased with funds from The
Raymond Best Bequest for Canadian
Historical Art

Collection Loans & Acquisitions

Kara Springer

Ana and André, Untitled I & II, 2014
archival pigment prints, edition 2/4
93 cm x 140 cm each panel, framed
Purchased with funds from the Lois K.
Smedick Contemporary Art Fund

Acquisitions Gifted

IAIN BAXTER&

Lexicographers Landscape, 1995
monoprint on paper
58 x 75 cm
Gift of Lois K. Smedick Estate, Windsor,
Ontario

Bob Boyer

Let's Blame It on the Rain, 2003
oil on canvas
76.2 x 121.92 cm
Gift of Phillip Gevik, Toronto, Ontario



Mary Celestino, *Henry's Marsh, Pelee Island, Ont.*, 1995

Louise Chance-BAXTER&

Purple Mountain, 1985

acrylic on cotton

61 x 91.5 cm

Gift of Lois Smedick Estate, Windsor, Ontario

Mary Celestino

Henry's Marsh, Pelee Island, Ont., 1995

acrylic on canvas

118 x 279 cm

Gift of the Celestino family, Leamington, Ontario

Donigan Cumming

Quartet from the *Pretty Ribbons* series

#1/4 - April 27, 1991

colour print

111.8 x 76.2 cm

#2/4 - April 27, 1991

colour print

111.8 x 76.2 cm

#3/4 - April 27, 1991

black and white gelatin silver print

111.8 x 76.2 cm

#4/4 - April 27, 1991

colour print

111.8 x 76.2 cm

Gift of the Artist, Montreal, Quebec

Quintet from the *Pretty Ribbons* series:

#1/5 - October 10, 1991

colour print

38.7 x 58.8 cm

#2/5 - April 13, 1992

colour print

38.7 x 58.8 cm

#3/5 - April 10, 1992

colour print

57.8 x 38.4 cm

#4/5 - May 17, 1989

black & white gelatin silver print

38.7 x 58.8 cm

#5/5 - April 10, 1992

colour print

57.8 x 38.4 cm

Gift of the Artist, Montreal, Quebec

Untitled (March 15, 1988)

from the *Pretty Ribbons* series

black & white gelatin silver print

38.7 x 58.8 cm

Gift of the Artist, Montreal, Quebec

Kingmeata Etidlooie

Summer Landscape, 1980

stonecut and stencil print, edition 35/50

45 x 61 cm

Acquired, 2018

Barker Fairley

Katherine Packer, 1961

oil on Masonite

60 x 49 cm

Gift of Thomas Dilworth, Windsor, Ontario

Robert C. Ferraro

Hindhead #19, 1978

gouache on paper

77.5 x 57.2 cm

Gift of the Artist, Windsor, Ontario

Witley #10, 1978

gouache on paper

57.2 x 77.5 cm

Gift of the Artist, Windsor, Ontario

Betsey Hansell

Portrait of Joyce Carol Oates, 1977

acrylic on canvas

107 x 90.5 cm

Gift of Lois K. Smedick Estate, Windsor, Ontario

Isabelle Hayeur

Étang 02 (from the series Underworlds), 2013

169 x 122 cm

Gift of the Artist, Rawdon, Quebec

Barrie Jones

Family Unit, 1992-2018

149 x 323.85 cm (3 panels)

acrylic and hand-tinted black and white photograph laminated to canvas, edition 2/2

Gift of the Artist, Vancouver, British Columbia

Daphne Odjig

Nanabajou and His Daughter, 1975

serigraph on paper, edition 21/60

120 x 80 cm

Gift of Margaret Cuddihy, Montreal, Quebec

George Pepper

Portrait of Lowrie Warrener, 1926

oil on panel

37 x 32 cm

Gift of John and Elizabeth Warrener, Toronto, Ontario

Jane Ash Poitras

Ancestral Village, 1984

etching on paper, edition 1/10

64 x 94 cm

Gift of Dr. Catharine Mastin and Family in Memory of Dr. Eugene and Mrs. Margaret McNamara, Windsor, Ontario

Kakulu Saggiaktuk

The Clothing I Make, 1981

stonecut and stencil print, edition 24/50

62.5 x 86.5 cm

Acquired, 2018

David Urban

Dezembrum, 1998

oil on canvas on board

229 x 197 cm

Gift of William Pieschel, Calgary, Alberta

Lowrie Warrener

Eve Contemplates Religion, 1928

linocut print, black ink on buff paper, edition 105/200

34 x 26 cm

Gift of John and Elizabeth Warrener, Toronto, Ontario

Tour Summary

The Art Gallery of Windsor measures its relevance to the community in relation to its *Strategic Plan 2015-2020* vision “to foster a love and appreciation of art with you” and by focussing on the following three strategic goals: being valued and viable; being a responsible custodian; and fostering artistic expression. To be valued and viable, the AGW offers year-round programs serving a wide range of audiences, from children to seniors. Such programs enrich visitors’ experiences, and are often made possible thanks to the support of donors and sponsors. The AGW’s role in caring for a nationally-important art collection is the principal means by which the Gallery serves as a responsible custodian. Education programs play an important role in enriching knowledge and experience of these objects. The Gallery’s education programs are vital to appreciating artistic expression through both hands-on activities and the development of visual literacy skills.

Outreach

Throughout the year, the AGW worked offsite at 13 hands-on workshops and presentations for elementary, secondary and post-secondary schools and community events. Over 4,600 participants attended the events, which included the University of Windsor’s School of Creative Arts *First Year Students’ Orientation*, the *Walk for Arthritis*, the *Pelee Island Unplugged Festival*, the *23rd Annual Children’s Festival*, *GECSB Poster Project* at Riverside Secondary School, and *Westview Freedom Academy*.

Sundays in the Studio

With the generous support of Anne Safranyos & Family, the AGW presented 48 *Sundays in the Studio* workshops led by local artists. These were attended by 796 children and adults.

Complimentary Public Tours

A total of 102 tours were offered on Saturdays and Sundays throughout the year. These were enjoyed by 659 visitors.

Special Events

More than 776 children and adults visited the Gallery’s special events, such as *Fridays Live!*, *Fireworks Live!*, and March Break and summer camps.

Partnerships & Participants

The AGW facilitated tours and activities for and with the support of primary and secondary schools, particularly with the Greater Essex County District School Board and with community and non-profit groups, including the University of Windsor Faculty of Education, School of Creative Arts, St. Clair College, UNI~COM Lifelong Learning, Teen Health Centre, and the Alzheimer Society Windsor and Essex County. With sponsorship from AGW patron Mary Weingarden and in partnership with the Alzheimer Society Windsor and Essex County, the *Remembering through Art* program served 103 participants, including persons with dementia and their care partners. The program offers an opportunity to engage with artworks, supporting the processes of remembering and storytelling.

Participating Schools

Greater Essex County District School Board

Queen Victoria, General Brock, Prince Edward, Begley, David Maxwell, Marlborough, Wm. G. Davis, Dougall, 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 Education Committee was supported by Committee Chair, Giovanni Pecoraro, and members Peg Dörner, Dr. Bernadette Berthelotte, Jason Marin, Lisa Galvan, Mona Stonefish, Anne Smith and Dr. Audrey Ng.



Sundays in the Studio, 2018

Education & Public Programming

Year-End Summary

The AGW Education and Public Programs’ initiatives—which serve schools, adult groups and community organizations, AGW events as well as outreach efforts—have resulted in maintaining a valued and viable role for the Gallery by interacting with 11,554 members in the community. The newly installed, multi-year exhibition *Look Again! The AGW Collection at 75 Years* supports Education and Public programs and general visitor experience. Approximately half of the almost 150 artworks for the 3rd floor were drawn from the vaults and twenty-one recent acquisitions are now on display representing an expanded selection of objects of historical, modern, and contemporary artistic expressions by Indigenous and non-Indigenous artists.



Daphne Odjig, *Confluence*, 1978

Gallery Events



Bob Bayer, *Let's Blame It On The Rain*, 2003

Exhibition Openings, Tours, Screenings & Events

JANUARY 2018

- 24 Screening: *Lucas Cranach as a Painter and Grunewald & Altdorfer*
- 31 Screening: 16th Century German Woodcuts & 16th Century Intaglio Prints
- 20 Book Launch: *Downtown/s - Urban Renewals Today for Tomorrow*, The 2017 Windsor-Essex Triennial of Contemporary Art
- 27 Artist Talks with Susan Dobson and Greg Ludlow

FEBRUARY

- 17 Screening: *Holbein the Younger in Switzerland & Holbein the Younger in England, 1532-43*
- 14 Screening: *David and the Master of Mary of Burgundy & Hieronymus Bosch*
- 16 *Fridays Live!* Opening Reception for *Arthur Shilling: The Final Works*, *Leah Modigliani: Washington D.C., 1939; Basel, 1957; Paris, 1958; Berkeley, 1969; Chicago, 1969; London, 1969... & Hind vs. Hind* with music by Sam Poole
- 17 *In Conversation: Hind vs. Hind* with Moderator Chris Finn and curator Simon Frank and artist Dave Hind
- 21 Screening: *Two Bosch Triptychs & Lucas van Leyden*
- 28 Screening: *Patinir, Massys and van Cleve & The Rise of Antwerp*
- 24 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

MARCH

- 1 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities and refreshments
- 7 Screening: *Internationalism & Northern Artists and Maarten van Heemskerck*
- 14 Screening: *Pieter Bruegel—Religious Subjects & Pieter Bruegel—Folk Culture and Traditions*
- 21 Screening: *Pieter Bruegel—The Land and the Peasant & Iconoclasm, War, and Signs of Revival*
- 28 AGW Annual General Meeting, with music by Tino and Peter Wiebe and curator-led exhibition tours with Jaclyn Meloche and Chris Finn
- 31 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

APRIL

- 05 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities and refreshments
- 28 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

MAY

- 3 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities and refreshments
- 18 FREE Admission Day! 9th Annual Art Museum Day

- 26 FREE Admission Day! In honour of Windsor's 126th birthday and the Mayor's Walk
- 26 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

JUNE

- 1 Members Only Tour of *Andy Warhol: Printed Food Matter & Andy Warhol: EAT* with José Diaz, Chief Curator, The Andy Warhol Museum
- 1 *Fridays Live!* Opening Reception for *The Sandwich Project: Andy Warhol: Printed Food Matter, Andy Warhol: EAT, IAIN BAXTER&: &WICHTIME, The Contemporary Sandwich Shop*, and *Still Life: 'Food' for the Eye, Mind and Body*, with music by DJ Dan, At Large Productions
- 21 Film Screening: *Nunaqpa (Going Inland)*, by Zacharias Kunuk, in celebration of National Indigenous Peoples Day
- 25 *Fireworks Live!* at the AGW in partnership with the Windsor Allergy and Asthma Association
- 30 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

JULY

- 5 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities and refreshments
- 28 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

AUGUST

- 2 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities and refreshments
- 2 Exhibition Assistance Information Session
- 24 Children's Art Exhibition at City Hall
- 25 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

SEPTEMBER

- 6 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities and refreshments
- 26 Screening: *Leonardo da Vinci & High Italian Renaissance*
- 29 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre

OCTOBER

- 4 Private Fundraiser for the Right Honourable Prime Minister Justin Trudeau
- 19 *Fridays Live!* Opening Reception for *The Living River Project: Art, Water and Possible Worlds* and *Sovereign Acts* with music by Theodore Hogan
- 19 Curators' Tour of *The Living River Project: Art, Water and Possible Worlds* with Patrick Mahon & Stuart Reid
- 20 Curator's Tour of *Sovereign Acts* with Wanda Nanibush
- 24 Screening: *Inventing Early Modern Classicism & Arrival in Milan—Madonna of the Rocks*
- 27 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre
- 31 Screening: *Leonardo at Court—Portrait of a Musician & Leonardo and the Ladies*

NOVEMBER

- 1 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities and refreshments
- 1 Ontario Arts Council Exhibition Assistance Information Session with Jaclyn Meloche in partnership with Arts Council Windsor and Region and Artcite Inc.
- 1 *Remembering through Art for Persons with Dementia & their Care Partners*
- 3 *Artrageous Returns, AGW's Diamond Anniversary Gala* co-hosted by John & Pam Rodzik
- 7 Screening: *Threats to the Italian Renaissance—The 1490s & Leonardo the Inventor & Engineer*
- 14 Screening: *Vitruvian Man, Perfection, and Architecture & Leonardo the Military Scientist*
- 21 Screening: *Leonardo and Flight & Drawing Human Figures and Caricatures*
- 24 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre
- 30 Curator's Tour of *Kenneth Saltmarche: Dedicated Visions*, with Chris Finn
- 30 Curators' Tour of *Look Again! The AGW Collection at 75 Years* with Catharine Mastin and Chris Finn
- 30 *Fridays Live!* Opening Reception for *Look Again! The AGW Collection at 75 Years* and *Kenneth Saltmarche: Dedicated Visions* with music by Coffee House Combo

DECEMBER

- 6 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities and refreshments
- 29 *Yoga in the Gallery* with Anh Nguyen, HNM Dance Centre



Installation View, *Hind vs. Hind*, February 17 – May 13, 2018

AGW Organized Panel Discussions

- January 20 *Downtown Windsor - Buildings, The Arts & Culture*, with panelists Veronika Mogyorody, Dorian Moore, and Jason Grossi, moderated by Rino Bortolin
- February 17 *Art & Activism*, with artists Julie Sando, Leah Modigliani and curator William Kingfisher, moderated by Jaclyn Meloche
- June 2 *The Business of Food in Art*, with panelists Sarah Beck, Elizabeth Buset, Adam Lauder, and Robert Nelson, moderated by Jaclyn Meloche
- December 1 *Notions of Portraiture*, with Bonnie Devine and Barrie Jones, moderated by Chris Finn
- December 1 *Inspired by Community*, with panelists Elaine Weeks and Chris Edwards, moderated by Catharine Mastin



George Pepper, *Portrait of Lowrie Warrener*, 1926



Private fundraiser, Right Honourable Prime Minister Justin Trudeau, October 4, 2018

Off-Site Invitational Presentations

- March 15 Jaclyn Meloche, "Materials Matter: Curate, Curator, Curatorial or Curationism?," (01-28-456, Dr. Lee Rodney), School of Creative Arts, University of Windsor, Ontario
- September 28 Jaclyn Meloche, "Deicing/Decolonizing: Hockey Histories in Canadian Contemporary Art," *Telling the Stories of Race and Sports in Canada: A Symposium*, University of Windsor, Ontario
- October 26 Jaclyn Meloche, "Art, Sports and the Making of Imagined National Identities," Universities Art Association of Canada Conference, University of Waterloo, Ontario (Chair)

- November 21 Jaclyn Meloche, "Camera Performed: Visualizing the Behaviours of Technology in Digital Performance," School of Creative Arts, University of Windsor, Ontario
- November 27 Jaclyn Meloche, "The Politics of Perception: Re/Constructing Meaning Inside the Frame of War," School of Creative Arts, University of Windsor, Ontario

Peer-Recognized Writing

Meloche, Jaclyn. ed. *What is our Role?: Artists in Academia and the Post-Knowledge Economy*. Toronto: YYZ BOOKS, 2018.

---. "Introduction: Artists in Academia," in: Jaclyn Meloche, ed., *What is our Role?: Artists in Academia and the Post-Knowledge Economy*. Toronto: YYZ BOOKS, 2018.

---. "The Politics of Perception: Re/Constructing Meaning Inside the Frame of War," in: Susan Flynn and Antonia Mackay, eds., *Surveillance, Race and Culture*. London: Palgrave Macmillan, 2018.

Invitational Presentations & Peer-Recognized Writing

Press Conference for the launch of *Indigenous Perspectives Through Art*
Presentation of Ontario Trillium Foundation Plaque, January 23, 2018





Installation view, "Andy Warhol: Printed Food Matter", in *The Sandwich Project: Part Two*, shown June 2- September 30, 2018

Awards

Best Art Gallery or Art Space, 3rd Annual Best of Windsor Awards, Tourism Windsor Essex Pelee Island

Volunteer Service, Mayor's Arts Awards, City of Windsor, in partnership with the Windsor Endowment for the Arts, given to former Board Chair, Peter Wasylyk

Art Writing Award, 41st Annual Awards, Ontario Association of Art Galleries, given to Kirsty Robertson, PhD, for her essay *Great Cities/Downtowns*, *Art Gallery of Windsor*, published in *Downtown/s - Urban Renewals Today for Tomorrow*, *The 2017 Windsor-Essex Triennial of Contemporary Art*

Volunteer of the Year, 41st Annual Awards, Ontario Association of Art Galleries, given to Peter Wasylyk for 13 years of service to the Art Gallery of Windsor as a member of the AGW Board of Trustees, including service to the Executive and as Treasurer, Vice-Chair, Chair, and Past Chair

Shortlisted Nomination for *Exhibition of the Year* (Budget under \$20,000 - Thematic), 41st Annual Awards, Ontario Association of Art Galleries Awards, *Downtown/s - Urban Renewals Today for Tomorrow: The 2017 Windsor-Essex Triennial of Contemporary Art*

Professional Services

Catharine Mastin served as President of the Board of Directors of the Ontario Association of Art Galleries

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 an External Advisor, Gail and Stephen Jarislowsky Canadian Art Institute

Jaclyn Meloche is a continuing Committee Member, Propeller Project Research Group, University of Windsor

Jaclyn Meloche is a continuing member of the Board of Directors, Humanities Research Group, University of Windsor

Jaclyn Meloche was a member of the Board of Directors, Media City Film Festival, Windsor and Detroit

Jaclyn Meloche was an External Examiner for Tyler Durbano, MFA Candidate, Department

Awards & Professional Services

Public Granting Agencies & Foundations

The Canada Council for the Arts
Visual Arts Program Grants to
Museums and Public Art Galleries

The Ontario Arts Council
Visual Arts Program Grants to
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Ontario Arts Foundation

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Installation view, "Iain BAXTER&: &WICHTIME, in *The Sandwich Project: Part Two*, shown June 2- September 30, 2018

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 Mrs. Julia Conlon and Mr. Marty Conlon
 Ms. Jessica Cook
 Ms. Paula Costello
 Ms. Emily Cote
 Mr. Justin Coughlin
 Mr. and Mrs. Jack Coulter
 Dr. and Mrs. Frank Csik
 Ms. Barbara Cunningham
 Mrs. Edie Curtin
 Ms. Elsa Cusinato
 Mr. Steve Daigle
 Mr. Manual and Mrs. Rosalie Dalfen
 Mr. David D'Andrea & Family
 Ms. Pearl Davies
 Mr. Douglas Kneale and Mrs. Barb Davies
 Ms. Astrid De Cairos
 Mr. Leo De Luca
 Ms. Eleanor Dean
 Mr. Joseph DeAngelis
 Ms. Frances Dearman
 Dr. Paul Dedumets and Mrs. Anne Dedumets
 Mrs. Irma Deeg
 Ms. Nicole Deeg
 Mrs. Frances DeLauw
 Mr. Raphael DelDuca
 Ms. Lauretta Di Ponio
 Mayor Drew Dilkins
 Mr. Thomas Ditchburn
 Ms. Kelly Dixon
 Ms. Elizabeth Donnelly
 Mr. Ken Doody
 Ms. Lynda Dopson
 Mr. Les Dorgo
 Mr. Tony Mosna and Ms. Peg Dorner
 Mr. Max Lepler and Mr. Rex Dotson
 Ms. Alaina Dougan
 Mr. W. Drake
 Mr. and Ms. Joao Duarte
 Mr. and Ms. Terry Dube
 Mr. Brian Brown and Ms.

Adele Duck
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 Mr. Russell Dupuis and Mrs. Sarah Dupuis
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 Ms. Donna Eansor
 Ms. Susan Easterbrook
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 Ms. Elaine Weeks and Mr. Chris Edwards
 Ms. Margaret Ehrentraut
 Ms. Kathy Elgee
 Ms. Kiera Elizabeth
 Councillor John Elliot
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 Ms. Margaret Entwistle
 Mr. Joseph Entwistle
 Ms. Nancie Erhard and Mr. Moe Erhard
 Mr. Griffith Evans
 Mrs. Vanna Evola
 Mr. Enzo Facecchia
 Mr. Vic Fathers and Mrs. Carol Fathers
 Mr. Otto Faust
 Ms. Phylmarie Fess
 Mrs. and Mr. Anna Fisher
 Ms. Linda Renaud Fisher and Mr. John Renaud Fisher
 Mrs. Christine Fisher
 Ms. Terry Fisher
 Mr. John Renaud Fisher
 Ms. Linda Renaud Fisher
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 Mr. Christopher McNamara and Ms. Margaret Fong
 Ms. Esther Foote
 Mr. John Foote
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 Mr. John Gibbons
 Mrs. and Mr. Joan Giffen
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 Ms. Sally Goldhar
 Mr. William Goldstein and Mrs. Pamela Goldstein
 Mr. Robert MacKenzie and Dr. Michelle Goulette
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 Ms. Gail Grant
 Ms. Lynne Grant
 Mr. Richard Green
 Ms. Anita Grey Wolf
 Ms. Nathalie Griffore and Mr. Tom Griffore
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 Ms. Sheila Groombridge
 Ms. Lynn Guest
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 Mr. Tom Pogue and Ms. Shanti Guirao
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 Ms. K. Hartley
 Councillor Percy Hatfield
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Your Worship Michael Hurst
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Ms. Cornelia Huschilt
Dr. Jane Innerd
Ms. Jolie Inthavong
Ms. Mona Irwin
Ms. Rena Isenberg
Mr. Cameron Izard
Dr. Frederick L.R. and Mrs. Sara Jackman
Mr. Dale Jacobs and Dr. Heidi Jacobs
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Dr. Sushil Jain
Mrs. Christine Jain
Ms. Upasana Jain
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Ms. Bondy Joseph
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Mr. Faegheh Kalantari
Mr. Naren Kamath
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Ms. Marnie Kuhn
Mr. Peter and Mrs. Barbara Kuker
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Mr. Kenneth Little
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Ms. Mary Maitre
Ms. Janet Maitre
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Mr. Jeff Martin
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Mr. Alex McKay and Ms. Suzanne Matheson

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Ms. Margaret McAllum
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Ms. Patricia McConville
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Ms. Jane Magri and Ms. Sandy McKay
Ms. Sandy McKay and Ms. Berta McKay
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Mr. and Mrs. Ken McMahon
Mr. Robert McMahon
Mrs. Beverley McMahon and Mr. Robert McMahon
Ms. Sharon McMahon
Ms. Jennifer McManus
Mrs. Virginia McManus
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Ms. Mary McNamara
Ms. Tania McNamara
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Ms. Yvonne McRobbie
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Ms. Sheila Geddes and Mr. Neil McTavish
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Mr. Patrick Mech and Mrs. Mollie Mech
Mr. David Mechanic and Mrs. Lorraine Mechanic
Mr. William Mechanic
Ms. Stephanie Mele
Dr. Jaclyn Meloche
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Mr. Spencer Montcalm
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Ms. Patricia Moore
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Ms. Judy Muzzin
Ms. Munazza Naeem and Mr. Rabbani Naeem

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Ms. Federica Nazzani
Mrs. Kim Nelson and Mr. Rob Nelson
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Ms. Lynn Newman
Mr. Anh Nguyen
Ms. Sherri Niskasari
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Ms. Christine Nugent
Mr. M.D. Nuruzzaman
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Ms. Marylou Ouellette
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Councillor Hilary Payne
Reverend Jack Peck
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Mrs. Kay Pentland
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Mr. Francis Pescosolido
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Mr. Brian Pitman
Mr. Trevor Pittman
Mrs. Nancy Pitulko
Mr. George and Mrs. Nancy Plantus
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Ms. Deborah Powell
Ms. Beverly Power
Mrs. Vonnie Prime and Mr. Brian Prime
Ms. Kathryn Pryce
Mr. Gerard Quenneville and Mrs. Marian Quenneville

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Ms. Wynn Quinn
Dr. Katherine Quinsey
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Mr. Greg Rebidoux
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Mr. Maurice Restivo
Ms. Dina Riach
Mr. Ethan Richards
Ms. Ginetta Lori-Riley
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Mrs. Violet Robinson
Ms. Lee Rodney
Dr. Edward Roemmele
Ms. Tiffani Rorras
Mrs. Janet Rosenbaum
Mr. Lawrence Pazner and Ms. Jori Rosenberg
Ms. Katherine Roth
Mr. Asaf Klein and Mrs. Leslie Ruben
Mr. Barrie Rubin and Mrs. Maureen Rubin
Ms. Vita Wright Ruggirello
Ms. Nevi Rusich
Ms. Beth Rusnak
Mr. Robert Russell and Mrs. Russell
Dr. William Russell and Mrs. Connie Russell
Dr. Patrick Ryall
Ms. Ellen Ryall
Ms. JoAnn Sabourin
Mrs. Anne Safranyos
Mr. George Sanders
Ms. Jo-Ann Sanderson
Ms. Mary Sandre
Mr. Anthony Saracino
Ms. Britt Schindler
Mr. Allan Schindler
Mr. Gregory Schram
Dr. Terry Sefton
Mr. Stuart Selby
Mr. David Sellick and Ms. Susan Sellick
Ms. Charlene Senn
Mr. Andrew Simko
Ms. Christina Simmons
Mr. Peter Simone
Mr. Frank Simpson
Ms. Barbara Simpson
Mrs. Lenore Simpson
Mr. and Mrs. Danuta Siniarska



The Grand Salon Wall in *Look Again! The AGW Collection at 75 Years*, November 30, 2018 (ongoing)
Bonnie Devine, *Treaty Robe, for Tecumseh*, (2013)

Mr. Andrew Siniarska
 Mrs. Dorothy Skipper
 Mrs. Karen Sklash
 Councillor Ed Sleiman
 Mr. Matthew Adam and
 Ms. Jaime Smith
 Mrs. Anne Smith
 Ms. Gemma Smith
 Ms. Jill Snider
 Mr. Cecil Southward
 Mrs. Ann Spicer
 Dr. Robert Orr and Dr. Ann
 Sprague
 Mr. Colvin Springer
 Mr. Gerald St. Amand
 Ms. Michelle Staaedegaard
 and Mr. Derek
 Staaedegaard
 Ms. Laura Stairs
 Dr. and Mrs. Joseph Stasko
 Mrs. Marilyn Stecher
 Mrs. Eileen Steele
 Mr. Robert Steele
 Ms. Stephanie Stone
 Mrs. Laurie Stone and Mr.
 Ray Stone

Ms. Mona Stonefish
 & Family
 Ms. Bonnie Storey
 Ms. Patricia Strange
 Ms. Cathy Strosberg
 Ms. Betty Strosberg

Mr. David Robinson and
 Ms. Sharon Strosberg
 Ms. Kathy Sugden
 Mr. Philip Dutton and Mrs.
 Lisa Sylvestre
 Mr. Scott Sylvestre
 Ms. Ruth Sylvestre
 Dr. Keith Taylor
 Ms. Claudia Murdoch
 Taylor
 Dr. Murray Temple
 Dr. Donovan Thomas
 Miss Anastasia Timakis
 Mr. José Seoane and Ms.
 Sigi Torinus
 Mrs. Gladys Tortorice
 Ms. Corrine Trojansek
 Ms. Joane Trojansek
 Mr. Bruce Tucker
 Ms. Julie Tucker
 Ms. Jennifer Tymowski
 Mrs. Mary Vacratsis and Mr.
 John Vacratsis
 Mr. Bruce Burton and Ms.
 Ferdinand Van Gennip
 Mr. Pasquale Iannetta and
 Ms. Anna Vannelli
 Ms. Ashley Vatafu
 Mr. and Ms. Dennis
 Venerus
 Mrs. Manzella Vincent
 Mr. Michael Wachna
 Mr. XiangHong Walman

Ms. Marijke Warners
 Mr. and Mrs. Alan Warsh
 Ms. Tracy Henley and Mr.
 Peter Wasyluk
 Ms. Lynne Watts
 Ms. Eileen Watts
 Ms. Deborah Waugh and
 Ms. Merry Waugh
 Mr. Chance Webb and Ms.
 Melissa Webb
 Mr. and Mrs. Arthur
 Weingarden
 Mr. Jerry Weingarden
 Mr. Robert and Mrs. Mary
 Weingarden
 Mrs. Noreen Weir
 Mr. and Mrs. Daniel Wells
 Ms. Toni-Lynne Wells
 Ms. Marlene Westfall
 Mr. Richard Wheeler
 Ms. Joyce Whitaker
 Mr. David Lapointe and Ms.
 Nicol White
 Mr. Sean White and Mrs.
 Jennifer White
 Mrs. Nancy Whyte
 Ms. Marina Wiebe
 Ms. Josephine Wilds
 Mr. and Mrs. Mike Wilds
 Mr. William Wilkinson
 Ms. Janet Williams
 Mr. Greg Williams and Ms.
 Mita Williams

Mrs. Janet Wilson
 Ms. Mona Witte
 Ms. Eleonore Zanette

Gallery 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. Beneau Plancher
 Mr. Tom Primeau

Call-in Preparators
 Ms. Kristina Bradt
 Mr. Spencer Montcalm
 Mr. George Rizok
 Ms. Katie Whitehead

Interns

University of Windsor
 Volunteer interns:
 Aya Elmeligy
 Coleton Dénommé
 Nathaniel Talbot
 Karen Rakowicz

Independent Auditors' Report to the Members

THE ART GALLERY OF WINDSOR

**AUDITORS' REPORT AND FINANCIAL
STATEMENTS**

DECEMBER 31, 2018

INDEPENDENT AUDITORS' REPORT

To the Members of The Art Gallery of Windsor

Report on the Financial Statements

Qualified Opinion

We have audited the financial statements of The Art Gallery of Windsor, which comprise the statement of financial position as at December 31, 2018 and the statements of revenue and expenses, changes in net assets and cash flows for the year then ended and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the The Art Gallery of Windsor as at December 31, 2018, 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.

Basis for Qualified Opinion

In common with many charitable organizations, the Gallery 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, 2017.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditors' Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Gallery in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Other Information

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and our auditor's report thereon. The annual report is expected to be made available to us after the date of this auditor's report.

Our opinion on the financial statements does not cover the other information and we will not express any form of assurance conclusion thereon.

Baker Tilly Windsor LLP

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Windsor, ON
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www.bakertilly.ca

In connection with our audit of the financial statements, our responsibility is to read the other information identified above when it becomes available and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we are required to communicate the matter to those charged with governance.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the 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.

In preparing the financial statements, management is responsible for assessing the Gallery's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Gallery or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Gallery's financial reporting process.

Auditors' Responsibility for the Audit

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Gallery to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Baker Tilly Windsor LLP

Chartered Professional Accountants
Licensed Public Accountants

February 26, 2019

THE ART GALLERY OF WINDSOR
FINANCIAL STATEMENTS
DECEMBER 31, 2018

Statement of revenue and expenses	1
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Statement of financial position	3
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Notes to financial statements	5 - 12
Schedule of revenue	13

THE ART GALLERY OF WINDSOR

STATEMENT OF REVENUE AND EXPENSES

YEAR ENDED DECEMBER 31, 2018

	2018	2017
REVENUE		
Granting agencies (page 13)	\$ 459,197	\$ 424,795
Events	300,851	72,047
Programs, sponsorships and tours (page 13)	264,350	245,784
Investment income (net value) (note 10)	215,833	372,292
Public support (page 13)	100,968	309,688
Facility rental	57,288	56,782
Other revenue	<u>8,728</u>	<u>4,009</u>
TOTAL REVENUE	<u>1,407,215</u>	<u>1,485,397</u>
EXPENSES		
Curatorial and exhibition	563,537	476,121
Development	383,257	286,496
Building, facility and occupancy	258,427	230,156
Education and public programs	161,648	119,451
Administration	145,698	137,490
Professional fees	21,647	15,382
Amortization	<u>14,360</u>	<u>13,981</u>
TOTAL EXPENSES	<u>1,548,574</u>	<u>1,279,077</u>
REVENUE (UNDER) OVER EXPENSES BEFORE UNREALIZED (LOSS) GAIN ON INVESTMENTS	(141,359)	206,320
UNREALIZED (LOSS) GAIN ON INVESTMENTS	<u>(360,040)</u>	<u>113,354</u>
REVENUE (UNDER) OVER EXPENDITURES	<u>\$ (501,399)</u>	<u>\$ 319,674</u>

See Accompanying Notes

THE ART GALLERY OF WINDSOR

STATEMENT OF CHANGES IN NET ASSETS

YEAR ENDED DECEMBER 31, 2018

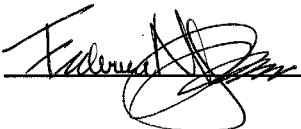
	Unrestricted Net Assets	Endowment Net Assets	2018	2017
REVENUE (UNDER) OVER EXPENDITURES	\$ (155,864)	\$ (345,535)	\$ (501,399)	\$ 319,674
NET ASSET TRANSFER (note 9)	<u>88,000</u>	<u>(88,000)</u>	<u>-</u>	<u>-</u>
	(67,864)	(433,535)	(501,399)	319,674
NET ASSETS , BEGINNING	<u>(234,511)</u>	<u>8,289,786</u>	<u>8,055,275</u>	<u>7,735,601</u>
NET ASSETS, ENDING	<u>\$ (302,375)</u>	<u>\$ 7,856,251</u>	<u>\$ 7,553,876</u>	<u>\$ 8,055,275</u>

See Accompanying Notes

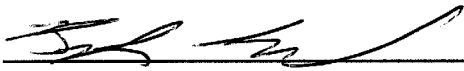
THE ART GALLERY OF WINDSOR
STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2018

	2018	2017
<hr/>		
ASSETS		
CURRENT ASSETS		
Cash	\$ 372,056	\$ 393,845
Investments (note 4)	77,699	162,663
Accounts receivable	52,926	29,143
Prepaid expenses	<u>16,129</u>	<u>5,154</u>
	518,810	590,805
RESTRICTED CASH	581,913	698,975
INVESTMENTS (note 4)	6,813,132	7,133,009
PROPERTY AND EQUIPMENT (note 5)	<u>22,106</u>	<u>29,678</u>
	<u><u>\$ 7,935,961</u></u>	<u><u>\$ 8,452,467</u></u>
LIABILITIES		
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	\$ 72,899	\$ 65,455
Deferred revenue (note 8)	<u>309,186</u>	<u>331,737</u>
	<u>382,085</u>	<u>397,192</u>
NET ASSETS		
UNRESTRICTED	(302,375)	(234,511)
ENDOWMENT (note 9)	<u>7,856,251</u>	<u>8,289,786</u>
	<u>7,553,876</u>	<u>8,055,275</u>
	<u><u>\$ 7,935,961</u></u>	<u><u>\$ 8,452,467</u></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, 2018**

	2018	2017
<hr/>		
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash receipts from customers, members and funding agencies	\$ 1,391,526	\$ 1,546,534
Cash paid to suppliers and employees	<u>(1,568,391)</u>	<u>(1,263,722)</u>
	<u>(176,865)</u>	<u>282,812</u>
 CASH FLOWS FROM INVESTING ACTIVITIES		
Purchase of property and equipment	(6,788)	(5,117)
Decrease in investments	44,802	192,512
Decrease (increase) in restricted cash	<u>117,062</u>	<u>(377,108)</u>
	<u>155,076</u>	<u>(189,713)</u>
 INCREASE (DECREASE) IN CASH	 (21,789)	 93,099
CASH, BEGINNING	<u>393,845</u>	<u>300,746</u>
 CASH, ENDING	 <u><u>\$ 372,056</u></u>	 <u><u>\$ 393,845</u></u>

See Accompanying Notes

THE ART GALLERY OF WINDSOR**NOTES TO FINANCIAL STATEMENTS****DECEMBER 31, 2018**

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, 2018

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
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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, 2018

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, 2018

4. INVESTMENTS	2018	2017
Current		
Guaranteed investment certificate	\$ 77,699	\$ 162,663
Long-term		
Ontario Arts Foundation	547,201	585,383
Marketable securities:		
Canadian equities	1,510,112	1,704,509
U.S. equities	1,108,041	1,248,227
International equities	285,571	303,619
Government bonds	3,362,207	3,291,271
	<u>6,813,132</u>	<u>7,133,009</u>
	<u>\$ 6,890,831</u>	<u>\$ 7,295,672</u>

The cost of the Ontario Arts Foundation is \$413,747 (2017, \$413,747), marketable securities is \$2,856,972 (2017, \$2,851,768) and government bonds is \$3,469,204 (2017, \$3,359,936). The guaranteed investment certificate matures in August 2019 and earns interest at a rate of 1.7%.

5. PROPERTY AND EQUIPMENT	2018		2017	
	Cost	Accumulated Amortization	Net	Net
Equipment	\$ 688,949	\$ 666,843	\$ 22,106	\$ 29,678

6. WORKS OF ART

The works of art are insured for \$23,000,000 as of December 31, 2018 (2017, \$23,000,000).

The Gallery displayed 388 works of art onsite during the year (2017, 209). During the year, the Gallery acquired 22 works of art and acquisition expenses totaled \$62,381.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2018

7. LINE OF CREDIT

The Gallery has an available operating line of credit of \$150,000. As at December 31, 2018, the balance used was \$nil (2017, \$nil). The line of credit is at prime plus 1.5% (2017, prime plus 3.0%) and is secured by a general security agreement.

8. DEFERRED REVENUE

2018

2017

Deferred revenue represents revenues collected but not earned as of December 31, 2018. This is primarily composed of deposits on facility rentals, education programs, sponsorships and grant revenue related to future periods.

Balance, beginning of the year	\$ 331,737	\$ 308,734
Less: amount recognized as revenue in the year	(331,737)	(308,734)
Add: amount received related to future periods	<u>309,186</u>	<u>331,737</u>
	<u>\$ 309,186</u>	<u>\$ 331,737</u>

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2018

9. ENDOWMENT NET ASSETS

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

The Ontario Arts Foundation Endowment 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 Ontario Arts Foundation Endowment is available for expenditure for operating purposes. The OAF, which holds the Ontario Arts Foundation Endowment in perpetuity, is responsible for the investment of the funds held and the annual disbursement to the Gallery. In 2018, the Gallery (lost) earned \$(12,369) (2017, \$30,434) from the OAF which has been recorded as interest (expense) 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 \$240,000 (2017, \$300,000).

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. The Board approved a transfer in the amount of \$88,000 to the unrestricted net assets during the year.

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 K. Smedick. 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:

	2018	2017
Ontario Arts Foundation Endowment	\$ 513,557	\$ 513,557
Endowment Fund	6,369,131	6,684,468
Raymond Best Bequest	67,977	155,977
Joan and Clifford Hatch Trust	127,755	134,444
Gail Ferriss Sheard Purchase Fund	629,010	644,448
Dr. Lois K. Smedick Contemporary Art Endowment Fund	<u>148,821</u>	<u>156,892</u>
	<u>\$ 7,856,251</u>	<u>\$ 8,289,786</u>

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2018

10. INVESTMENT INCOME**2018****2017**

Investment income allocated to unrestricted net assets:

Endowment Fund	\$ 222,527	\$ 346,774
Ontario Arts Foundation Endowment	(12,369)	30,434
Joan and Clifford Hatch Trust	5,092	4,060
Other	3,559	3,425
Management fees	<u>(27,294)</u>	<u>(27,853)</u>
	<u>191,515</u>	<u>356,840</u>

Investment income allocated to endowment net assets:

Gail Ferriss Sheard Purchase Fund	22,793	18,174
Dr. Lois K. Smedick Contemporary Art Endowment Fund	4,876	-
Management fees	<u>(3,351)</u>	<u>(2,722)</u>
	<u>24,318</u>	<u>15,452</u>

Investment income (net value)

\$ 215,833 \$ 372,292

An unrealized (loss) gain on investments resulting from changes in fair market value of \$(360,040) (2017, \$113,354) 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, 2018

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

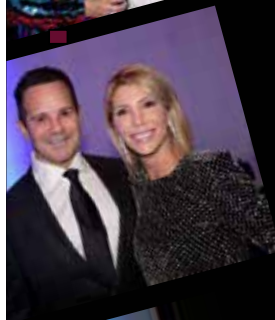
Liquidity risk relates to the risk the Gallery will encounter difficulty in meeting its obligations associated with financial liabilities. The financial liabilities on its statement of financial position consist of accounts payable and accrued liabilities. Management closely monitors cash flow requirements 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.

THE ART GALLERY OF WINDSOR
SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2018

	2018	2017
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GRANTING AGENCIES		
Ontario Arts Council	\$ 197,741	\$ 191,055
Canada Council for the Arts	154,000	154,000
Ontario Trillium Foundation	49,800	24,900
Department of Canadian Heritage	41,440	54,840
Ontario Cultural Attractions Fund	<u>16,216</u>	<u>-</u>
	<u>459,197</u>	<u>424,795</u>
INVESTMENT INCOME (NET VALUE) (note 10)	<u>215,833</u>	<u>372,292</u>
PUBLIC SUPPORT		
Unrestricted individual donations	48,332	102,191
Admissions	33,935	30,999
Memberships	18,701	19,606
Restricted endowment fund donations	<u>-</u>	<u>156,892</u>
	<u>100,968</u>	<u>309,688</u>
PROGRAMS, SPONSORSHIPS AND TOURS		
Corporate sponsorships	143,848	177,465
Exhibition fees	72,438	34,800
Tour fees and workshops	<u>48,064</u>	<u>33,519</u>
	<u>264,350</u>	<u>245,784</u>
EVENTS	<u>300,851</u>	<u>72,047</u>
FACILITY RENTAL	<u>57,288</u>	<u>56,782</u>
OTHER REVENUE	<u>8,728</u>	<u>4,009</u>
TOTAL REVENUE	<u><u>\$ 1,407,215</u></u>	<u><u>\$ 1,485,397</u></u>



75 YEARS | **AGW**
Art Gallery of Windsor

-Artrageous Returns-

AGW
Art Gallery of Windsor

DIAMOND

Anniversary Gala

Thank you

Dear Friends – On Saturday, November 3rd we joined together to celebrate and support the Art Gallery of Windsor. Thank you so much for making *Artrageous Returns* such an amazing and wonderful success. It was a truly magical evening celebrating the AGW's Diamond Anniversary while raising funds to support this cultural icon. Your heartfelt generosity, support and friendship is truly appreciated and thanks to you *Artrageous* continues to be an unprecedented fundraising success for the Gallery.

A special thanks to the hard-working *Artrageous Returns* committee and AGW staff, along with my dear John for making sure our live auction was once again a fun-filled, showstopping spectacle. My thanks to our generous live auction donors Barry and Stephanie Zekelman, Chefs John and Vince, the Maggio family/Vito's Restaurant and Catering, Joseph Anthony Fine Jewelry, Saks Fifth Avenue, Caesars Windsor, FAS Group, the Rodzik family and Beth and Bruce Lane for providing unique and exciting items. To our auction winners, thank you for your enthusiasm, it was truly remarkable to witness your generosity. Once again our friends at Precision Jewellers donated a beautiful prize for our raffle – the stunning diamond stud earrings were gorgeous, thank you Danny.

Thanks to you, the AGW will continue to play a leading role in our community's cultural life.

Wishing you a wonderful holiday and happy and healthy 2019.

Pam Rodzik, Chair
Artrageous Returns



Special thanks to our 15 Carat Sponsors:

K-Scrap Resources Ltd., RBC Wealth Management | Dominion Securities,
Pam and John Rodzik, The Lisa and Brian Schwab Foundation,
Scotiabank, Solcz Family Foundation, WFCU Credit Union,
The Stephanie and Barry Zekelman Foundation,
In Partnership: Jovanovic, Katzman, Kosovitch, Muzzatti, Nagle & Zarboni

Quotes from You—Our Visitors

"What a surprise! Wonderful collection of art pieces.
Will be sure to return and tell others of this 'gem.'"
S. Ghazarian, Newmarket, Ontario.

"I thought the museum was great, especially the Warhol exhibit.
It is an amazing opportunity as an artist to see one of your idols."
Nathan Reyes, Windsor Ontario.

"Awesome day in the Studio with Kristina. I had Fun."
The Dupuis Family.

"Thanks for doing such a wonderful job showcasing the arts
and learning activities. My son completed one very enjoyable week
at Art Camp and then was my personal docent—excellent,
excellent experiences."
The Pattisons.

"I really enjoyed The Contemporary Sandwich Project. Thank you."
A couple from Finland.

"Love, Love, Love the Arthur Shilling! Thank you from the bottom
of my heart for sharing his wondrous works with us."
Mariette Jones.

"Amazing exhibits and love Sundays in the Studio."
Jack and Morgan from Toronto.

"Great Yoga Classes."
Anonymous.

