



Art Gallery *of* Nova Scotia

2019-2020

# Report

to the Community





# Contents



# Message from the Premier

The Honourable Stephen McNeil

2019 was another exciting and historic year for the Art Gallery of Nova Scotia with the April announcement that the Gallery will move to a new, modern space on the Halifax waterfront as part of a waterfront Arts District.

Planning for the new Gallery is underway, beginning with an international design competition, and it will bring a new perspective to Nova Scotia's urban landscape. As a province, our vision is for Nova Scotia to be known for its strong, empowered and vibrant communities as well as for its thriving creative economy.

Over the past year, the Gallery has been a champion of diversity and has been able to bring new exhibitions to the region like *Here We Are Here*, which featured work by Black Canadian contemporary artists.

On behalf of Nova Scotians, I congratulate the Gallery on the role it plays in showcasing and promoting our vibrant creative sector and in inviting the world to celebrate our culture. This is truly Nova Scotia's Art Gallery and it has a bold and exciting future ahead.

Sincerely,

Honourable Stephen McNeil, M.L.A. Premier

“Inviting the world to celebrate our culture.”

Alan Syliboy, Lukas Pearse + The Thundermakers, *RESPONSIVE International Light Art Project Halifax*, September 25-28, 2019. Photos: Steve Farmer



# Message from the Board Chair & Director and CEO

**Erik Sande, Chair, Board of Governors**  
**Nancy Noble, Director and CEO**

Thank you to all our volunteers, members and supporters for your commitment to the Art Gallery of Nova Scotia over the past year. It has been a transformational year for the Gallery as we reimagine how we can be a Gallery for all Nova Scotians.

Our reimagining started in April when the Government of Canada and the Province announced funding for a new Art Gallery of Nova Scotia on the Halifax Waterfront. This announcement allowed us to launch an international design competition to find the best team possible to design the new space. As a result, we are well on our way to realizing our vision, to create an inclusive gathering place that connects people with art to inspire new ways of thinking, in a new building as part of a waterfront arts district.

Early in the year, we put local artists on the international stage through the development of the exhibition *Maud Lewis and the Nova Scotia Terroir*, which was Nova Scotia's first cultural export to China. We were very pleased to showcase Maud in three venues across China while also featuring the practice of six contemporary female artists.

At home, the Gallery was able to challenge our visitors to rethink their perceptions of Blackness in Canada with *Here We are Here: Black Canadian Contemporary Art*, an exhibition developed by the Royal Ontario Museum. Our programming focused on exposing the deep historical traces of Black presence in Canada, encouraging dialogue on the issues explored by the artists.

The year ended with the Gallery shuttering due to COVID-19 and having to quickly adapt to a very strange new reality. Our resilient staff quickly pivoted to online programming, including modifying our *Afternoon Shift* program, to meet the needs of the community. In the four months we were closed, we received over 800,000 impressions through a variety of programs. It is a testament to the real need for art in our lives and has given us a renewed commitment to building an art gallery for all.



# A new AGNS and Arts District

The Art Gallery of Nova Scotia is engaging in a transformation and reinvention of what it means to be a gallery for all people. The Gallery embraces diversity while recognizing and celebrating all communities in our province. We strive to be an inclusive public gathering place that connects people with art to inspire new ways of thinking. Therefore, we are creating a new type of art museum that reimagines how a gallery can serve a community.

On April 18, 2019, Premier Stephen McNeil and the Honourable Bernadette Jordan announced federal and provincial funding to support the development of a new home for the Art Gallery of Nova Scotia as part of an Arts District on the Halifax Waterfront. Following that important announcement, Gallery staff and project partners started the planning for a design competition to hire an architectural team to lead the design of the new gallery. The kickoff of an international design competition on January 16, 2020, represented a big step toward a new art gallery for all Nova Scotians.

The deadline for submissions to phase one of the competition was February 19, 2020. There were 46 proposals submitted from local, national and international teams. A formal review process was conducted over a 12-day period, resulting in the selection of eight qualified teams to move on to the interview portion of the competition. Out of those eight teams, three finalists were selected to develop conceptual designs for the new Gallery, these designs will be unveiled in September of 2020.

BOTTOM LEFT: Drummers from Eskasoni open the event on April 18, 2020.  
TOP RIGHT: Erik Sande, Board Chair, Nancy Noble, Director and CEO, Minister Bernadette Jordan, Premier Stephen McNeil, MP Andy Fillmore & Minister Leo Glavine pose for a group shot following the April 18, 2020 announcement. Images: Kelly Clark Photography.

# In 2019-2020...

The Gallery welcomed **57,721 visitors** to Halifax and Yarmouth with over **142,000 website visits**.

The traveling exhibition, *Maud Lewis and the Nova Scotia Terroir*, was visited by **96,313 visitors** during a 3-city tour in China.



HALIFAX

Monday	closed
Tuesday	closed
Wednesday	closed



2019-2020

# Exhibition Highlights

ABOVE: Lux Habrich, *Borrowed Time* (detail), 2016.  
Courtesy of the Artist.

RIGHT: Sandra Brewster, *Hiking Black Creek* (detail), 2017.  
Courtesy of Georgia Scherman Projects and the artist.



# An Exhibition Highlight: Monkman, Johnson and Bennett

Opened on May 11, 2019

This exhibition highlight builds upon the stories told through the Indigenous works on view in *Shifting Ground*, while fostering a contemporary perspective on histories of Indigenous Peoples in Canada. These works reflect continuing discussions on reconciliation and acknowledge stereotypes, cultural collision, and genocide through the artists' perspectives of how history has been portrayed in a colonial context in contrast with their own experiences.

Kent Monkman, Ursula Johnson, and Jordan Bennett challenge the colonial perception of history and critique these beliefs using references, materials, and visuals that are contemporary, familiar, and comforting, further stimulating conversations between people of varying backgrounds.

LEFT-RIGHT: Kent Monkman, *Miss Chief's Wet Dream* (detail), 2018. Gift of Donald R. Sobey  
Jordan Bennett, *Na'ku'set* (detail), 2018. Private collection  
Ursula Johnson, *Hide* (detail), 2016. Courtesy of the artist.





## Nova Scotia's First Cultural Export Maud Lewis and the Nova Scotia Terroir

This exhibition celebrated the artistic production of Nova Scotia, and was the province's first cultural export to China.

**Artists:** Melanie Colosimo, Frances Dorsey, Ursula Johnson, Maud Lewis, Ann Macmillan, Sarah Maloney, Charley Young

Traveling to three locations in China - Guangzhou, Zhuhai, and Shenzhen - the exhibition was anchored by folk artist Maud Lewis, describing the sense of place in Nova Scotia and the history that informs it. The six living artists included in the exhibition presented a dynamic and engaging exploration of Nova Scotia's rich contemporary visual arts community.

Just as the terroir informs the taste of wine, the themes that come from this place frame and colour the works being produced here. The region's climate, economic reality, commercial opportunities and critical artistic environment are born of historic precedent. These factors inform artistic production and consumption, which was demonstrated to the Chinese people through this exhibition.

Artists and exhibition organizers at the He Xiangning Art Museum in December 2019 during the opening of *Maud Lewis and the Nova Scotia Terroir*

Ursula A. Johnson, *installation shot of (re)al-location*, 2017. Private collection.



# Here We Are Here: Black Canadian Contemporary Art

June 1, 2019 to October 27, 2019

**Artists:** Sandra Brewster, Chantal Gibson, Sylvia D. Hamilton, Bushra Junaid, Charmaine Lurch, Esmaa Mohamoud, Michèle Pearson Clarke, and Gordon Shadrach

Though Canada is widely celebrated as a triumph of cultural diversity, dominant narratives have reduced the Black Canadian experience to one of an everlasting immigrant or newcomer. The eight artists featured in *Here We Are Here* question this by exposing deep historical traces of Black presence in our country. In presenting multiple voices and sensitivities, this exhibition disrupted simplistic and comforting narratives, while affirming the longstanding relevance of Blackness to the fabric of Canada.

*Here We Are Here: Black Canadian Contemporary Art* was developed by the Royal Ontario Museum, Toronto. This exhibition was curated by Dr. Julie Crooks, Assistant Curator, Art Gallery of Ontario, Dominique Fontaine, independent curator, and Dr. Silvia Forni, Curator of African Arts and Culture, ROM.

LEFT: Jordan Broadworth, *Meshed redirect* (detail), 2016. Courtesy of the Artist.

RIGHT: Sandra Brownlee, *Morning Meditation Wall* (detail), 2014. Courtesy of the Artist.

Presented by:



Supported by:



# First You Dream: Celebrating 75 Years of the Nova Scotia Talent Trust

November 23, 2019 to January 28, 2020

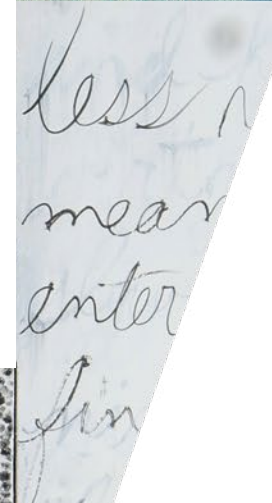
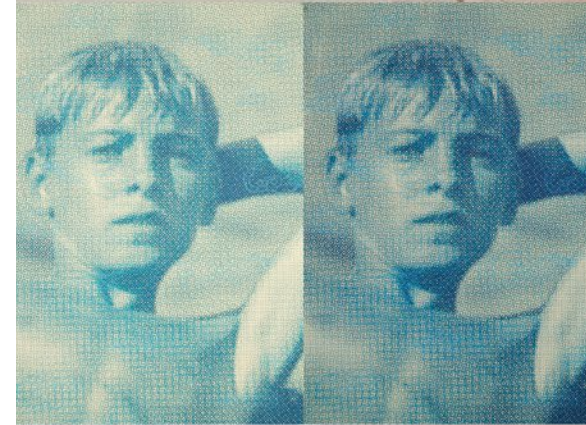
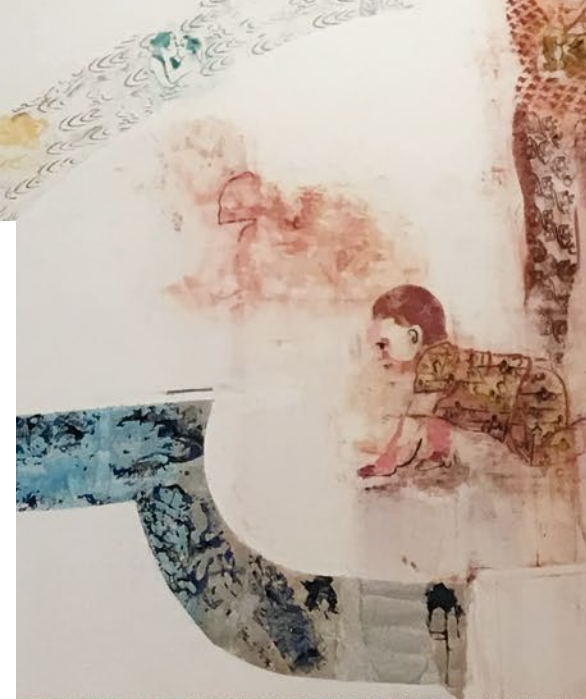
**Artists:** Jordan Broadworth, Sandra Brownlee, Lux Habrich, Sara Hartland-Rowe, Dan O'Neill, Lucy Pullen, Pamela Ritchie, Despo Sophocleous, Emily Vey Duke, Charley Young

The Nova Scotia Talent Trust was founded in 1944 and has been awarding scholarships to visual artists since 1949. To celebrate the 75th anniversary, a call was placed to past scholarship recipients for recent work for inclusion in a touring exhibition. The exhibition highlighted the practices of ten artists who were chosen by the selection committee, representing a broad range of media including drawing, ceramics, fibre, jewellery, mixed-media, painting, printmaking, sculpture, and video.

*Organized by MSVU Art Gallery in partnership with Cape Breton University Art Gallery and the Art Gallery of Nova Scotia. The Nova Scotia Talent Trust and partner galleries recognize the support of the Province of Nova Scotia through the Department of Communities, Culture and Heritage.*

LEFT: Jordan Broadworth, *Meshed redirect* (detail), 2016. Courtesy of the Artist.

RIGHT: Sandra Brownlee, *Morning Meditation Wall* (detail), 2014. Courtesy of the Artist.



TOP LEFT: Sara Hartland-Rowe, *Us* (detail), 2019. Courtesy of the Artist.

MIDDLE LEFT: Dan O'Neill, *BlueBoy.01.copy.jpeg* (detail), 2015. Courtesy of the Artist.

BOTTOM RIGHT: Arthur Lismer, *Mine Sweepers at Sea* (detail), 1917. Collection of the Art Gallery of Nova Scotia.

# Halifax Harbour 1918: Harold Gilman and Arthur Lismer

April 13, 2019 to September 15, 2019

*Halifax Harbour 1918* depicted the city's waterfront through the eyes of Canadian artist Arthur Lismer and British artist Harold Gilman, following one of the most searing events in Canadian history. Bringing together sketches, paintings and related material, this exhibition reflected both a city in wartime and the work of two artists at a pivotal time in their careers.

*Organized by the National Gallery of Canada in partnership with the Art Gallery of Nova Scotia / Organisée par le Musée des beaux-arts du Canada en partenariat avec l'Art Gallery of Nova Scotia Scotia*



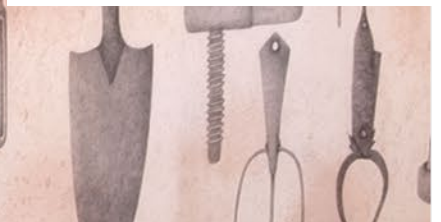


# Industrial Elements Air, Fire, Water, and Earth

April 6, 2019 to January 26, 2020

*Industrial Elements* brought attention to the extent and range of industrial activity in the province in by-gone years, juxtaposing works by 18<sup>th</sup> and 19<sup>th</sup> century artists with works by contemporary and folk artists. The exhibition also explored some lesser known aspects of that activity – from labels for the forty lobster canneries that operated in the province by 1873, to Mi'kmaq harvesting birch and ash to carve hockey sticks, to the longest building in the province at the Dartmouth Ropeworks.

After more than 40 years with the Art Gallery of Nova Scotia, Associate Curator of Historical Prints and Drawings, Dr. Dianne O'Neill, retired in 2019. Dianne's contributions to the Gallery's exhibitions, publications, and collection are vast and were informed by her encyclopedic knowledge of Canadian art and regard for the preservation of Nova Scotia's art historical heritage. *Industrial Elements* marked Dianne's last exhibition in her formal role at the Art Gallery of Nova Scotia.



ABOVE: Installation shot of *Industrial Elements*.  
RIGHT: Jane Buyers, *History Lesson #10: The Order of Things* (detail), 1999. Gift of the Artist.

2019-2020

# Program Highlights

## ArtReach

*ArtReach* enriches and extends the Gallery's programs throughout the province by offering workshops for teachers and students, school curriculum resources, and touring exhibitions.

In its 15th year, 1,040 secondary students from communities across Nova Scotia were engaged in *ArtReach* workshops and exhibitions.

"The students were able to learn about Mi'kmaq culture and Indigenous ways of being and knowing, including the seven sacred teachings. Since we were here at Plymouth School this allowed for my students to have a talking circle while using their very own talking stick and we were able to take our session outside for a smudging ceremony in our school tipi. Having this experience in our very own classroom environment allowed some extra comfort for my students to express themselves."

~ Sandra Runyon, Plymouth School Teacher

Image: Mi'kmaq Elder and artist Marilyn Francis leads an ArtReach workshop, *Ji'jaqamij Sumquon - Spirit of Water*, in February 2020.

Supported by:  Canada Council for the Arts / Conseil des arts du Canada  
BANQUE D'ART BANK

 NOVA SCOTIA



## Afternoon Shift

*Afternoon Shift* is a free drop-in studio program that acknowledges the emotional and mental health challenges for young adults ages 16-30 by creating an open space for conversation and making.

Presented in partnership with Wonder'neath Art Society, artist facilitators share a range of artmaking processes and inspiration during these weekly afternoon sessions.

In spring 2020, when in-person gatherings were not possible due to COVID-19, the Gallery and Wonder'neath modified the program to be able to reach at-risk youth during isolation. These outreach efforts pivoted to the production and distribution of art kits. By late spring, 190 expertly assembled art kits were delivered to the IWK Health Centre, Phoenix Youth Programs, Laing House, and many other community organizations.

**“We distributed these lovely kits to our youth members to get folks engaged in online art therapy. Thank you so much for your innovation and generosity. We think your team is doing a great job bringing a lot of people smiles and happiness during an otherwise lonely time.”**

**~ Heather McPeake, Interim Executive Director of Laing House**

Supported by:   MEDAVIE



## Artful Outing

*Artful Outing* is a care-based program offering tours designed for people living with dementia and their partners in care. This program was introduced in 2019 as an extension of the Gallery's acclaimed Artful Afternoon program.

Each *Artful Outing* tour enhances the gallery experience by offering an intimate group setting and time for sharing and reflection.

As participants visit exhibitions throughout the Gallery, they experience a deeper sensory connection to the art through specially developed hands-on materials, such as tactile boards. The tangible and multi-sensory nature of these tours encourages participants to share memories and stories from the past.

**“*Artful Outing*, led by Descriptive Tour Coordinator Pamela Evans, brings the artwork at the Art Gallery of Nova Scotia to life and provides participants with a new perspective and appreciation. Individuals have shared with the Alzheimer's Society how helpful it has been to be able to connect with others who are going through similar experiences and that it has provided an opportunity to develop new friendships.”**

**~ Mallory Perry, Alzheimer's Society of Nova Scotia**

Supported by:  **The Windsor Foundation**

2019-2020

# Acquisition Highlights

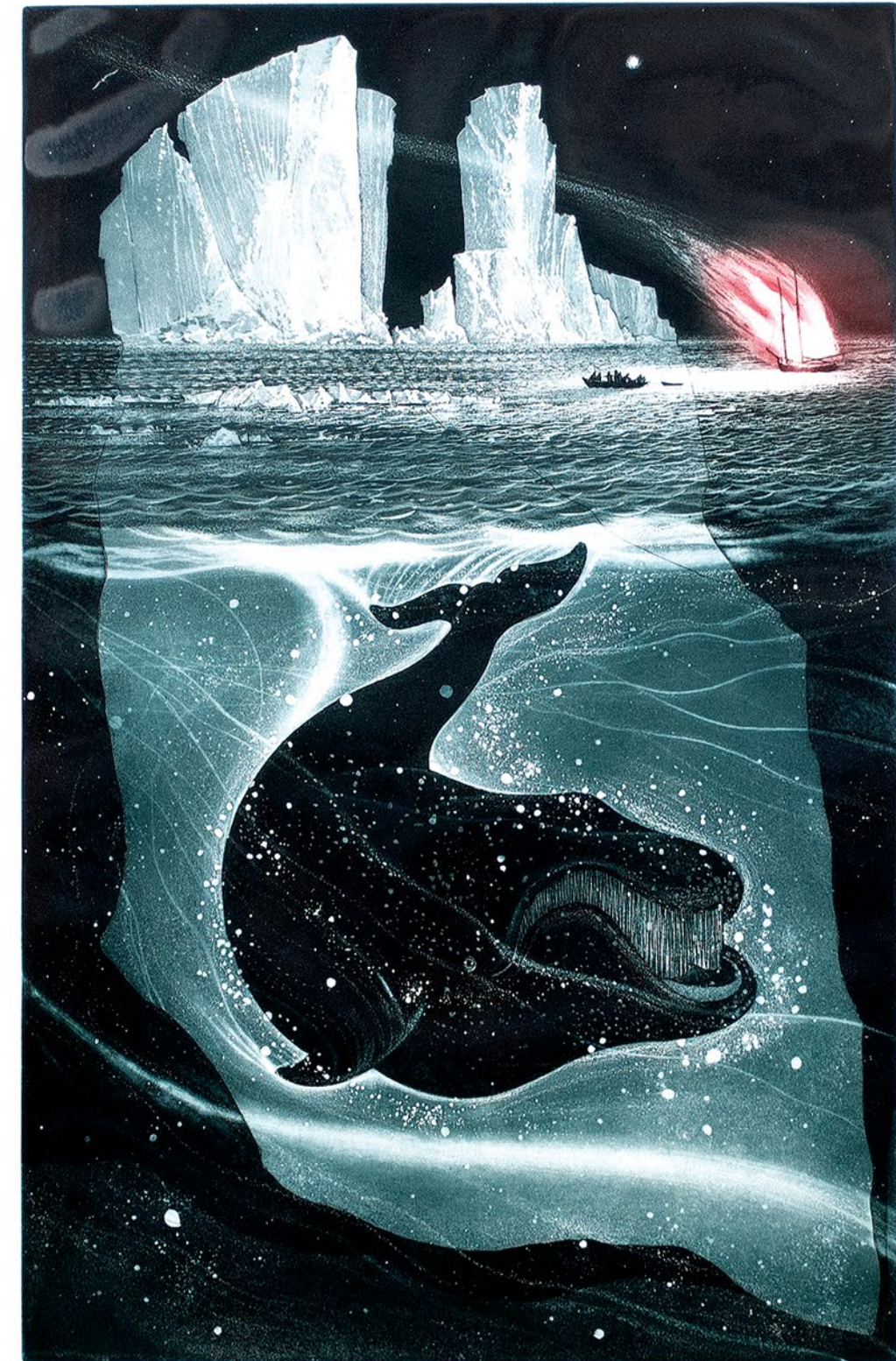
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**“I never leave  
Newfoundland without  
having some kind  
of epiphany”  
~ David Blackwood**

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**David Blackwood**  
*Fire Down on the Labrador,*  
1980. Colour aquatint and  
etching on paper,  
34/50. 80.2 x 50.2 cm (plate).

Gift from the collection of  
Cheryl Tissington, Halifax,  
Nova Scotia, 2019, with  
assistance from the Jean and  
Lloyd Shaw Endowment Fund.





**Christopher Pratt**  
***Gaspé Passage*, 1981.**  
Serigraph on board,  
15/45. 39.3 x 77.5 cm.

Gift from the collection of  
Cheryl Tissington, Halifax,  
Nova Scotia, 2019, with  
assistance from the Jean  
and Lloyd Shaw Endowment  
Fund. (c) Christopher Pratt /  
Mira Godard Gallery.





**Kananginak Pootoogook**  
*Nasiqniatuq*, 1978. Colour  
stonecut and stencil on laid  
japan paper, 6/50. 45.5 x 61.5 cm.

Gift of Jamie Hirtle, Upper  
Tantallon, Nova Scotia, 2019.



“The hands clasped together signify the passing of empowerment through time from one generation to the next.”

Alexandra McCurdy  
*The Ties That Bind: Hands* (detail), 2000.  
Relief print on wove paper,  
1/5. 26.3 x 35.8 cm. S.E.M.  
Gift of the Artist, Halifax, Nova Scotia, 2020,  
with assistance from the Jean and Lloyd Shaw  
Endowment Fund.



Maud Lewis  
*Horse Hauling Logs in Winter*, mid 1960s.  
Oil over graphite on pulpboard, 29.4 x 34.5 cm.

Gift of Doreen Whitten, Halifax, Nova Scotia, 2019,  
with assistance from the Sheldon and Marjorie Fountain  
Endowment Fund.



**Daniel Fowler**  
*Untitled [Morrow's Bay,  
Amherst Island], 1887.*  
Watercolour and gouache  
on wove paper, 34.8 x 50.5 cm.

Gift of John and Norma Oyler,  
Halifax, Nova Scotia, 2019.



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**“When I walk up the stairs and into the studio I feel a change come over me and then I dive into painting. I go up every day.” ~ Tom ForreSTALL**

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**Tom ForreSTALL**  
*Untitled, 1970s.*

Egg tempera on Masonite,  
51.0 cm diameter.

Gift of Margaret Busche,  
Mahone Bay, Nova Scotia,  
2019, with assistance from  
the Fred and Elizabeth  
Fountain Endowment  
for Contemporary Art.

2019-2020

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## Annual Giving

April 1, 2019 to March 31, 2020

The Art Gallery of Nova Scotia gratefully acknowledges the generosity of individuals, corporations and foundations that made contributions in support of 2019-2020 annual priorities.

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#### Black Canadian Contemporary Art

June 1, 2019 to October 27, 2019

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### Althea Thauberger:

#### The State of the Situation

November 9, 2019 to September 27, 2020

FBM Architecture • Interior Design

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Presented at the Western Branch in Yarmouth

November 23, 2019 to January 28, 2020

RBC Foundation

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### Free Access Thursday Nights

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### Educational Programs

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### Afternoon Shift

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### Artful Afternoon

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### Autism Arts

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### Yarmouth Programs

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## Government Partners



# Membership

Support from 1,847 member households ensures that the Gallery is able to offer spaces for creative exchange, shared experiences, and new ways of thinking to visitors from across the province and around the world.

In 2019-2020, members received exclusive invitations to 4 exhibition previews, enjoyed discounts at the Gallery Shop and on art camps, and accessed reciprocal benefits at 13 partner galleries across Canada.

**Patron Members** were invited to attend a new series of programming offered exclusively to this group of supporters. Talks with special guest speakers brought notable topics to light through lively discussions. Visits with artists in their studios offered insight into their work.

Thank you for your generosity in 2019-2020! Thanks to you, we're able to deliver artist-led programming in the Gallery and online year-round.

CLOCKWISE FROM TOP LEFT:

Life Members gathered in Fox Harb'r for a special event in September 2019.

Contributing Patrons attended a studio visit with Alex Livingston in September 2019.

Patron Members attended a talk on public art in May 2019.

Members during the artist and sponsor reception for fall 2019 exhibitions.

# Volunteers

Thank you to the 135 volunteers in Halifax and Yarmouth who contributed to the Art Gallery of Nova Scotia in 2019-2020 by sharing their time and expertise.

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 Sophie McCarthy  
 Barbara McCurdy  
 Ian McDougall  
 Carol McGillivray

Joanne McKeough  
 Kay McNamara  
 Shelley Mitchell  
 Bethany Moffatt  
 Joe Murphy  
 Sandra Murphy  
 Taryn Neufield  
 Zoe Newell  
 Perry Nodelman  
 Carolyn Oxner  
 Trish Pace  
 Joann Parker  
 Vicky Parker  
 Sandra Phinney  
 Andrea Pottyondy  
 Tina Prinsenber  
 Joann Ranson  
 Juan Reyes  
 Erin Riehl  
 Liz Rigney  
 Liam Ross  
 Sue Rubin  
 Elizabeth Ryan

Trish Scallion  
 Donna Scotten  
 Robbie Shaw  
 Enid Shaw  
 Barbara Smith  
 Carolyn Smith  
 Heather Stephens  
 Charlotte Sutherland  
 Diane Swanzey  
 Tania Tellez  
 Verity Thompson  
 Bahar Tunc  
 Farhad Vladi  
 Karen von Maltzahn  
 Madison Walker  
 Julie Walker  
 Janice Walsh-Ward  
 Marilyn Welland  
 Janet Whytock  
 Nancy Wilson Voegeli





## Staff

as of March 31, 2020

Nancy Noble,  
Director and CEO

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### Exhibitions and Collections

David Diviney  
Senior Curator

Sarah Fillmore  
Chief Curator and Deputy Director  
of Programs

Frank Lively  
Preparator

Michael McCormack  
Assistant Curator

James Norton  
Museum Technician

Shannon Parker  
Laufer Curator of Collections

Don Van Buskirk  
Preparator

Alex van Helvoort  
Museum Technician

Troy Wagner  
Assistant Registrar

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### Education

Laura Carmichael  
Assistant Curator of Education

Aiden Gillis  
Indigenous Arts Programmer

Dale Sheppard  
Curator of Education and  
Public Programs

Kris Webster  
Assistant Curator of Programs

---

### Marketing and Visitor Experience

Josh Baltzer  
Animator

Amy Batchelor  
Graphic Design

Sandra Comeau  
Animator

Rebecca Crofts  
Animator

Natalie Downie  
Manager, Visitor Experience

Greg Forrest  
Animator

Emma Hoch  
Animator

Kelsey McLaughlin  
Animator

Shawn Miner  
Gallery Shop Coordinator

Colin Stinson  
Director, Marketing and Visitor  
Experience

---

### Development

Lisa Laskowski  
Director of Development

Rachel Solomon  
Development Officer,  
Donor Relations

---

### Finance and Operations

Angela Collier  
Yarmouth Gallery Coordinator

Crystal Clyde  
Security

Helen Hayward  
Director of Finance and Operations

Sue Melvin  
Contract Admin Officer

Mary Ann Parsons  
Senior Accounting Clerk

## Board of Governors

Erik Sande, Chair

Joline Comeau

Francene Cosman

Irene d'Entremont

Patricia Donnelly

Floyd Dykeman

Malcolm Fraser

Sadira Jan

Austin Janega

Bonnie Kirby

Stan Kutcher

Grant Machum

Barbara MacKinnon

Rod McCulloch

Patricia Pace

John Volcko

Nancy Noble, Director and CEO,  
ex-officio

## Honorary Governors

Tom Forrestall

Fred Fountain

Robert Geraghty

John Keith

Don MacVicar

Mary Maddox

John Oliver

Donald Oliver

Sir Christopher Ondaatje

Merv Russell

Elizabeth Ryan

Rob Sobey

Donald Sobey

Farhad Vladi

2019-2020

# Financial Results

BACKGROUND: Artist Jordan Bennett and guests viewing  
*An Exhibition Highlight: Monkman, Johnson and Bennett.*

FOREGROUND: Anne Meredith Barry, *Northern Patterns #2 – Underwater Pebbles* (detail), 1975. Gift of Margaret Busche.



## Statement of financial position

As at March 31, 2020

	2020	2019
	\$	\$
<b>Financial assets</b>		
Cash	376,886	240,464
Accounts receivable	156,299	328,751
Inventory for resale	157,127	118,913
Investments – endowment	3,900,644	4,146,918
	<b>4,590,956</b>	<b>4,835,046</b>
<b>Financial liabilities</b>		
Accounts payable and accrued liabilities	285,339	285,150
Deferred revenue	483,339	413,786
	<b>768,678</b>	<b>698,936</b>
<b>Net financial assets</b>	<b>3,822,278</b>	<b>4,136,110</b>
<b>Non-financial assets</b>		
Tangible capital assets, net	30,370	23,007
Prepaid expenses	42,619	34,875
Other assets	24,641	35,694
	<b>97,630</b>	<b>93,576</b>
<b>Accumulated surplus</b>	<b>3,919,908</b>	<b>4,229,686</b>
Accumulated surplus is comprised of:		
Accumulated operating surplus	4,037,837	3,994,215
Accumulated remeasurement gains	(117,929)	235,471
	<b>3,919,908</b>	<b>4,229,686</b>

## Statement of operations and accumulated surplus

Year ended March 31

	2020	2019
	\$	\$
<b>Revenue</b>		
Operating	3,261,218	3,079,697
Programming	397,799	365,140
Gallery shop	490,422	534,724
Other revenue	134,105	534,724
	<b>4,283,544</b>	<b>4,107,882</b>
<b>Expenditures</b>		
Salaries and benefits	2,247,144	2,228,713
Programming	789,466	564,729
Administration	416,632	408,699
Development and marketing	269,118	237,281
Acquisitions	24,300	7,905
Western branch	148,218	159,645
Gallery shop	315,638	418,081
Visitor Experience	8,613	51
Building operations	7,502	12,441
	<b>4,226,631</b>	<b>4,037,545</b>
	56,913	70,337
Amortization of tangible capital assets	13,291	27,606
<b>Annual surplus</b>	<b>43,622</b>	<b>42,731</b>
Accumulated operating surplus, beginning of year	3,994,215	3,951,484
<b>Accumulated operating surplus, end of year</b>	<b>4,037,837</b>	<b>3,994,215</b>

## Statement of remeasurement gains

As at March 31, 2020

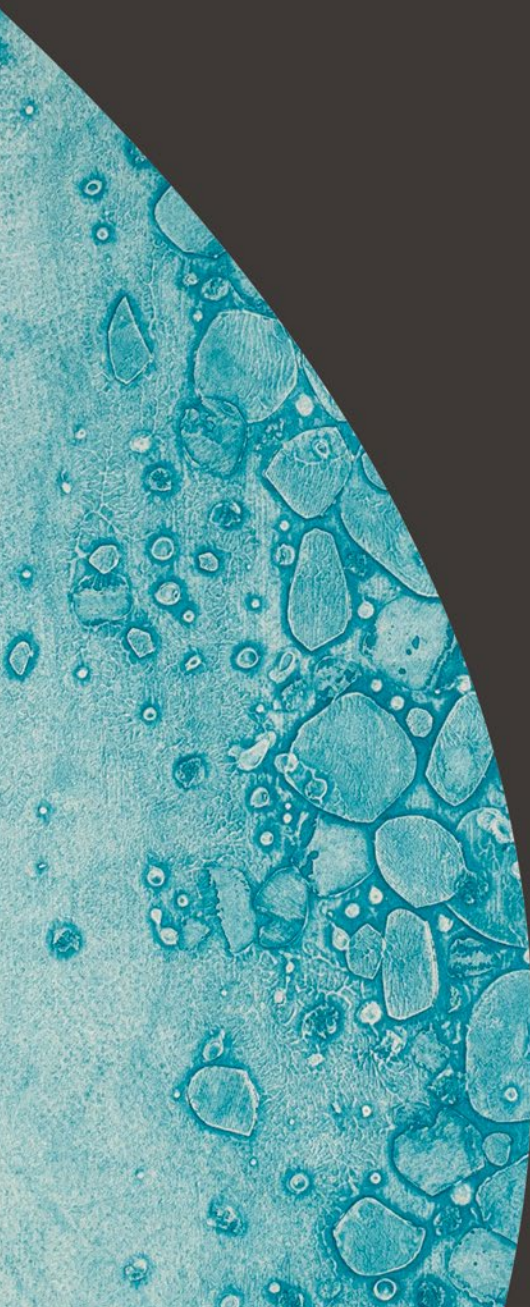
	2020	2019
	\$	\$
<b>Accumulated remeasurement gains, beginning of year</b>	<b>235,471</b>	201,033
Unrealized (losses) gains attributable to investments	(350,986)	36,974
Capital gain reclassified to statement of operations	(2,414)	(2,536)
Net remeasurement (losses) gains for the year	<b>(353,400)</b>	<b>34,438</b>
<b>Accumulated remeasurement (losses) gains, end of year</b>	<b>(117,929)</b>	<b>235,471</b>



Patron Members attend a talk on institutional art collections in October 2019.

Bushra Junaid, *Sweet Childhood* (detail), 2017.

On Loan from TD Bank Group | Corporate Art Collection.



[artgalleryofnovascotia.ca](http://artgalleryofnovascotia.ca)

FRONT:

LEFT: Members attend the opening reception for *Here We Are Here*, May 2019.

RIGHT: **Jordan Broadworth**, *Meshed redirect* (detail), 2016.  
Courtesy of the Artist.

BACK:

**Anne Meredith Barry**, *Northern Patterns #2 – Underwater Pebbles* (detail), 1975.  
Gift of Margaret Busche.