ART CANADA INSTITUTE

Annual
REPORT

2021/2022

Art Canada Institute ANNUAL REPORT

2021/2022

Sarah Anne Johnson, *Explosions* (detail), 2011. This image appeared on the 2021 ACI holiday card and the cover of the 365 Days of Canadian Art calendar, an exclusive gift created for ACI benefactors.

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From the ACI CHAIR *of the Board of Directors and from the* ACI EXECUTIVE DIRECTOR

In august 2021, a study released by Statistics Canada revealed that—unsurprisingly—the covid-19 pandemic profoundly disrupted countless businesses in the visual arts. Museums and galleries saw revenue and attendance decline by as much as 70 per cent. Lockdowns meant that arts organizations could not function, that they had no means to distribute or offer cultural access, and that most content couldn't reach audiences sheltered in their homes. In contrast, over the last two years, the Art Canada Institute has seen a profound expansion. We have developed vital new programming while the organization's revenue has nearly doubled.

The aci had not anticipated the pandemic, but we had given lots of thought about what it meant to be a visual arts organization in the early twenty-first century. Since our inception in 2013, our core value has always been offering access to the world of art in Canada.

While the aci achieved much growth over its 2021–2022 fiscal year, our mandate remains constant: to democratize the country's visual culture, to make it available to all regardless of one's proximity to a bricks-and-mortar museum or knowledge of the subject, and to promote Canadian art around the world. In less than a decade, we have become a national institution and the leading initiative in bringing this country's art to a twenty-first-century audience online.

We have grown from having a singular focus—creating online art books on Canadian historical artists—to an institution with five distinct pillars of programming that are forging a new vision for the future of Canadian art. As the following pages will show you, the aci is a multi-faceted, accessible resource that offers publishing, kindergarten to grade 12 art education, research fellowships, a weekly newsletter, and public art talks.

The focus of our work is more relevant than ever—the pandemic has proven that online access to art is essential, while reporting on the visual arts by the country's newspapers, magazines, and media outlets continues to diminish. In this gap, we serve an integral function: to further the education and awareness of Canadian art and its history, free of charge, in French and English. aci's open-access, original, and multi-vocal content includes a digital library of 50+ books, pan-Canadian art education guides for teachers, funding for scholars making Canadian art a more inclusive discipline, and a weekly newsletter dedicated to sharing how art is a door to understanding all aspects of life.

In the wake of what has been the greatest cultural upheaval since the Second World War, the survival and significance of arts organizations will depend on how well they can transition from in-person to digital relevance. As the aci starts another year, we do so with confidence that we already have the blueprint to face future shocks, and a proven track record for cultivating and growing an audience passionate about Canadian art. As we approach the future prepared, excited, and ready, we thank you for believing in our vision and helping us realize the powerful programming outlined in this report. With your support—aci's benefactors and partners—we are transforming the cultural landscape and shaping a vision for a more just and inclusive society, one where art is a singular tool for understanding, experiencing, and transforming our world.

—*Sara Angel and Kiki Delaney,* October 2022

"As the aci starts another year, we do so with confidence that we already have the blueprint to face future shocks. We have a proven track record for cultivating and growing an audience passionate about Canadian art."

Sara Angel, PHD
Founder and Executive Director,
Art Canada Institute

"In less than a decade, since we were founded in 2013, the aci has become a national institution and the leading initiative in bringing Canadian art to a twenty-first century audience through online access."

Kiki Delaney, CM, LLD
Chair, Board of Directors,
Art Canada Institute

2021–2022

Meryl McMaster, *Bring Me to This Place*, 2017, giclée print, 152.4 x 101.6 cm. This image was published in ACI's inaugural Cities Series online art book, *Ottawa Art & Artists: An Illustrated History* by Jim Burant, released in July 2022.

SECTION 1

About the ART CANADA INSTITUTE

Before the ACI launched in 2013, accessible and authoritative information on Canadian visual art was hard to find online. Today the ACI is the only organization in the country whose mandate is to educate, promote, research, and foster a conversation about this country's art. Our programming and website function as an indispensable resource, a virtual art museum, a digital library, and an interactive portal that explores visual culture in Canada, all with a twenty-first-century approach, style, and sensibility.

2021/2022

OVER 3 MILLION VIEWS

BRINGING ART IN CANADA TO AN INTERNATIONAL AUDIENCE

97+ COUNTRIES ACCESSING ACI CONTENT WORLDWIDE

52 ONLINE ART BOOKS PUBLISHED IN BOTH FRENCH & ENGLISH

LEARNING ACTIVITIES FOR OVER **5,000,000** STUDENTS ACROSS THE COUNTRY

RESOURCES SERVING **721,000** EDUCATORS

CONTENT CONTRIBUTIONS BY OVER 50 OF THE COUNTRY'S LEADING ART & VISUAL CULTURE EXPERTS

Opposite above: Shuvinai Ashoona, *Audience*, 2014. This image was published in the ACI's online exhibition *Shuvinai Ashoona Mapping Worlds*, in partnership with The Power Plant Contemporary Art Gallery, 2021.

1.5 MILLION+ BOOK PAGE VIEWS OR DOWNLOADS

18 ART TALKS held virtually and in person

9 YEARS OF MAKING CANADIAN ART & ITS HISTORY

A CONTEMPORARY MULTI-VOCAL CONVERSATION

50 WEEKLY NEWSLETTERS PUBLISHED EVERY YEAR

Right: Alex Colville, *To Prince Edward Island* (detail), 1965. This image was chosen as one of the reference works for the ACI's 2021 Canadian Art Inspiration Student Contest.

ABOUT THE ACI

IMPACT *and* AUDIENCE

The ACI's audience has no limits or bounds. Through our robust online platform and programs, we serve a wide range of users from elementary school students to PhD scholars. We believe that art should be accessible to everyone no matter one's location or prior knowledge of the subject.

2021/2022

Governance and BOARD *of* DIRECTORS

The ACI BOARD brings together notable community leaders with expertise in not-for-profits, Canadian art, philanthropy, and digital media, and each plays a fundamental role in guiding the organization.

2021/2022

Kiki Delaney, CM, LLD
Chair
President of Delaney Capital Management Ltd.; Chancellor Emerita of OCAD University

Alexandra Baillie, MBA
Deputy Chair
President of Good & Well

Steven M. Wilson, CA, CPA
Treasurer
Audit Partner, Asset Management Practice, PwC Canada

Jamie Cameron, LLM
Secretary
Professor Emeritus, Osgoode Hall Law School, York University

Dr. Jon S. Dellandrea, CM
Chair Emeritus
Senior Fellow Massey College; Advancement Counsel, Perimeter Institute for Theoretical Physics

Tim Griffin
Former CEO and Chair, Connor, Clark & Lunn Private Capital

Robert Houle
Internationally renowned artist, curator, writer, educator, and cultural theorist

Michelle Koerner
Vice Chair, Board of Directors, and Chair, Fundraising Committee, National Gallery of Canada Foundation

Sammy Lau
Director, Demand Generation & Content Marketing, HiMama

Nancy McCain
Collaborative lawyer and mediator; former art consultant

Gerald McMaster, OC
Professor of Indigenous Visual Culture and Critical Curatorial Studies, OCAD University

Sarah Milroy, CM
Chief Curator, McMichael Canadian Art Collection; visual arts critic and writer

Stephen Smart
Former Partner, Osler LLP; former member Cultural Property Review Board; art consultant, collector, and cultural organizations advocate

Nalini Stewart
Vice Chair, Ontario Cultural Attractions Fund; Past Chair, Ontario Arts Council

Susan Wortzman
Partner, McCarthy Tétrault

Joyce Zemans, CM
University Professor Emeritus and Senior Scholar, York University

Ming Tiampo Carleton University | **Laurier Lacroix** Université du Québec à Montréal | **Heather Igloliorte** Concordia University | **Michelle Jacques** Remai Modern | **Anong Beam** Visual Artist

Content Creators & Academic Advisors

Rui Amaral
Museum of Contemporary Art Toronto

Sara Angel
Art Canada Institute

Jocelyn Anderson
Art Canada Institute

Lisa Baldissera
Griffin Art Projects

Sarah Bassnett
Western University

Anong Beam
Visual Artist

Christine Boyanoski
Independent Curator

Jessica Bradley
Independent Curator

Laura Brandon, CM
Carleton University

Kathryn Bridge
Independent Curator

Kelvin Browne
Gardiner Museum

Tobi Bruce
Art Gallery of Hamilton

Jim Burant
Library and Archives Canada

Samantha Burton
University of Southern California

Nancy G. Campbell
Independent Curator

Elizabeth Anne Cavaliere
Queen's University

Rhéanne Chartrand
McMaster Museum of Art

Mark A. Cheetham
University of Toronto

Anne Cibola
Sheridan College

Ray Cronin
Former Director, Art Gallery of Nova Scotia

Jacques Des Rochers
Montreal Museum of Fine Arts

Deepali Dewan
Royal Ontario Museum

Philip Dombowsky
National Gallery of Canada

Anne Dymond
University of Lethbridge

Amelia Farley
Independent Writer

Carolyn Bell Farrell
Independent Curator

Andrea Fatona
OCAD University

Brian Foss
Carleton University

Benedict Fullalove
Alberta College of Art + Design

François-Marc Gagnon
Concordia University

Arlene Gehmacher
Royal Ontario Museum

Annie Gérin
Université du Québec à Montréal

Michelle Gewurtz
Peel Art Gallery, Museum and Archives

Michèle Grandbois
Independent Curator

Jaleen Grove
Rhode Island School of Design

John G. Hatch
Western University

Kristy Holmes
Lakehead University

Ihor Holubizky
Independent Curator

Anna Hudson
York University

Kristina Huneault
Concordia University

Heather Igloliorte
Concordia University

Michelle Jacques
Remai Modern

Lynda Jessup
Queen's University

Andrew Kear
Winnipeg Art Gallery

James King
McMaster University

Laurier Lacroix
Université du Québec à Montréal

Christine Lalonde
National Gallery of Canada

Maria Rosa Lehmann
DFK Paris

Katharine Lochnan
Independent Curator

Shirley Madill
Kitchener-Waterloo Art Gallery

Catharine Mastin
Independent Curator

Marc Mayer
Canadian Arts Manager and Curator

Gerald McMaster, OC
OCAD University

Alma Mikulinsky
Independent Curator

Alice Ming Wai Jim
Concordia University

Gerta Moray
University of Guelph

Roald Nasgaard
Florida State University

Charmaine Nelson
NSCAD University

John O'Brian
University of British Columbia

Michael Parke-Taylor
Independent Curator

Sarah Parsons
York University

Ruth Phillips
Carleton University

Christopher Régimbal
National Gallery of Canada

Dennis Reid
University of Toronto

Carmen Robertson
Carleton University

Judith Rodger
Museum London

Kitty Scott
National Gallery of Canada

Jim Shedden
Art Gallery of Ontario

David P. Silcox, CM
University of Toronto

Erin Silver
University of British Columbia

Julia Skelly
McGill University

Johanne Sloan
Concordia University

Tom Smart
Beaverbrook Art Gallery

Sarah E.K. Smith
Western University

Devon Smither
University of Lethbridge

Sasha Suda
Philadelphia Museum of Art

Andrea Terry
St. Francis Xavier University

Ming Tiampo
Carleton University

Ian Thom
Independent Curator

Charlotte Townsend-Gault
University of British Columbia

Dot Tuer
OCAD University

Georgiana Uhlyarik
Art Gallery of Ontario

Gaëtane Verna
Wexner Center for the Arts

Louise Vigneault
Université de Montréal

Norman Vorano
Queen's University

Jayne Wark
NSCAD University

Adam Welch
National Gallery of Canada

Anne Whitelaw
Concordia University

Winnie Wong
UC Berkeley

Darlene Coward Wight
Winnipeg Art Gallery

Joyce Zemans, CM
York University

ABOUT THE ACI

Our Content CREATORS *and Academic* ADVISORS

The ACI is privileged to have numerous key collaborators across the country. Our content creators include dozens of ACI authors as well as advisors who review our output to ensure that it is of the highest calibre of excellence.

Ray Cronin Former Director, Art Gallery of Nova Scotia | **Deepali Dewan** Royal Ontario Museum | **Gaëtane Verna** Wexner Center for the Arts | **Christine Lalonde** National Gallery of Canada | **Jim Burant** Library and Archives Canada

An Acknowledgement OF THE LAND *and Its Caretakers*

ACI WISHES TO ACKNOWLEDGE that we are grateful to have the opportunity to live and work in the traditional lands of Indigenous peoples, lands that are today home to many different First Nations, Métis, and Inuit communities from across Turtle Island and Inuit Nunangat. We recognize the enormous diversity of Indigenous art practices that are intricately connected to the land, and we are grateful and honoured to have the opportunity to learn about these art practices. We respect the teachings of Indigenous communities and the Elders and Knowledge Keepers about the land, and we are grateful for every opportunity to collaborate in presenting our programming. As well, we know that as an institution we have a responsibility to reflect on our impact on the land and communities. In acknowledging the history and ongoing systemic practices of colonialism in Turtle Island/Canada that have oppressed Indigenous peoples, ACI also acknowledges that our organization has benefitted from colonialism. We are committed to actively working toward reconciliation with Indigenous communities and we strive to learn more about Indigenous world views; to develop and sustain right relations with Indigenous advisors, Elders, and Knowledge Keepers; and to celebrate the work of Indigenous artists. ACI wishes in this Land Acknowledgement to express deep respect for Indigenous peoples and their communities, as well as their art traditions and artists.

THE ACI WISHES TO acknowledge that this land where we live, work, and create has been the traditional territories of the Mississaugas of the Credit, the Haudenosaunee, the Anishinaabe, and the Huron-Wendat.

Iljuwas Bill Reid, *Loo Taas*, 1986. This image was published in *Iljuwas Bill Reid: Life & Work* by Gerald McMaster, released as a hardcover print edition in 2022.

DIVERSITY, EQUITY *and* INCLUSION

WE STRIVE TO REFLECT AND REPRESENT the diversity of art makers in Canada throughout the history of this country, cognizant of the fact that many did not, and do not, have support, platforms, or recognition for their practices. Therefore, we strive to work with artists and art historians who are Indigenous, Black, Racialized, Living with Disabilities, and Women, and those who identify as one or more of the identities within the 2SLGBTQQIA+ community. These values are central to every pillar of programming at ACI, and we reflect on them in our commissioning of new books, education guides, and online exhibitions; in the development of the Fellowship program; and in the artists we feature in our newsletters and social media. As well, we are committed to placing Diversity, Equity, and Inclusion at the centre of our practices concerning personnel and governance. We believe that Diversity, Equity, and Inclusion must be lived day to day, in our interactions with each other and in the organization of people that we want to build. We are dedicated to equitable processes and respectful relationships as we engage diverse staff and stakeholders and include as wide a population as possible in our programming and initiatives. We are committed to working actively towards a future of reconciliation and social justice, and we are grateful to all who are guiding us in ongoing learning.

THE ACI HAS THE PRIVILEGE of a unique opportunity to represent the art and tell the stories of artists across Canada through our programming, and we are committed to creating an inclusive, thoughtful, and multi-vocal conversation.

2021/2022

Bidemi Oloyede, *Canada Day, Yonge-Dundas Square, Toronto*, 2018. This image was published in the ACI's weekly newsletter on Canada Day, July 1, 2022.

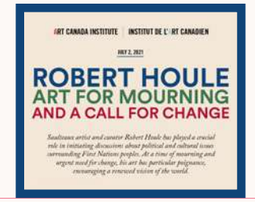
ABOUT THE ACI

YEAR *in* REVIEW *Highlights*

This year saw many exceptional highlights for ACI. Our reach continued to grow as our programming expanded and evolved; we saw unprecedented engagement from public audiences of all ages and backgrounds, from the furthest reaches of Canada and around the world; and we received significant critical awards from leaders in our field. We are pleased to share with you some of our most memorable moments.

JULY 2021

On the Canada Day long weekend, ACI publishes the first of 50 newsletters released over the year. "Robert Houle: Art for Mourning and a Call for Change" draws attention to the connections between art and current events as the nation is confronted by the news of mass graves at residential schools.



The headline of the July 2, 2021 newsletter.

AUG 2021

Emily Carr: Life & Work by Lisa Baldissera is published as a print edition to much success. One of our most popular online art book titles, it has received over 170,000 views since its release in 2015.

Cover of *Emily Carr: Life & Work* print edition.

SEPT 2021

The first of ACI's six online art books for 2021–2022 goes live. *Maud Lewis: Life & Work* by Ray Cronin quickly becomes the most popular title of the year with 47,137 views and 800+ downloads.

Cover of *Maud Lewis: Life & Work* online art book.

OCT 2021

ACI publishes Shary Boyle's artist book *Outside the Palace of Me,* which goes on to receive critical praise and several prestigious design awards.

Cover of *Shary Boyle: Outside the Palace of Me.*

NOV 2021

The first thematic title, *War Art in Canada*, is released by ACI on Remembrance Day. The *National Post* publishes a story on its front page celebrating the book.

Benjamin West, *The Death of General Wolfe*, 1770. This image was published in *War Art in Canada*.

DEC 2021

Our 2022 365-day calendar drops—an exclusive, not-for-sale ACI item created with thanks for our benefactors. We look forward to the year to come, in particular the recommencing of in-person events.

Cover of the box for our popular 365 Days of Canadian Art calendar.

JAN 2022

ACI's 2nd annual cross-country Canadian Art Inspiration Student Contest is announced, challenging participants to create a work inspired by a historical artist in Canada.

Persévérance, 2022, by Hayeon Lee (Grade 10, L'Odyssée, Moncton, NB) and the work that inspired it, *Ann*, 1942, by Prudence Heward.

FEB 2022

In collaboration with the Vancouver Art Gallery and to mark its first ever solo show by a Black woman, ACI releases the online exhibition *Jan Wade: Soul Power*.

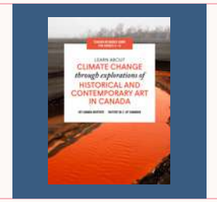
Jan Wade, *Prophecy*, 1990–2020.

MAR 2022

In one of eight public art talks this year, ACI presents *Helen McNicoll: Bringing Impressionism to Canada*, featuring, from the National Gallery of Canada, Director Sasha Suda and Senior Curator of Canadian Art Katerina Atanassova, in conversation with ACI author Samantha Burton.

Helen McNicoll, *The Apple Gatherer*, c.1911.

APR 2022



ACI partners with GreenLearning to create a teacher resource guide for Earth Day, exploring climate change through historical and contemporary Canadian art. It is one of a series that we publish during the course of the year for kindergarten to grade 12 educators.

Cover of Earth Day teacher resource guide.

MAY 2022

ACI announces the first five recipients of the Redefining Canadian Art History Fellowships. They are awarded a year of funding and mentorship in support of their research into underrepresented artists in Canada.

Top left to right: Alyssa Fearon, Sandrena Raymond and Kristen Hutchinson. Bottom left to right: Jennifer Bowen and Alison Ariss.

JUNE 2022

In a packed theatre at Toronto's Koerner Hall, ACI presents our largest in-person event ever, *Kent Monkman: The Making of a Masterpiece*.

Kent Monkman speaking to a sold-out auditorium.

SECTION 2

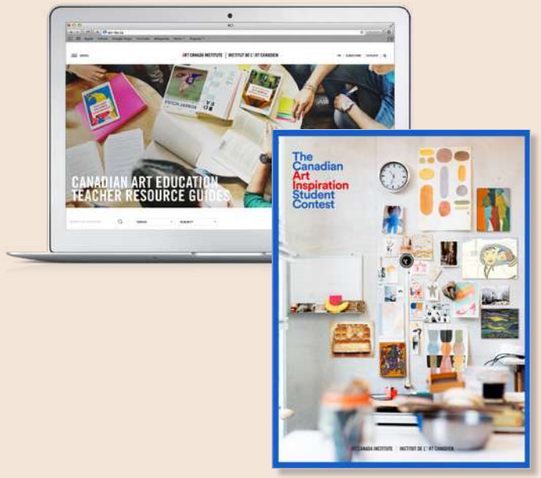
Art Canada Institute PILLARS *of Programming*

Since 2013, the ACI has grown from an organization with a single focus—creating online art books on Canadian historical artists—to an institution with five distinct pillars of programming that are redefining how the world understands this country's visual culture. The ACI has developed into a multifaceted resource that makes this country's art and history accessible to all through the following key areas of activity: i) publishing, ii) kindergarten to grade 12 art education, iii) research fellowships, iv) a weekly newsletter, and v) public art events.

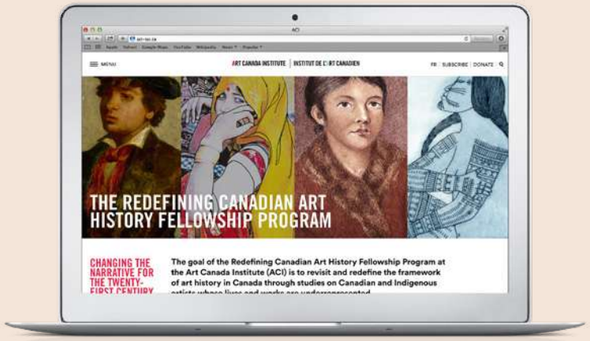
2021/2022

I. PUBLISHING

II. ART EDUCATION



III. REDEFINING CANADIAN ART HISTORY FELLOWSHIPS



IV. ACI WEEKLY NEWSLETTER

V. PUBLIC ART EVENTS

The Canadian Online Art Book Project broke new ground this year as ACI launched two initiatives to increase the depth and range of our library. *War Art in Canada: A Critical History* is our first thematic book, a series that will explore how pivotal subjects and media have shaped the development of art in Canada, while *Ottawa Art & Artists: An Illustrated History* launches a collection devoted to cities, an opportunity to explore the unique artistic communities across the country. Our artist series continues to be the foundation of the program, with new titles honouring the folk art of Maud Lewis, the iconic photography of Arnaud Maggs, the revolutionary paintings of Kent Monkman, and the genre-defying oeuvre of Gathie Falk.

We are grateful to the program's 2021–2022 Title Sponsors:
ANONYMOUS
ANONYMOUS
CIRCLE OF SUPPORTERS FOR CANADIAN WOMEN ARTISTS
BLAKE C. GOLDRING, CM, MSM, CD
LAWSON HUNTER, CM
THE HONOURABLE MARGARET NORRIE MCCAIN, CC
TRINITY DEVELOPMENT FOUNDATION
STONECROFT FOUNDATION FOR THE ARTS

PUBLISHED TITLES 2021–2022

Maud Lewis: Life & Work
by Ray Cronin

War Art in Canada: A Critical History
by Laura Brandon

Kent Monkman: Life & Work
by Shirley Madill

Arnaud Maggs: Life & Work
by Anne Cibola

Gathie Falk: Life & Work
by Michelle Jacques

Ottawa Art & Artists: An Illustrated History
by Jim Burant

PILLAR I: PUBLISHING

The Canadian ONLINE ART BOOK *Project*

With open-access titles, published in both English and French, ACI's dynamic flagship program is expanding and featuring even more original, unprecedented coverage of the country's art history.

FORTHCOMING TITLES 2022–2023

Jin-me Yoon: Life & Work
by Ming Tiampo

Marion Nicoll: Life & Work
by Catharine Mastin

Alfred Pellan: Life & Work
by Maria Rosa Lehmann

Carl Beam: Life & Work
by Anong Migwans Beam

Photography in Canada, 1839–1989: An Illustrated History
by Sarah Parsons and Sarah Bassnett

Halifax Art & Artists: An Illustrated History
by Ray Cronin

2021/2022

ACI PROGRAMMING

PILLAR I: PUBLISHING

The CANADIAN *Art Library* PRINT EDITIONS

Now in its fourth year, the Canadian Art Library has published several of our most popular online titles in print. Beautifully designed with dozens of illustrations, these hardcover volumes are an important complement to our digital offerings. ACI is delighted to be presenting books on Emily Carr, Robert Houle, Iljuwas Bill Reid, and Kent Monkman, as well as a special paperback school edition on Walter S. Allward.

Though the ACI was founded with a mission to create online books, we live in a multiplatform world where we continue to experience great enthusiasm for print. To that end, we are thrilled to be publishing increasing numbers of our books as hardcover editions, and this year we have issued several new titles, each presenting the same core chapters as their digital counterparts.

Emily Carr: Life & Work has long been one of our most popular online art books, and the new print edition features an updated text and several previously unpublished paintings. *Robert Houle: Life & Work* was published to mark the artist's nationally touring retrospective *Robert Houle: Red Is Beautiful*—Shirley Madill's insightful writing offers extensive discussion of many of the major works in the show. *Iljuwas Bill Reid: Life & Work*, the first major biography of this iconic artist to be written by an Indigenous author, presents an outstanding survey of Reid's art, from his smallest jewelry to his largest public carvings. With *Kent Monkman: Life & Work*, the career of the groundbreaking Cree artist known for his profound critique of colonialism and his radical alter ego Miss Chief Eagle Testickle comes into full view for the first time. Alongside these new editions, the Canadian Art Library also published its first paperback book, the inaugural work in a new series that is specifically intended for use in schools: *Walter S. Allward: Life & Work* will bring the story of the sculptor who created the Vimy Memorial to students across the country.

We are grateful to the 2021–2022 Title Sponsors of the Canadian Art Library:
Anonymous
Marilyn Baillie, CM, and Charles Baillie, OC
Alexandra Bennett in memory of Jalynn Bennett, CM
Kiki Delaney, CM, and Ian Delaney
Karen Girling and Bruce MacLellan

2021/2022

PILLAR I: PUBLISHING

One-of-a-Kind, Limited Edition ARTISTS' BOOKS

In October 2021, the ACI published its second Limited Edition Artist Book, *Outside the Palace of Me,* by renowned artist and performer Shary Boyle. Intelligent, inventive, and irreverent, this award-winning book provides an enduring legacy for a landmark body of work by one of today's most significant contemporary artists. With stellar production value and artistic merit, this striking book showcases Boyle's talent in an evocative style that matches her extraordinary work.

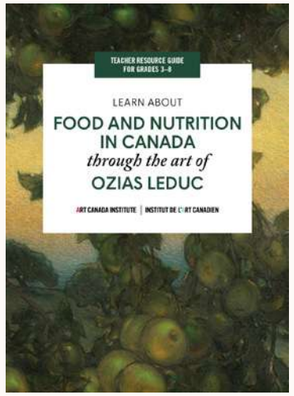
Created to accompany her ambitious, large-scale exhibition of the same name, *Outside the Palace of Me* commemorates Shary Boyle's first solo Canadian museum tour since she represented Canada at the Venice Biennale in 2013. Opening at The Rooms in St. John's, Newfoundland in fall 2021 before travelling to the Gardiner Museum in Toronto in winter 2022 and on to the Montreal Museum of Fine Arts and the Vancouver Art Gallery in 2023, this extraordinary body of work is an immersive, multi-faceted subject for ACI's most celebrated print book to date.

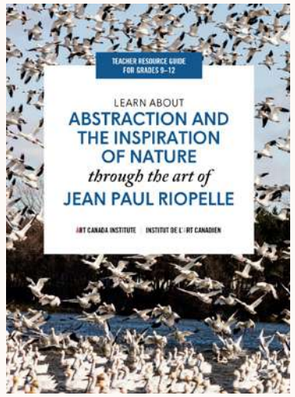
Winner of the 2022 LAD—Latin American Design—Gold Award and *Applied Arts Magazine*'s 2022 Entire Book Design Award, *Outside the Palace of Me* is a sumptuous publication that combines original photography, behind the scenes sketches, and thought-provoking scholarship, including an essay from curator Sequoia Miller as well as a dialogue between the artist and curator Crystal Mowry. Featuring images of the exhibition's paintings, ceramic sculptures, larger-than-life animatronics, and theatrical set, the book highlights Boyle's artistic investment in acknowledging the role of the viewer as participant, whom she invites to bear witness as both audience member and accomplice to the work.

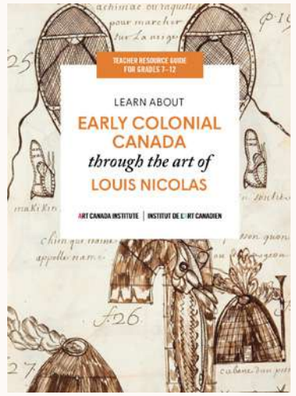
Taking as its inspiration Boyle's exploration of ancient plays and performance interwoven throughout the exhibition, the publication is split into chapters named after the different rooms in a theatre. In prompting viewers to look into mirrored-paper chapter openers that mark the start of each section, Boyle asks the reader to look at themselves and confront injustices while seeing the world in provocative and unexpected ways. Marking an unprecedented moment in Boyle's art and its interpretation of history, the publication presents a multifaceted reflection of our world, a study of the tumultuous present moment, and a commentary on where we are going.

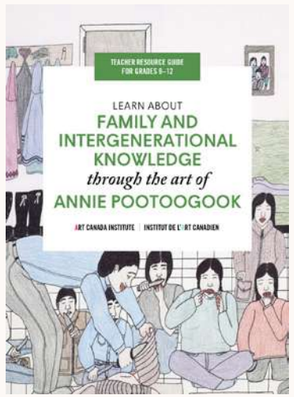
We are grateful to this book's Title Sponsors:
Claudine and Stephen Bronfman Family Foundation
Kiki Delaney, CM, and Ian Delaney
Rosamond Ivey
Hal Jackman Foundation
The Sabourin Family Foundation

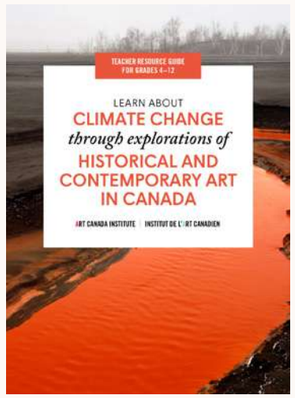
2021/2022

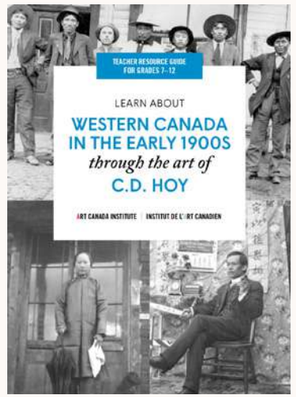


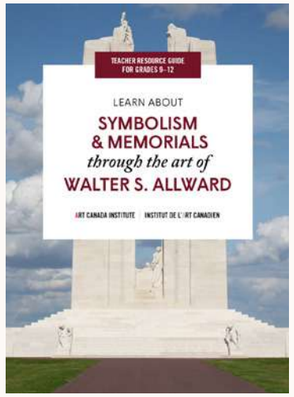


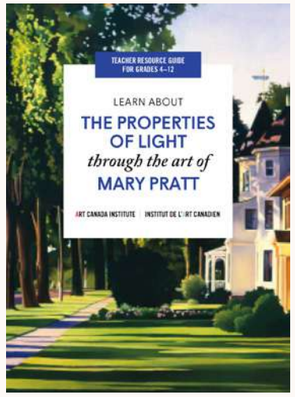


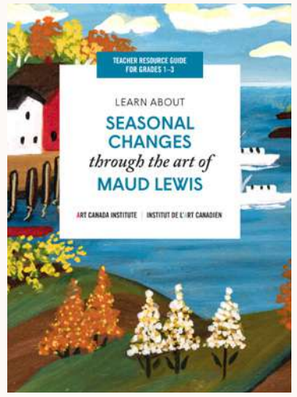












PILLAR II: KINDERGARTEN TO GRADE 12 EDUCATION

GUIDES *for in-class* LEARNING

The Canadian Schools Art Education Program had a year of remarkable partnerships and collaborations. We are honoured to have worked with the Jean Paul Riopelle Foundation in the creation of a new guide on the legendary Quebec artist, one that invites students to explore the rich inspiration he drew from nature. As well, with climate change an ever-present concern in current events, we were proud to join forces with GreenLearning to produce a thematic guide that brings together both historic and contemporary artists addressing one of the most urgent issues facing the world today.

This spirt of building connection and exploring how artists in Canada have addressed and responded to the world around them runs throughout the program: new guides investigate Ozias Leduc's interest in agriculture and where our food comes from; Maud Lewis's delight in the changing seasons; Annie Pootoogook's honouring of the teachings of her ancestors and her family; C.D. Hoy's devotion to his community; Walter S. Allward's extraordinary achievement in the Vimy Memorial; Mary Pratt's fascination with light and the beauty of the everyday; and Louis Nicolas's rich investigations of what he saw in his travels in New France. By offering teachers lesson plans, handouts, timelines, and slides, our guides are designed to make it easy to bring art to every classroom, from high school science labs to kindergarten play spaces. Our goal is for all Canadian students to know the names of artists in our country and to have access to their work.

Every child has a right to know the greatest art in Canada, and through ACI's library of resources for schools—the only national initiative to inform teachers about Canadian art and its history—we are working to ensure they have the opportunity. This year we published a wide range of new multidisciplinary learning activities, all available in French and English.

We are grateful to the Founding Sponsors of the Canadian Schools Art Education Program:
HAL JACKMAN FOUNDATION
THE MCLEAN FOUNDATION
POWER CORPORATION OF CANADA

2021–2022

PILLAR II: KINDERGARTEN TO GRADE 12 EDUCATION

The Canadian Art Inspiration STUDENT CONTEST

An initiative to connect with schools, the Canadian Art Inspiration Student Contest invites students in grades 7 through 12 to create original artworks inspired by historical and contemporary Canadian and Indigenous art. When we announced the contest in winter 2022, we also published a special booklet of ideas for teachers, encouraging students to take inspiration from Jock Macdonald's fascination with the evening sky, Michael Snow's experiments with self-portraiture, and Karen Tam's work with mosaics and patterns, to name only a few options.

Applications arrived quickly, and the results were truly incredible. We were blown away by the extraordinary submissions that came pouring in from across the country, and as we pored over paintings, drawings, photographs, mixed media, and digital art from every province, we were deeply moved by students' profound reflections on the nation's culture today as well as their brilliant creative talents. We saw realist painter Mary Pratt's vivid approach to depicting her home in Newfoundland reinvented to capture the extraordinary diversity of family lives in Canada today, Prudence Heward's bold approach to modern portraiture transformed to explore contemporary challenges of identity, and historic Impressionist paintings taken up as stylistic foundations for twenty-first century landscapes, from gardens in Vancouver to sites of memory in Ukraine. Our online exhibition on the contest features winners and honourable mentions—it is the art history of the future.

The depth and breadth of creativity represented in this year's display speaks to the resonating potential of Canadian art history in today's world—and the importance of its continued cultivation for generations to come.

KEY PROGRAM DATES

January 2022
Contest opens and outreach to teachers launches

March 2022
Final submissions accepted and adjudication begins

May 2022
Winners selected

June 2022
Promotion of student artists across Canada

2021/2022

SELECTION OF 2022 CONTEST WINNERS

The Canadian Art Inspiration

Mary Pratt
1935–2018

Supper Table, 1969, oil on canvas, 61 x 91.4 cm, Collection of the Family of Mary Pratt.

Arguably Canada's foremost realist painter, Mary Pratt became one of Canada's most celebrated artists for her work that recontextualizes and elevates the ordinary and unseen in everyday life.

The Student Winner

Maggie Zhu
Grade 10, J.N. Burnett Secondary, Richmond, British Columbia

Family Dinner, 2022, mixed media on watercolour paper, 35.6 x 50.8 cm.

"Through my interpretation, I wanted viewers to feel like they were having dinner alongside my family, with the constant clashing of chopsticks, loud music from the daily news, and voices trying to overlap one another." —Maggie Zhu

The Canadian Art Inspiration

Tom Thomson
1877–1917

Northern River, 1914–15, oil on canvas, 115.1 x 102 cm, National Gallery of Canada.

Brilliant and prolific, Tom Thomson laid the foundation for the Group of Seven and has become an icon of Canadian culture. His career as an artist lasted a scant five years, but his legacy endures.

The Student Winner

Crystal Li
Grade 8, Archbishop Carney Regional Secondary School, Port Coquitlam, British Columbia

Community, 2022, gouache painting, 49.5 x 40.6 cm.

"My painting, *Community*, is my idea of a reflection of the Group of Seven's paintings, which gave Canadian viewers an eye-opening experience a century ago." —Crystal Li

The Canadian Art Inspiration STUDENT CONTEST

The Canadian Art Inspiration

Emily Carr
1871–1945

Grey, 1929–30, oil on canvas, 111.8 x 69.9 cm, private collection.

Emily Carr was one of the first artists of national significance to emerge from the West Coast, and she became a leading figure in Canadian modern art in the twentieth century.

The Student Winner

Natalie Lait
Grade 12, Earl Marriott Secondary School, Surrey, British Columbia

Garden for Mom, 2022, acrylic on vellum, 45.7 x 61 cm.

"The erasure of artists of colour in Canada inspired my piece, and the way Carr elevated these underrepresented artists through her work made me question who gets to be Canadian." —Natalie Lait

The Canadian Art Inspiration

Prudence Heward
1896–1947

Ann, 1942, oil on canvas, 51.1 x 43.4 cm, National Gallery of Canada.

Celebrated for her sculptural forms, defiant figures, and expressionistic colours, Prudence Heward created provocative representations of female subjects. She was affiliated with the Beaver Hall Group and exhibited with the Group of Seven.

The Student Winner

Hayeon Lee
Grade 10, L'Odyssée, Moncton, New Brunswick

Persévérance, 2022, graphite on paper, 22.9 x 30.5 cm.

"Since COVID-19, I've seen numerous attacks against people of Asian ethnicity. I decided to draw a portrait of Yeonmi Park, a young activist of North Korean descent.... I was inspired by Prudence Heward, who specializes in portraits of women." —Hayeon Lee

Alyssa Fearon is the Director/Curator at Dunlop Art Gallery in Regina. She holds an MBA from the Schulich School of Business and an MA in Art History from York University. Her research explores the history of African Canadian visual culture of the Prairies through the work of William Beal, a noted photographer active in Manitoba in the early 1900s.

William S.A. Beal, *Percy and Emma Potten with children, Evelyn and Bert, Big Woody district, Swan River, MB* (detail), 1915.

Sandrena Raymond has a PhD and MA in Information and an MA in Museum Studies from the University of Toronto. For her project, she will write a biography of Indo-Canadian artist Panchal Mansaram, who, in a career spanning over five decades, created art that explored and questioned everyday life in India and Canada.

P.Mansaram, *Image India #53* (detail), 1994.

Jennifer Bowen is originally from the Northwest Territories and is a member of the Yellowknives Dene First Nation. She is a PhD student at the University of Victoria. Her project will examine the remarkable paintings of Edmonton-born, Métis artist Don Cardinal, modern representations of mid- to late-twentieth-century Indigenous life in his community in Hay River, Northwest Territories.

Don Cardinal, *The Berry Pickers* (detail), 1978.

Alison Ariss is a PhD candidate in art history and a Public Scholars Initiative Fellow at the University of British Columbia. Her research will focus on Coast Salish weavings by four of the founding artists of the Salish Weavers Guild: Martha James, Adeline Lorenzetto, Mary Peters, and Anabel Stewart. These women led a movement to create magnificent blankets of both cultural and aesthetic significance.

Mary Peters, *Stó:lō Weaving* (detail), 1968.

ACI PROGRAMMING

PILLAR III: SUPPORTING TOMORROW'S LEADERS

The Redefining Canadian ART HISTORY *Fellowships*

Following the seismic events of the summer of 2020, we reassessed our programming and what represented this nation's art canon. Where were the accounts of Black artists in this country's art history? The stories of Asian artists? Why were so many Indigenous creators' works undocumented? The more we looked, the more we found that what constituted Canadian art history was a narrative of those who had the heritage and credentials to gain admission to the country's museums, and to enroll in this nation's art schools. We set out to create a more inclusive art history, and to celebrate contributions to art in this country made by those who had been overlooked due to their gender, race, or cultural background. Guided by an extraordinary group of academic and museum leaders, this program opened to applicants for the first time in autumn 2021 and in spring 2022 we awarded five grants of $30,000. The ACI Fellows are doing pioneering research on artists who have not had a place in this nation's art history—until now.

Kristen Hutchinson is an adjunct professor of art history, women's and gender studies, and received their PhD in the History of Art from University College London. Their project is about the Kiss & Tell Collective, an innovative group of women artists who explored issues of lesbian sexuality and, for the first time, allowed women to see themselves depicted in art through a queer female gaze.

Kiss & Tell, *Drawing the Line* (detail), 1990.

With this program, we set out to create Canada's only initiative to redefine this country's art history through a fellowship for groundbreaking scholars. In this inaugural year, we're thrilled to be supporting a wide range of projects that promise to transform how we understand art in Canada.

We are grateful to the Sponsors of the Fellowship Program:
ANONYMOUS
GRANT AND ALICE BURTON
JANET AND WILLARD L'HEUREUX
NANCY MCCAIN AND BILL MORNEAU
JOHN MULVIHILL, CM, AND NANCY MULVIHILL

PILLAR IV: ACI NEWSLETTER

THE ACI WEEKLY *A Look at Life through Art in* CANADA

ONE OF ACI'S MOST popular programs, our Friday newsletter celebrates the countless connections between great art and the events that define our lives.

THIS YEAR MARKED A NEW MILESTONE for our newsletter program: since its foundation in the spring of 2020, we have now published over a hundred newsletters, each one a miniature exhibition in its own right and an opportunity to share stories and reflections about an enormous range of artworks. We strive to connect art to the news, from the war in Ukraine to a federal election; to share the most interesting and exciting stories in the art world, such as Stan Douglas's extraordinary new body of work presented at the Venice Biennale; and to have fun—an interlude with art can be a joyous and refreshing holiday all on its own.

2021 ~~2022~~

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

MARCH 4, 2022

"TOTALLY DEVASTATED BY WHAT IS HAPPENING NOW IN UKRAINE"

Russia's unprovoked assault on Ukraine now enters its second week. More than one million refugees have fled its borders as civilian casualties intensify. In this country—which has the world's third largest Ukrainian population—the powerful work of Ukrainian Canadian artists urges us to stand in solidarity with those calling for our help.

Earlier this week my friend the artist Natalka Husar emailed me, "I wish I was just writing … 'hey wanna go for a walk?'…but am totally devastated over what is happening now in Ukraine." Natalka, whose family fled Ukraine in the aftermath of the catastrophes of the Second World War, continued, "You can imagine it is like a reenactment of the tragedy that shaped my life and fuelled my art. But this time—in real time with a new cast of characters." She added that while sanctions might lead to a judgement night for oligarchs, in the interim "the cost is so many lives, so much blood." Natalka asked, "*Maybe you can help?*"

She then forwarded a statement from Olesya Ostrovska, director at the Mystetskyi Arsenal in Kyiv (Ukraine's largest artistic venue). Addressing all artists and art institutions in the West, Ostrovska asked that we promote peace and take a stance against Putin by drawing attention to the current situation via all forms of messaging and "by using the facades of your offices and other available spaces for artistic and symbolic actions showing the colours of [the] Ukrainian flag." With this call to action, we are looking at the work of some of this country's extraordinary Ukrainian Canadian artists who have shaped the fabric of our cultural landscape while maintaining indelible ties to their origins. We stand with them, honour their homeland, and pray for peace.

Sara Angel
Founder and Executive Director, Art Canada Institute

WAR. 11 PORTRAITS

by Taras Polataiko

Taras Polataiko, *Vasyl*, 2014, from the series War. 11 Portraits, Courtesy of Barbara Edwards Contemporary, Calgary.

Taras Polataiko, *Oleh*, 2014, from the series War. 11 Portraits, Courtesy of Barbara Edwards Contemporary, Calgary.

In 2014, Ukrainian-born, Vancouver-based artist Taras Polataiko (b.1966) returned to his homeland with a creative project in mind. Once in Kyiv, he couldn't focus on anything other than the ongoing war, and so abandoned his original idea. Instead, he visited the Central Military Clinical Hospital and with eleven wounded soldiers created the series War. 11 Portraits. Each monumental black and white photograph features a combatant from the chest up who directly meets our gaze. The portraits are paired with interviews with the subjects guided by one question: "What is needed here?" Rather than avert our eyes from the horrors of conflict, Polataiko offered this poignant advice to viewers encountering his work: "You look him in the eye and you listen to what he has to say. Simple as that."

Learn more about Taras Polataiko

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

APRIL 1, 2022

THE ART OF ILLUSION TWELVE CANADIAN WORKS

Playing with perception, these mesmerizing pieces challenge our understandings of the familiar, demonstrate the technical skills of their creators, and stimulate new ways of seeing our world.

Today on April Fool's Day, we enter a hall of mirrors, letting our sense of reality become altered by twelve Canadian artists whose works focus on the element of surprise. Illusions can be amusing or profound, playful or critical, and these paintings, sculptures, and photographs take advantage of how tricks of the eye can manipulate, muddle, and deceive the mind. Some pieces provide tongue-in-cheek commentary on how notions of value are often associated with originality and precious materials. Others present special effects and replicas that are deceptively ordinary at first glance, but they gradually become more complex as the careful and laborious processes behind their construction are revealed. All remind us that appearance and reality are not always in alignment. With these works, we celebrate how in art as in life, there is always more than meets the eye, if we only open our minds and take the time to look.

Sara Angel
Founder and Executive Director, Art Canada Institute

THE AIRMAN'S PRAYER

by William Kurelek

William Kurelek, *The Airman's Prayer*, c.1959, private collection.

A key, folded banknote, stamp, coin, burnt match, and newspaper clipping—the items in this painting by Ukrainian Canadian artist William Kurelek (1927–1997) are so convincingly rendered that a viewer might be tricked into believing they are real. The work exemplifies the artistic tradition known as *trompe l'oeil*—French for "deceives the eye"—which Kurelek, who was plagued by a lifetime of mental anguish, turned to as a form of art therapy. In doing so, he shifted away from reproducing the grim images that filled his mind, and instead found solace by creating objective and insightful studies of the simple things found in his immediate surroundings.

Read more in ACI's *William Kurelek: Life & Work* by Andrew Kear

THE SPORTING LIFE: FOOTBALL AND THE SPORTING LIFE: GOLF

by Karen Tam

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

APRIL 22, 2022

ON ART'S INTERNATIONAL STAGE STAN DOUGLAS: 2011 ≠ 1848 AT THE VENICE BIENNALE

This week the 59th Venice Biennale opened—also known as the Olympics of the art world—where Canada is represented by Vancouver's multidisciplinary, internationally revered talent Stan Douglas, whose art questions historic reactions to political and economic inequality and the interconnected potency of global calls for change.

Stan Douglas, *Vancouver, 15 June 2011*, from the series 2011 ≠ 1848, 2021, Courtesy the artist, Victoria Miro, London and Venice, and David Zwirner, New York, London, Paris and Hong Kong.

Stan Douglas, 2016, photograph by Sofia Sabel.

When Stan Douglas (b.1960) was asked to represent Canada at the world's oldest and most revered international art exhibition, his thoughts turned to 2011, when protests sprung up around the world, fueled by social media and following the 2008 recession. He set out to draw a comparison between recent events and those in Europe in 1848 when, with no significant coordination, the most widespread revolutionary wave in the continent's history took place as a series of political upheavals in over fifty countries, known as the Springtime of Nations. Spontaneously, throughout Europe, populations decided "that they wanted to do the same thing, and throw off the yoke of aristocracy," explains Douglas of the year that revolutionaries took aim at monarchical powers with a cry for independent democratic states.

For Douglas, the oppositions of 2011 had a meaningful resonance with the past as generations around the world collectively intuited "something's wrong, we don't quite know how to say it, but we're certain something is really, really wrong." Earlier this week, he spoke to the Art Canada Institute about his creation of 2011 ≠ 1848 for his exhibition at the Venice Biennale, which was commissioned by the National Gallery of Canada and produced in partnership with the Canada Council for the Arts. Comprised of four large-scale photographs and a two-channel video installation, the series forces global attention on two moments in history marked by impulse and hope. Here's a look at his powerful new work now on art's international stage.

Sara Angel
Founder and Executive Director, Art Canada Institute

TUNIS, 23 JANUARY 2011

Stan Douglas, *Tunis, 23 January 2011*, from the series 2011 ≠ 1848, 2021, Courtesy the artist, Victoria Miro, London and Venice, and David Zwirner, New York, London, Paris and Hong Kong.

On December 17, 2010, the self-immolation of the street vendor Mohamed Bouazizi in Ben Arous, Tunisia, sparked a twenty-eight-day campaign of civil resistance in the North African country. It included a series of street demonstrations which constituted the most dramatic wave of social and political unrest in three decades of Tunisian history. The protests—which inspired similar actions throughout the Arab world in a chain reaction and became known as the Arab Spring—were against unemployment, inflation, corruption, poor living conditions, and lack of political freedoms. They led to the ousting of long-time Tunisian president Zine El Abidine Ben Ali and resulted in democratic elections. To create the work, Douglas had a researcher in Tunis who scouted locations, a process that he explained "took a few months to find the right spot, to find the right context, to find the right scene." When he identified a place where in the early part of the revolution people disobeyed curfews and talked about politics on the street, it became the basis of this work where "you see what's going to happen in time over the space where basically the police get overwhelmed, crowds re-group and then take back the streets."

LONDON, 9 AUGUST 2011 (PEMBURY ESTATE)

PILLAR V: ACI EVENTS

Public ART TALKS *and Lectures*

THIS YEAR'S PUBLIC ART TALKS featured a diverse range of authors, artists, scholars, and experts offering fresh perspectives on historic and contemporary art in Canada.

October 5, 2021

Maud Lewis: A Folk Art Icon

To celebrate the release of *Maud Lewis: Life & Work*, the author Ray Cronin was joined by Sarah Fillmore, Chief Curator, Art Gallery of Nova Scotia, and Sarah Milroy, CM, Chief Curator, McMichael Canadian Art Collection, in a virtual conversation with Sara Angel last October. Their discussion explored Lewis's lasting legacy, and paid tribute to the cheerful works that testify to her indomitable spirit.

October 19, 2021

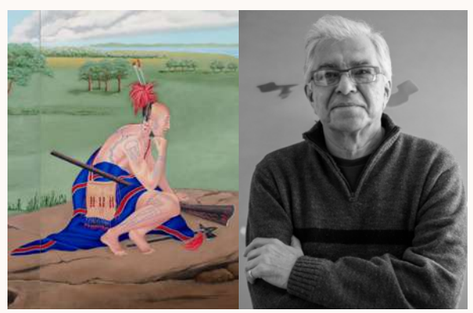
Walter S. Allward: Vimy & the Meaning of Monuments

Last fall, Philip Dombowsky, author of *Walter S. Allward: Life & Work*, joined Sara Angel to discuss the Vimy Memorial in France. Tim Cook, Historian, Canadian War Museum; John Desrosiers, Director of European Operations, Veterans Affairs Canada; and Julian Smith, Architect, joined them in their exploration of the iconic structure, its construction, and the role of commemorative statues in art history.

November 11, 2021

War Art in Canada: Creativity & Conflict

In honour of the launch of the ACI's groundbreaking online art book *War Art in Canada: A Critical History* by scholar and curator Laura Brandon, CM, this event featured some of Canada's leading war artists, and a Q & A between Brandon and Sara Angel that considered the role that war art plays in shaping the national imagination and identity.



February 23, 2022

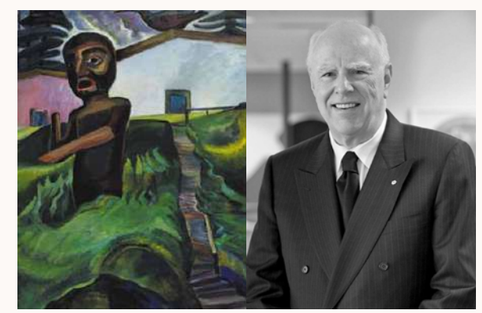
Robert Houle: Rebel & Iconoclast

In this first talk of 2022, the Saulteaux artist and curator Robert Houle spoke about how, through his art, he has created a renewed vision of the world that includes the restoration of cultural memory, challenges to the government on political issues affecting Indigenous peoples, and the decolonization of American and European art history.

March 30, 2022

Helen McNicoll: Bringing Impressionism to Canada

Samantha Burton, author of *Helen McNicoll: Life & Work*, joined Sasha Suda, Director & CEO, National Gallery of Canada, and Katerina Atanassova, Senior Curator, Canadian Art, National Gallery of Canada, to discuss how McNicoll, although deaf since childhood, garnered international recognition for her luminous rural landscapes, intimate scenes of children, and portraits of modern women.



May 4, 2022

Michael Audain: Collecting Art in Canada

In this interview, Michael Audain revealed when and why he began buying art, and how he became one of Canadian art's most devoted patrons, instrumental in preserving and promoting our country's cultural heritage. Audain highlighted how he built his eponymous museum and recently made history with an important gift to the Vancouver Art Gallery.

June 7, 2022

Kent Monkman: The Making of a Masterpiece

In a sold-out lecture at Koerner Hall in Toronto, Kent Monkman shared how he used the techniques of a modern atelier to create the monumental painting *mistikôsiwak (Wooden Boat People)*, commissioned by the Metropolitan Museum of Art, and how the epic diptych reverses the colonial gaze of American and European art history.

Alex Colville, Centennial Coins, 10 cents, 25 cents, 1 dollar, 1 cent, 5 cents, and 50 cents, 1967. These coins were published in the ACI's 2021 online exhibition *Measure of Nature: Alex Colville's Centennial Coins*, in partnership with the Beaverbrook Art Gallery and Billie Magazine.

SECTION 3

ACI FINANCIAL *Statements and Our* GENEROUS *Benefactors*

With the expansion of several areas of programming, ACI has grown significantly in the 2021–2022 fiscal year. We ended the year in a strong financial position, well-placed for further development in the months ahead. Our work is made possible through the support of our donors, and we are grateful for their generous gifts.

2021/2022

FINANCIAL REPORT *and Message from the* TREASURER

Statement of Operations for ACIAC (Operating as Art Canada Institute) Year Ended June 30, 2022

The following is a summary of ACI's audited Statement of Operations.

Revenue	2022	2021
Donations and sponsorships	$ 1,480,101	$ 981,166
Print book sales	77,465	67,019
Earned and other income	26,939	11
	$ 1,584,505	$ 1,048,196

Expenses		
Administrative	$ 338,446	$ 167,998
Canadian Online Art Book Project	309,183	180,279
Special artist projects	160,333	73,684
Homepage editorial content	99,474	14,408
Fellowship program	94,432	11,692
Art education program	80,346	101,263
Print book	80,198	20,745
Public art talks	78,271	12,078
Website maintenance	63,010	14,629
Fundraising	31,017	63,873
Marketing	14,468	15,322
New project development	—	55,119
	$ 1,349,178	$ 731,090

Excess of Revenues Over Expenses Before Amortization of Intangible Assets	$ 235,327	$ 317,106
Amortization of intangible assets	$ 52,788	$ 64,125
Excess of revenue over expenses	$ 182,539	$ 252,981

ACI's REVENUES HAVE GROWN BY 51 per cent since 2021, an excellent result that represents the commitment of the many donors who have renewed and increased their gifts; fifty new benefactors who have chosen to contribute to ACI; landmark pledges from a new group of Visionary supporters; and sustained, ongoing fundraising efforts by the Board, the Development Committee, and staff. The increase from $1,048,196 in 2021 to $1,584,505 in 2022 continues the organization's trajectory of substantial growth.

Our expenses have also grown, from $731,090 in 2021 to $1,349,178 in 2022, an increase that represents significant investment in expanded programming in the online art book project, the Canadian Art Library print books and one-of-a-kind special artist books, and the weekly newsletter and homepage content, as well as the development of the Fellowship program and an augmented public events program. With a view to enabling all this important work, the organization has also invested in an expanded staff team with greater website support. Compared to the previous fiscal year, the percentage of our expenditure directed to programming has increased from 64 per cent to 67 per cent (before amortization). For the first time, ACI ended the year with a cash balance of over $1 million, a result that not only reflects substantial donations received for future programming but also one that has enabled the expansion of the working capital reserve to greater secure the organization's long-term financial wellbeing.

Steven M. Wilson, CA, CPA
Treasurer, Board of Directors,
Art Canada Institute

In a year of critical expansion in our core pillars, ACI has had strong financial growth marked by outstanding results in fundraising; strategic expenditure on advancing existing programming and developing new initiatives; and prudent investments in building our financial foundation for future years.

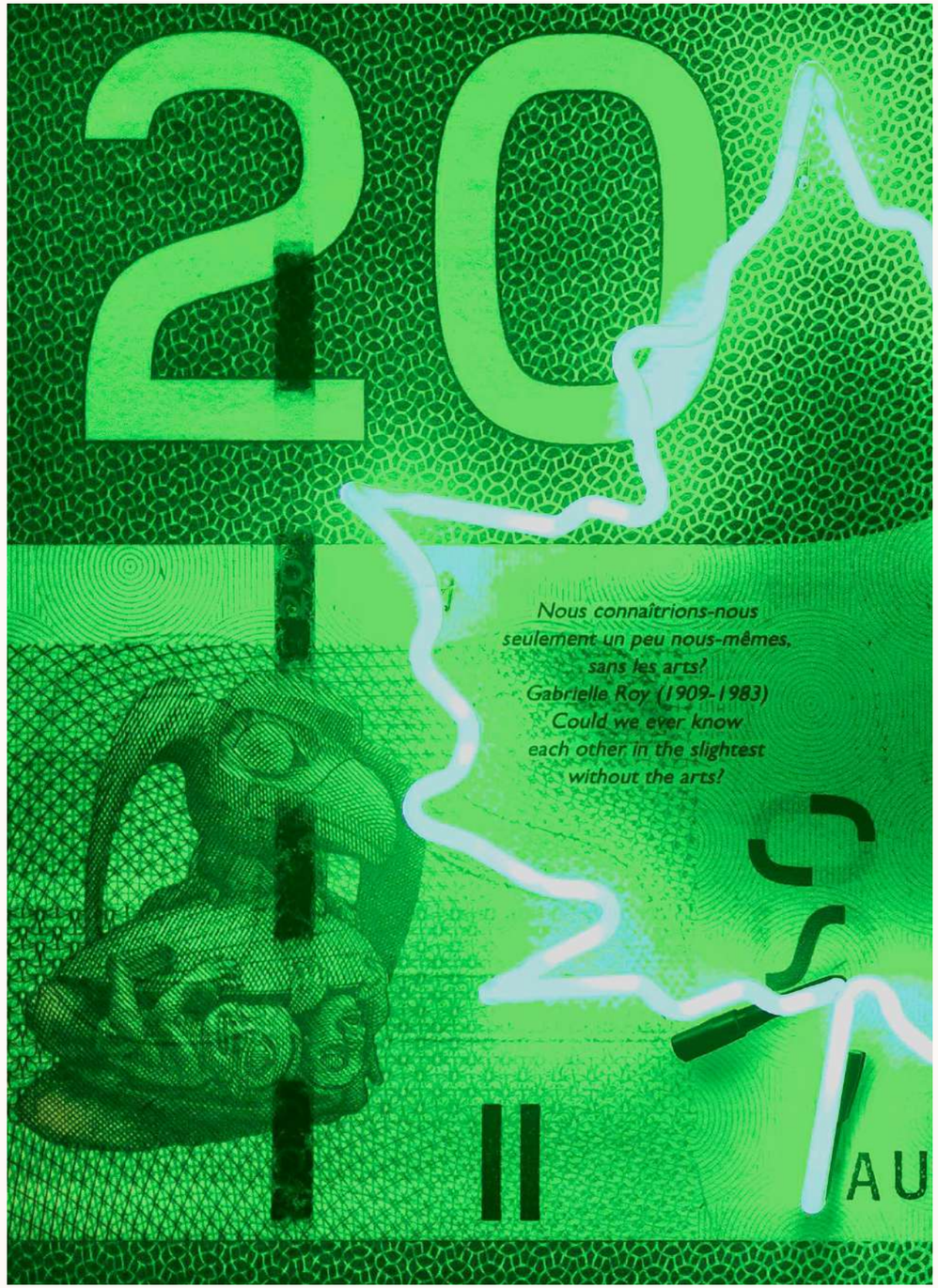
2021
2022

Statement of Financial Position for ACIAC
(Operating as Art Canada Institute)
As at June 30, 2022

Assets	2022	2021
Current		
Cash	$ 1,115,158	$ 770,288
Accounts receivable	28,426	—
Inventory	154,073	66,197
Harmonized Sales Tax recoverable	36,029	21,331
Prepaid expenses and other assets	6,935	12,455
	1,340,621	870,271
Intangible Assets	—	52,788
	$ 1,340,621	$ 923,059

Liabilities		
Current		
Accounts payable and accrued liabilities	$ 92,811	$ 26,943
Deferred donations and sponsorships	434,135	264,980
	526,946	291,923
Canada Emergency Business Account Loan	40,000	40,000
	$ 566,946	$ 331,923

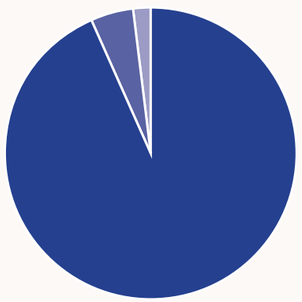
Net Assets		
Unrestricted	$ 198,675	$ 291,136
Working Capital Reserve	575,000	300,000
	$ 773,675	$ 591,136
Total Liabilities + Net Assets	$ 1,340,621	$ 923,059



Jamelie Hassan, *Could we ever know each other...?* (detail), 2013. This image was published in the ACI's Canada Day newsletter for July 1, 2022.

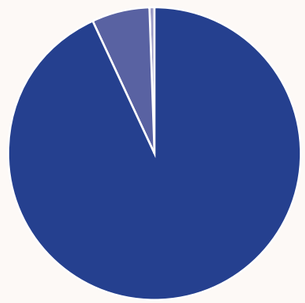
REVENUES *and* EXPENSES

ACI Revenues



2022

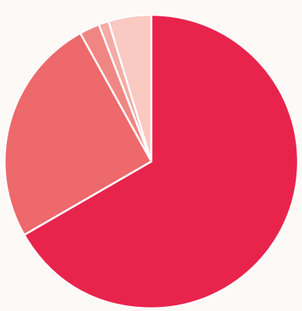
- Donations and sponsorships $1,480,101 (93%)
- Earned and other income $26,939 (2%)
- Print book sales $77,465 (5%)



2021

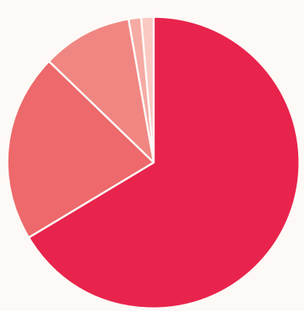
- Donations and sponsorships $981,166 (94%)
- Earned and other income $11 (<1%)
- Print book sales $67,019 (6%)

ACI Expenses



2022

- Publications, programs, events $902,237 (67%)
- Marketing $14,468 (1%)
- Administration $338,446 (25%)
- Website maintenance $63,010 (5%)
- Fundraising $31,017 (2%)

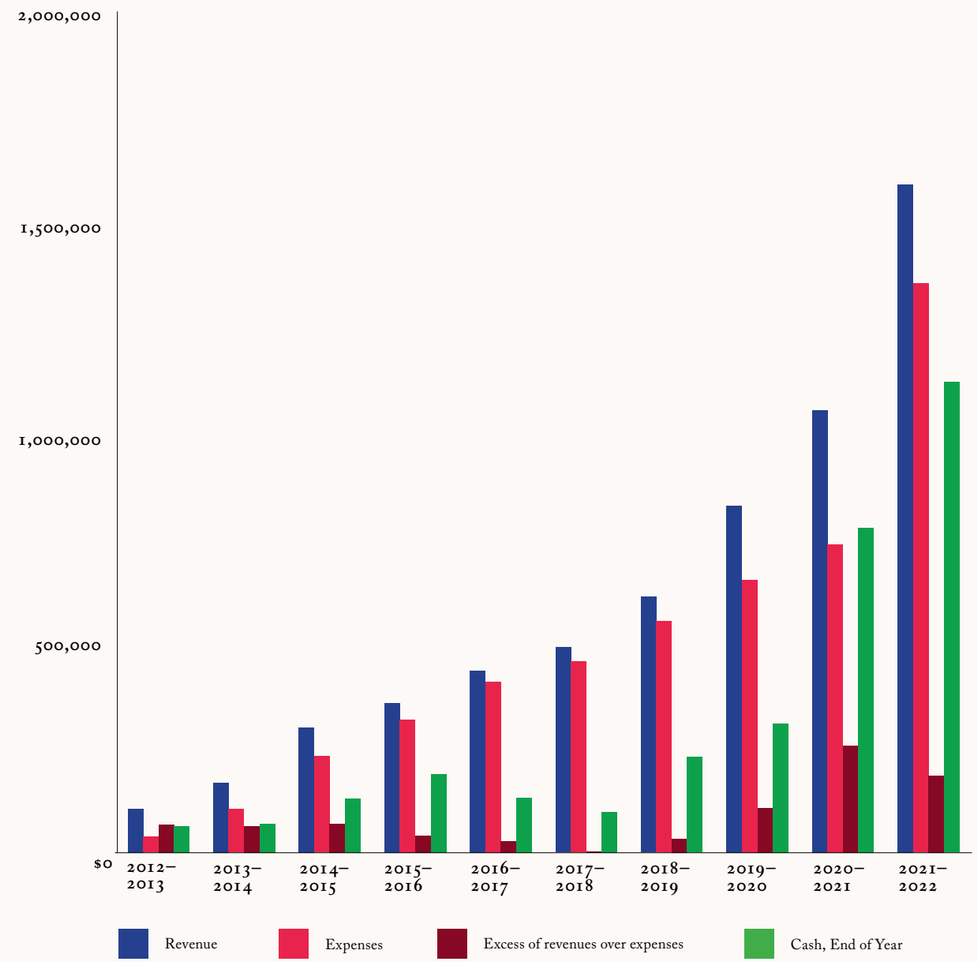


2021

- Publications, programs, events $469,268 (64%)
- Marketing $15,322 (2%)
- Administration $167,998 (23%)
- Website maintenance $14,629 (2%)
- Fundraising $63,873 (9%)

Note: Expenses exclude amortization of intangible assets.

ANNUAL GROWTH



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