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VISION

THE BEAVERBROOK ART GALLERY ENRICHES LIFE THROUGH ART.
MISSION

The Beaverbrook Art Gallery brings art and community together in a dynamic cultural environment dedicated to the highest standards in exhibitions, programming, education and stewardship.

As the art gallery of New Brunswick, the Beaverbrook Art Gallery will:

- Embrace and advance the province’s two official language communities, its First Nations Peoples and its diverse social, economic and cultural fabric;

- Maintain artistic excellence in the care, research and development of the Gallery’s widely recognized collections;

- Present engaging and stimulating exhibitions and programs to encourage full appreciation of the visual arts;

- Partner to meet its goals, with the governments of New Brunswick and Canada, the general public, the private sector, cultural and educational institutions, artists and other members of the artistic community.

- Conduct its stewardship of the affairs of the Gallery in a financially sustainable manner.

- Serve as an advocate for the arts and promote art education and visual literacy Inspire cultural self-esteem and enjoyment for all New Brunswickers.

Dennis Oppenheim (American 1938–2011), Arriving Home, 2007, steel, Lexan polycarbonate, perforated metal, 304.8 x 274.3 x 152.4 cm. Gift of Sam Karpman.
MESSAGE FROM THE CHAIR

On behalf of the Board of Governors of the Beaverbrook Art Gallery I am pleased to present the Annual Report for the fiscal year ending December 31, 2016.

Not only is it a superlative art museum containing exceptional art, the Beaverbrook Art Gallery is also known for its excellence in community building and collaboration, and also as an initiator of unique art education programs, residencies and outreach projects.

While the Gallery was closed renovations for four months starting in January 2016, that didn’t stop it from making its presence felt in the province and elsewhere. A new partnership formed with St. Thomas University’s Yellow Box Gallery featured two exhibitions from the Permanent Collection, while touring exhibitions kept the Gallery top-of-mind at the New Brunswick Museum in Saint John, Andrew and Laura McCain Art Gallery in Florenceville and Restigouche Gallery in Campbellton. Meanwhile, Masterworks from the Beaverbrook Art Gallery continued its national tour at the Judith and Norman Alix Art Gallery in Sarnia and at the Audain Art Museum in Whistler, BC.

The year 2016 saw the launch of an art appreciation program at the Gallery entitled pARTage which enhanced access to and enjoyment of the visual arts by the francophone community. In the summer bilingual tour guides helped visitors learn more about our growing collection on display with insightful and engaging guided tours.

As the Pavilion rose outside, the inside of the Gallery underwent a metamorphosis as the former British Gallery became the Harriet Irving Gallery and the orientation gallery and foyer received an upgrade. This significant renovation was made possible by the generous support of James, Arthur, the late John Irving and their families.

Hundreds of students from around the province came to experience Canadian art of the First World War on school field trips and young and old enjoyed the irony and familiarity of two of Canada’s best-known cartoonists while others lent a hand to filling plastic tubes with colour coded gumballs to create murals at the Off the Walls and Beaverbrook Renovation BLOWOUT event. The presentation and acquisition of contemporary First Nations artwork is an important Gallery priority and a donated suite of artwork by Manitoulin Island First Nations Artist Anong Migwans Beam was a significant realization of that goal. These are just a few of the ways the Gallery worked to make itself inclusive and responsive to the province’s diverse communities.

Our business is art, and in 2016 the Gallery saw its collection of sculpture increase with the gift of King and Queen (Cornuti), 1972 by artist Sorel Etrog and the permanent collection grew by 850 works of art through a gift from the York Wilson Foundation for the Visual Arts.

The year 2016 was a time of growth and unprecedented change at the Gallery and I would like to acknowledge and thank Terry Graff and the professional staff, our docents and volunteers, donors and members for their contributions and commitment. We are also grateful to the City of Fredericton, Government of New Brunswick and the federal Department of Canadian Heritage for their ongoing support of the Beaverbrook Art Gallery.

With the opening of the new pavilion and an enriched endowment fund, the Gallery is well positioned to fulfill its mandate as the Art Gallery of New Brunswick with new and expanded exhibitions and programming in 2017.

Regards,

Allison D McCain, cm
Chair
OUR BOARD

Our Board of Governors
Allison D. McCain cm, Chair
Douglas Stanley, qc, Vice-Chair
(two oldstyle /zero oldstyle/six oldstyle)
James C. Irving, Vice-Chair
(from June 2016)
Larry Sheppard,
Secretary-Treasurer
Hon. Maxwell Aitken
Earl Brewer
Hon. Herménégilde Chiasson, onb
Dr. Richard Currie, oc, PENG
Nathalie Dubois
Dr. Lucinda Flemer, cm
Roy Heenan, oc
Norah Mallory
Ann McCain Evans
Margaret Routledge
Paul Simmonds
Douglas Stanley, qc
Lana Tingley-Lacroix
Ellen Wilson Messenger

Honorary Governors
Judith Budovitch, cm, qc,
Honorary Chair
Robert L. Benn, Honorary Governor
Dr. Robert D. Neill, PENG,
Honorary Governor
2016 was a dynamic and eventful year, one of dramatic transformation for the Beaverbrook Art Gallery both inside and out. As we charged ahead with major renovations and our exciting capital expansion project (our new pavilion), we focused on expanding community outreach, on the growth and development of the permanent collection, and on building the Gallery’s national profile. Although adaptability to change is not always easy for an institution, throughout the noise and turmoil caused by construction, we continued to advance a highly ambitious course of direction aimed at strengthening operations, and at enhancing visitors’ experience by delivering excellence in collections, exhibitions, and public programs.

Following a fun-filled closing party with gumball artist Franz Spohn – “brb” (Beaverbrook Renovation BLOWOUT) and Off the Walls – the Gallery was closed to the public for four months to enable completion of the interior renovations. During this time the Gallery presented both exhibitions and education programs at various off-site locations. On May 30th, we celebrated the grand opening of the newly refurbished, state-of-the-art Harriet Irving Gallery with the presentation of A Tribute to Harriet Irving: Early Highlights from the Permanent Collection. We are grateful to Jim, Arthur and John Irving and their families for their generous support, which made possible this significant renovation and the opportunity to celebrate one of the Gallery’s founding governors.

The extensive renovation program, which has greatly improved public accessibility and the efficiency of the Gallery’s operation, included many other changes and enhancements, such as the reconfiguration of the foyer and front desk, enlargement of the gift shop, and creation of the Orientation Gallery. In addition, there were numerous upgrades to behind-the-scenes administrative spaces, including staff offices, board room, kitchen and library.

Construction of the new pavilion, which began in the fall of 2015, continued full steam ahead throughout 2016. By the end of the year the new structure had taken shape, and focus turned to completing the interior spaces. October 2017 was confirmed as the date for the public opening, and progress continued to be made on the fundraising side with a new Campaign goal set at $28 million in 2016, then at $30.5 million in December.

Despite extensive attention given to the physical expansion of the building, the Gallery did not lose sight of its longstanding cultural purpose as a collections-centred institution. The exhibition program gave focus to thematic presentations of historical, modern and contemporary art from the permanent collection, and the collecting enterprise was reinvigorated and expanded through the dedicated efforts of Senior Curator Jeffrey Spalding and the generosity of notable artists and avid art collectors from across the country. The
Gallery acquired approximately 1,450 works of art in 2016, which attests to the high profile and good standing it enjoys within the art donor community. These outstanding acquisitions not only fit the Gallery’s collecting mandate, but constitute significant enhancements to the scope and depth of the permanent collection, such as the major donation of King and Queen (Cornuti) by famed Canadian artist Sorel Etrog (1933–2014) from the artist’s estate, a monumental sculpture installed in the TD Sculpture Garden; and the remarkable gift of over 850 works of art by renowned Canadian artist York Wilson (1907–1984) from the York Wilson Foundation for the Visual Arts – the largest single collection of Wilson’s art in the country.

The permanent collection is integrally linked to the exhibition program and provides a valuable resource for developing public programs. For example, the exhibition Allan Harding MacKay: War Artist, Portraitist, and Landscapist: A Celebration of Gifts from the Artist featured a selection of the over 160 works gifted to the Gallery in 2015, and the exhibition 63 Views from Mount Dreamers Rock celebrated the unveiling of the donation of the complete suite of 63 remarkable works by Aboriginal multimedia artist Anong Migwans Beam. Also in 2016, we ended the highly successful, four-year North American tour of Masterworks from the Beaverbrook Art Gallery with its final presentation at the Audain Art Museum in Whistler, British Columbia.

The Gallery’s vibrant and extensive education program engaged the community in myriad ways by providing stimulating opportunities in art education, making our collections and exhibitions accessible to people of all ages and from all walks of life. Through artist and curator talks, docent-led tours (English and French), special art classes, workshops, art camps, the after school art program, innovative multicultural and First Nations programs, and much more, the Gallery continued to make a substantive contribution to art education in the province.

The Sheila Hugh Mackay Foundation Art Critic Residency Program brought New York critic Stephanie Buhmann to New Brunswick to advance art criticism and journalism in the development and appreciation of contemporary art in the province. Billie: Undercurrents in Atlantic Canadian Visual Culture, the Gallery’s new visual arts journal dedicated to contemporary visual art and artists throughout the Atlantic region, received national recognition in Toronto at the 2016 Canadian Regional Design Awards ceremony (aka “The Redgees”) by winning two prestigious honours: an award for Editorial Design and an award for Best of Region. The Gallery’s national profile was also greatly enhanced by showcasing the expansion plans and a public preview of the 2017 retrospective exhibition of the art of Oscar Cahén (1916–1956) at the Art Toronto art fair.

As the Gallery expands on all fronts, the most immediate and pressing challenge centers on finding a solution to the growing shortfall of funds required for operating a much larger institution. Increased investment in fundraising for both operations and programming is a necessity. It is also important to bring clarity to the Gallery’s official designation as “the art gallery of New Brunswick,” and to better define its responsibilities and goals in relation to the level of funding provided by the provincial government to fulfill this special designation. Also of particular urgency is the necessity for the Gallery to invest in offsite storage to more adequately care for its burgeoning permanent collection. With funding support in place from the provincial government’s Strategic Initiatives Fund, the Gallery must now turn its attention to strategic planning, to establishing the principles that will guide its operations for the exciting years ahead within a changing cultural landscape and contemporary world.

In closing, I wish to extend my sincere thanks to Chair Allison McCain, members of the Board of Governors, and the professional staff and volunteer docents for their dedication and commitment to furthering the goals of the Beaverbrook Art Gallery. I also want to thank the Gallery’s many loyal members, and to acknowledge with gratitude the various donors, sponsors and government funding partners for their valued support. Last, but certainly not least, I wish to extend deep appreciation for the many outstanding and creative contributions of the visual artists who contributed to the Gallery’s success in 2016.

Respectfully submitted,

Terry Graff
Director/CEO
In 2016, the Beaverbrook presented a rich and varied set of exhibitions of historical, modern and contemporary art by regional, national and international artists. Notably, the vast majority of these were originated by the Beaverbrook Art Gallery. The exhibitions, while highlighting many varied themes, are unified to a large extent in reflecting a commitment of tying our exhibition program to our collections and new acquisitions.

The twelfth annual Studio Watch Emerging Artists Series: Painting, 2016 supported by Earl and Sandy Brewer, elected to showcase seven artists from all across New Brunswick. Their works reflected a wide diversity of stylistic approaches. We are pleased that the exhibition will travel to other centres across the province. Once again, we were pleased to host The New Brunswick College of Craft and Design Graduate Exhibition.

The gallery has made a concerted effort to embrace and attract First Nations art. We were proud to acquire by donation for our collection, and to display, Among Migwans Beam: 63 Views from Mount Dreamers Rock. This exemplary collection is the complete suite of works from this series by an emerging First Nations artist of considerable talent and promise.

Lord Beaverbrook held a major role in the First World War and in establishing the Canadian War Records Art program. It was thereby extraordinarily moving for us to host Witness – Canadian Art of the First World War a travelling exhibition developed by the Canadian War Museum. It showcased some of the most powerful works from that war. We chose to pair the exhibition with the work of a contemporary Canadian artist, who served in the very same war records program many years later. Allan Harding MacKay: War Artist, Portraitist, and Landscapist presented his observations of Canadians at war in Afghanistan and Somalia. The works by Prince Edward Island-born MacKay were all gifts to the gallery by the artist.

When visitors come to our Gallery, they need to see evidence of the art of our region. We presented Get Real: The Art of Atlantic Canada, a primer of historical, modern and contemporary art of the region. This exhibition allowed us to showcase some of the most renowned works by our leading artists.

Lord Beaverbrook was a great supporter of newspapers and political cartoons, and in 2016 we coupled two shows of revered Canadian cartoonists: Drawing Conclusions: The Political Art of Michael de Adder and For Better or For Worse: The Comic Art of Lynn Johnston.

De Adder, originally from New Brunswick and now a resident of Nova Scotia, made a generous gift of a large number of his original drawings from the show to the collection.
The Beaverbrook was established at mid-century, in 1959. Our exhibition *Modernism at Mid Century* surveyed the primary works of this era in our collection, many part of our initial collection. However, there were also many other artworks that have been very recent acquisitions, and that broaden this representation.

We were the only Canadian art gallery to host the exhibition of the internationally celebrated South African artist with *William Kentridge: Universal Archives*. Kentridge has recently had a solo show at the Museum of Modern Art in New York, and has designed sets for the Metropolitan Operas and a mural for the Vatican.

Abstraction dominated much of the artistic attention of the 1960s–1970s. However, by the mid-1970s many significant Canadian artists began to re-visit the idea of representation and imagery. We made a conscious effort to solicit important gifts pertaining to this period and showcased some of them in *Return of the Image*.

Our recent gifts have indeed been astounding. They were the highlight of the abstract and representational art displayed in *New to You: Recent Contemporary Acquisitions to the Permanent Collection*; as well as *Barbara Astman - Dancing with Ché: Enter Through the Library* and *Living Landscapes: Recent Colour Drypoints By John Hartman*. The latter two exhibitions from our collection were presented offsite at the Yellow Box Gallery, as an initiative to engage the community of St. Thomas University.

While we are very proud of the new progress we are making in collections growth, we are very mindful of the astounding foundational strength of the initial collections. We presented *A Tribute to Harriet Irving: Early Highlights from the Permanent Collection* as the inaugural exhibition in the Harriet Irving Gallery. In essence, this exhibition surveyed some of the fine works that were acquired in the first years of the gallery, from 1959 through 1964.

Acquisitions have been the cornerstone of our programs in the past years. In 2016, the Beaverbrook Art Gallery was recipient of the donation of over 1,450 works of art. This largesse comes from donors from every corner of the country and beyond. These works gifted to the public reinforce our core collection strengths and add important cultural diversity. These acquisitions comprise works by over 80 artists contributed by over 50 donors. In 2015, the Beaverbrook ranked third in the nation in total gifts contributed to Canadian art museums; in 2016 and 2017 it may again compare just as favourably.

Our commitment is straightforward: let us endeavor to strengthen and expand the scope of our collection. The collections additions have been made in every area of our principal interest that have been with us since the moment of our founding: regional, national, international historical, modern and contemporary, Inuit, First Nations and Folk art.

We have made remarkable progress in our ability to represent the art of Quebec post-Second World War. It has been a deliberate mission. This year we added one of the largest (perhaps the second largest) known work by Jean-Paul Riopelle; it will be a mainstay of our institution. Meanwhile, a donated, exquisite 1952 work by Paul-Émile Borduas may prove to be one of the most significant and rare works in his career. Across the spectrum we have added works of great merit.

Of special note, we received the donation of a monumental seven foot high sculpture by Sorel Etrog, regarded as the principal Canadian Sculptor of late 20th Century art. It is now permanently sited in our Sculpture garden.

Perhaps most emblematic of our developmental path, the estate of iconic Toronto-based artist York Wilson transferred to the Beaverbrook the remainder of its holdings, over 850 works. In combination with historic collection assets and new acquisitions, we are poised to be a major study centre for the art of this period.

To receive all of these artworks as gifts from people all across Canada (and beyond) is a remarkable opportunity, and one for which we are most grateful.

**Jeffrey Spalding**
Chief Curator

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Construction of the Beaverbrook Art Gallery’s new pavilion was well underway in early 2016. The upper level will be the much anticipated home to: the Elizabeth A. Currie Gallery on the Green; the Jean E. Irving River Gallery; the Dalí Gallery, supported by the Sir James Dunn Foundation; the Prints and Drawings Gallery, a gift from John and Lois Thompson; and the Studio Watch Emerging Artists Gallery – a Tribute to Norma Brewer. On the lower level will be the Sobey Youth Art Space; Canadian Folk Art area, supported by Ann and Barrie Birks; the RBC Learning Centre; Bruno Bobak Artist-In-Residence Studio, a Bruno Bobak tribute wall supported by McInnes Cooper; the café; and outside, the Sculpture Courtyard. The Gallery itself closed in January for renovations with support from James, Arthur, the late John Irving and their families, reopening in May with the former British and High Galleries transformed into the Harriet Irving Gallery and the Orientation Gallery.

In 2016 the Beaverbrook Campaign announced a multitude of initiatives that contribute to the Gallery’s reputation as a proactive community builder, collaborator and initiator of many outreach projects, educational activities, residencies and workshops, as well as being one of the finest repositories for an exceptional and growing permanent collection of artworks. The opening of the new pavilion expansion further advances our mission to put art at the very heart of contemporary life by igniting new opportunities and possibilities for artists and audiences alike.

Some of the initiatives announced in 2016 include the following:
A lead gift of $2M from J.K. Irving and family established the Jean E. Irving River Gallery, a signature gallery and gathering area situated at the end of the east end of the new pavilion. The new gallery, named in honour of Jean E. Irving, a New Brunswicker, who, as well as being the heart of her own family, as a nurse, artist, author, naturalist, consensus-builder and dedicated volunteer, has touched the lives of many. Her deep appreciation for the beauty of nature, drawn from her experience of living in rural areas, led her to champion the development of the Irving Arboretum in Bouctouche and many other parks and playgrounds across the province. The Jean E. Irving River Gallery will be one of the Beaverbrook Art Gallery’s premiere exhibition spaces of approximately 1,330 sq. ft.

Sir James Dunn Foundation’s gift of $750,000 will support the Dalí Gallery located on the south corner of the pavilion, and will be tailored to the heroic scale and proportions of Dalí’s Santiago El Grande, the gallery’s signature artwork. There will be ways to access interpretive information about the painting and its layered symbolism, including Dalí’s theory of “nuclear mysticism.”
On September 7, 2016, Irving family members, friends, and special guests celebrated the renovation of an exhibition and orientation space at the Beaverbrook Art Gallery with an official dedication of the Harriet Irving Gallery. In the photo, left to right: Bernard Riordon, OC, Director Emeritus; Arthur Irving, OC, ONB; J.K. Irving, OC, ONB; Terry Graff, Director/CEO. Photo: James West.

Generous gifts from donors to the Campaign in 2016 helped to strengthen the Gallery’s endowment fund and educational programming. These are some of the ways:

**ENDOWMENT FUND**

The Province of New Brunswick’s Regional Development Corporation contributed a substantial portion, $2.3 million towards the pledge of $5 million in matching funds to the 2012 Endowment Fund, bringing the current total contribution to $3.3 million. This commitment by the Province truly assists the Gallery in planning long into the future and to further fulfill its role as the art gallery of New Brunswick.

The City of Fredericton also extended its support under the Strategic Partner Capital Grants for the Beaverbrook Art Gallery building expansion capital campaign. Having previously committed $500,000 at $50,000/year from 2012–2021, the City has now extended its $50,000/year commitment for another 10 years (2022–2031) for a total 20-year commitment of $1 million.

**EDUCATION PROGRAMS**

The Molly Lamb Bobak Children’s Art Education Program initiative continued to grow thanks to a boost of $100,000 from TD Bank Group and $1,500 from the Nutcracker Tea fundraiser hosted by Gallery 78.

In 2016, the BMO Financial Group continued to support the Gallery’s ActionART Program that included the Young Ancestors workshop series with Aboriginal youth throughout New Brunswick and an intergenerational multicultural component for immigrant and refugee families. The Emerge Program, developed for high school students interested in pursuing a career in the arts, was added to the ActionART roster. During this six-week series, students investigated their personal art practice and created goals for post-secondary studies. They met weekly with Christina Thomson, Program Coordinator and Art Educator at the Gallery, to develop their artistic identity by writing, sharing their portfolios, and learning about the resources available to emerging artists in New Brunswick. The students toured the gallery with Senior Curator Jeffrey Spalding, created art inspired by the exhibitions, visited the New Brunswick College of Craft and Design, and had a workshop with artist Sophia Bartholomew. Emerge was also supported by a City of Fredericton Arts, Culture and Heritage grant.
**Face2Face** is a program that provides travel and admission subsidies to schools to bring elementary, middle, and high school students to the Beaverbrook Art Gallery. New supporters in 2016 were the **Belledune Port Authority** and the **John and Judy Bragg Family Foundation**. To date, approximately 6,180 students from all parts of the province have been able to visit the Gallery through the Face2Face Program since its inception in 2012.

The **Scotiabank Artist Residency** provided opportunities for Gallery members and visitors to meet and learn from featured artists who spend extended time at the Gallery working on their artwork or teaching during the time of their exhibitions. The 2016 artist in residence was political cartoonist Michael de Adder who took part in the exhibition opening, participated in Lord Beaverbrook Day by demonstrating cartooning, was a participant in a panel discussion with cartoonist Lynn Johnston, provided a docent orientation session, and conducted an adult Thursday night art class.

**STUDIO WATCH 2016**

**Studio Watch, Emerging Artist Series**, an on-going program in its 11th year, featured: Rudi Aker, Fredericton; Josée Bolduc, Moncton; Bonny Hill, Sussex; Mario LeBlanc, Moncton; Katie Melanson, Fredericton; Sylvie Pilotte, Dalhousie; and Dawn Steeves, Fredericton. The exhibition opened on November 7, 2016.

**By the end of 2016**, $26,301,965 had been raised for the Beaverbrook Campaign, for support of Phase 1 refurbishment of the Gallery, Phase 2 expansion – the new pavilion, enhanced programming, and increased endowment funds for operations. The outstanding support for the Campaign received to date is truly appreciated.

**In December 2016** the Gallery’s Board of Governors raised the campaign goal from $28 million to $30.5 million, again reflecting confidence that additional funds can be raised to enhance the facilities and services to offer even more benefits to the community.
In 2016, members and visitors had access to **15 exhibitions** (13 of which opened during the year), **14 lectures, workshops, and presentations**, **1 artist in residence program**, and **1 critic in residence program**, not to mention art classes, camps, and special tours!

We also presented **3 exhibitions** at St. Thomas University’s Yellow Box Gallery, and hosted **2 art making events** at locations around the province.
Closed for renovations! From late January through late May, we temporarily closed the building to renovate some of our spaces. This meant that we were not able to present exhibitions onsite during that period.

WRITING TOPOGRAPHY: THE MARION MCCAIN EXHIBITION OF CONTEMPORARY ATLANTIC ART
September 26, 2015 to January 10, 2016
Curator: Corinna Ghaznavi
Organized by the Beaverbrook Art Gallery and made possible with the generous support of the McCain Family, the Harrison McCain Foundation, and The McCain Foundation.

THE KINGSTON PRIZE: THE SIXTH NATIONAL BIENNIAL PORTRAIT COMPETITION
November 14, 2015 to January 17, 2016
The Kingston Prize is supported by the W. Garfield Weston Foundation.

A TRIBUTE TO HARRIE IRVING: EARLY HIGHLIGHTS FROM THE PERMANENT COLLECTION
May 31 to September 4
Curators: Terry Graff and Jeffrey Spalding. Organized by the Beaverbrook Art Gallery.

OUT OF OUR MINDS: NBCCD GRADUATE EXHIBITION
June 4 to June 19
Organized by the New Brunswick College of Craft and Design.

NEW TO YOU: RECENT CONTEMPORARY ACQUISITIONS TO THE PERMANENT COLLECTION
June 4 to September 18
Curator: Jeffrey Spalding. Organized by the Beaverbrook Art Gallery.

RETURN OF THE IMAGE
June 4 to October 16
Curator: Jeffrey Spalding. Organized by the Beaverbrook Art Gallery.
EXHIBITIONS

WILLIAM KENTRIDGE:
UNIVERSAL ARCHIVES
June 4 to September 18
Curator: Natalie Marsh, Director.
Curatorial Research and Writing:
Virginia McBride ’15 and Hanna Washburn ’14
Exhibition Sponsor: Alva Greenberg ’74
Gund Gallery exhibitions and program are sponsored, in part, by the Gund Gallery Board of Directors and the Ohio Arts Council.

MODERNISM AT MID CENTURY
June 4 to October 16
Curator: Jeffrey Spalding. Organized by the Beaverbrook Art Gallery.

FOR BETTER OR FOR WORSE: THE COMIC ART OF LYNN JOHNSTON
June 4 to September 18
Organized by the Art Gallery of Sudbury with support from Greater City of Sudbury, Northern Ontario Heritage Fund Corporation, FedNor and Canadian Heritage.

DRAWING CONCLUSIONS:
THE POLITICAL ART OF MICHAEL DE ADDER
June 4 to September 18
Curator: Virgil Hammock
The exhibition and accompanying publication were made possible through the valued support of the Province of New Brunswick and the City of Fredericton, as well as of the Scotiabank Artist Residency Program and Bounty Print Ltd.

GET REAL: THE ART OF ATLANTIC CANADA
July 1 to May 28
Curator: Jeffrey Spalding. Organized by the Beaverbrook Art Gallery.

ALLAN HARDING MACKAY:
WAR ARTIST, PORTRAITIST, AND LANDSCAPIST – A CELEBRATION OF GIFTS FROM THE ARTIST
September 17, 2016 to January 15, 2017
Curator: Jeffrey Spalding. Organized by the Beaverbrook Art Gallery.

WITNESS – CANADIAN ART OF THE FIRST WORLD WAR
September 17, 2016 to January 15, 2017
Travelling exhibition developed by the Canadian War Museum; National presenting sponsor TD Bank.

ANONG MIGWANS BEAM: 63 VIEWS FROM MOUNT DREAMERS ROCK
October 6, 2016 to January 15, 2017
Curator: Jeffrey Spalding. Organized by the Beaverbrook Art Gallery.
Sponsored by CI Institutional Asset Management (CI Investments).

STUDIO WATCH: EMERGING ARTIST – PAINTING 2016
October 22, 2016 to January 15, 2017
Curator: Jeffrey Spalding. Organized by the Beaverbrook Art Gallery.
The series is made possible through the generous contribution of Earl and Sandy Brewer, and with support from the Province of New Brunswick.
EXHIBITIONS PRESENTED AT THE
ST. THOMAS UNIVERSITY
YELLOW BOX GALLERY

On January 25, 2016, St. Thomas University and the Beaverbrook Art
Gallery launched a new partnership at the Yellow Box Gallery.

St. Thomas University appointed Beaverbrook Art Gallery’s senior
curator Jeffrey Spalding to serve concurrently as director of the Yellow
Box Gallery, located on the third floor of McCain Hall. In the first half of
the year, three exhibitions of works from the Beaverbrook Art Gallery’s
permanent collection were presented in the Yellow Box Gallery.

LIVING LANDSCAPES: RECENT
COLOUR DRYPOINTS BY
JOHN HARTMAN
January 28 to February 23
STU Yellow Box Gallery
Curator: Meredith Briden, Curatorial
Assistant, Beaverbrook Art Gallery.
Organized by the Beaverbrook Art Gallery.

LEGENDS OF JAZZ! PORTRAITS BY
FREDERICK J. BROWN
February 25 to March 23
STU Yellow Box Gallery
Curator: Meredith Briden, Curatorial
Assistant, Beaverbrook Art Gallery.
Organized by the Beaverbrook Art Gallery.

BARBARA ASTMAN – DANCING WITH
CHÉ: ENTER THROUGH THE LIBRARY
April 28 to June 30
STU Yellow Box Gallery
Curator: Curated by Venita Williston.
Organized by the Beaverbrook Art Gallery.

John Hartman (Canadian b. 1950), London Bridge, colour dry-
point on paper, 50.8 x 38.1 cm. Gift of the artist.
PROGRAMS & EVENTS
As well as presenting exhibitions, the Beaverbrook Art Gallery also hosts a dynamic and inviting schedule of activities to promote engagement, interaction, learning, and entertainment.

In addition to the celebratory exhibition openings, these include special tours; presentations by featured artists, curators, and critics; and fundraisers. The Gallery also provides regular visual arts classes, camps, and workshops, and provides after-school programs both on-site and at a number of local schools.
Michael de Adder was the 2016 Scotiabank Artist in Residence. Throughout the week, he gave insight into and demonstrations of his work, and even created his editorial cartoons directly in the Gallery space!

PROGRAMS & EVENTS

ONGOING

- Thursday Night Art Classes for Adults
  Most Thursday nights
- Family Art Workshops
  Second & last Sunday every month
- Art for Tots
  Most Friday mornings
- Afterschool Art Program
  September to June

JANUARY

23 Off the Walls and BRB

28 Exhibition opening at St. Thomas University’s Yellow Box Gallery

FEBRUARY

25 Exhibition opening at St. Thomas University’s Yellow Box Gallery

MARCH

18 Book launch: Lucy Jarvis: Even Stones Have Life,
UNB Art Centre

APRIL

28 New exhibition opened at St. Thomas University’s Yellow Box Gallery

MAY

30 Harriet Irving gallery members preview
31 Harriet Irving gallery re-opens to public

JUNE

4 Exhibition opening
  Artist tour and talk: Lynn Johnston about the exhibition
  For Better or For Worse: The Comic Art of Lynn Johnston

4–11 Michael de Adder,
Scotiabank Artist in Residence

5 Lord Beaverbrook Day
  Panel discussion: Sharpened Pencils, with
  Michael de Adder, Lynn Johnston, and Virgil Hammock

With our building closed, most of our programming happened elsewhere from January through May. Programs took place at the Charlotte Street Arts Centre, we presented exhibitions at the Yellow Box Gallery at St. Thomas University, and we co-hosted a book launch at the UNB Art Centre.

On Saturday, January 23rd, we hosted two events to celebrate and say thank you to our current galleries on the eve of their radical make-over! We also took advantage of the artworks being removed to host activities in the spaces we would not normally be able to. Thank you to all who attended for making this such a wonderful way to close our doors!

Michael de Adder was the 2016 Scotiabank Artist in Residence. Throughout the week, he gave insight into and demonstrations of his work, and even created his editorial cartoons directly in the Gallery space!
SUMMER PROGRAMMING
This year, we were happy to once again offer summer drop-in tours, from June 27 through August 26. Our Artistica summer art camps also made a reappearance, and we added a new program called Fun Art Fridays for children ages 6–10 years.

AUGUST
12 Sweet as Art with Franz Spohn, Andrew and Laura McCain Art Gallery, Florenceville, NB
14 Sweet as Art with Franz Spohn, New Brunswick Botanical Garden, Edmundston, NB
25 Downtown Gallery Culture Crawl

SEPTEMBER
15 Special Presentation: Barbara Edwards about William Kentridge
16 Exhibition opening
17 Artist tour and talk: Allan Harding Mackay about the exhibition, Allan Harding MacKay: War Artist, Portraitist, and Landscapist – A Celebration of Gifts from the Artist
18 Curator’s tour and talk: Dr. Laura Brandon about the exhibition, Witness: Canada’s First World War Art

OCTOBER
1 The Blank Canvas Bandit Murder Mystery
16 pARTage: Mario Doucette
22 Exhibition opening
Artist tour and talk: Anong Migwans Beam
29 Art workshop with Anong Migwans Beam

NOVEMBER
9–15 Sheila Hugh Mackay Foundation Art Critic Residency: Stephanie Buhmann
10 Special Lecture: Brent Wilson, Wartime Acts of Remembrance: New Brunswickers and the Fallen During the Great War
11 Remembrance Day special programming
12 Writing workshop: Stephanie Buhmann
Panel Discussion: Art in New Brunswick with Stephanie Buhmann
17 Acts of Remembrance multimedia performance
20 pARTage: Anne Marie Sirois
24 Special Lecture: Dr. Lee Windsor, Beaumont-Hamel: The End of Canada’s Battle of the Somme, November 1916

DECEMBER
8 Book launch: Billie: Undercurrents in Atlantic Canadian Visual Culture, volume 2/issue 1
31 New Year’s Eve open house
In 2016, 13 outside facility rentals brought in over 1,200 guests to enjoy themselves and our exhibitions, while also financially supporting the Gallery’s programming and operations.
### VISITORS

<table>
<thead>
<tr>
<th>Category</th>
<th>Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individuals/families</td>
<td>7,479</td>
</tr>
<tr>
<td>Guided tours</td>
<td>1,528</td>
</tr>
<tr>
<td>Others</td>
<td>87</td>
</tr>
<tr>
<td>Facility Rentals / Usage</td>
<td>1,239</td>
</tr>
</tbody>
</table>

**Total Visitors** 10,333

### PROGRAMMING AND EVENTS

<table>
<thead>
<tr>
<th>Event</th>
<th>Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ongoing Programming (In-Gallery)</td>
<td>1,349</td>
</tr>
<tr>
<td>Outreach Programming and activities (offsite)</td>
<td>800</td>
</tr>
<tr>
<td>Exhibition openings – Beaverbrook Art Gallery</td>
<td>573</td>
</tr>
<tr>
<td>Exhibition Openings – Yellow Box Gallery at St. Thomas University</td>
<td>150 est.</td>
</tr>
<tr>
<td>Artist tour and talks, Curator’s tour and talks, and</td>
<td></td>
</tr>
<tr>
<td>Critic-in-Residence lecture and workshops</td>
<td>457</td>
</tr>
<tr>
<td>BRB and Off the Walls</td>
<td>881</td>
</tr>
<tr>
<td>Harriet Irving Gallery Member Preview</td>
<td>237</td>
</tr>
<tr>
<td>Lord Beaverbrook Day (June 5)</td>
<td>451</td>
</tr>
<tr>
<td>Harriet Irving Gallery Dedication</td>
<td>80</td>
</tr>
<tr>
<td>The Case of the Blank Canvas Bandit</td>
<td>126</td>
</tr>
<tr>
<td>New Year’s Eve Open House</td>
<td>1,506</td>
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</tbody>
</table>

**Total Programming and Events** 6,610

### ONLINE OUTREACH

<table>
<thead>
<tr>
<th>Category</th>
<th>Visits</th>
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</thead>
<tbody>
<tr>
<td>Gallery website visits</td>
<td>43,393</td>
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<tr>
<td>(Gallery website page views: 105,282)</td>
<td></td>
</tr>
<tr>
<td>Gallery blog visits</td>
<td>1,715</td>
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<tr>
<td>(Gallery blog page views: 2,449)</td>
<td></td>
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</table>

**Total online visits** 45,108

(not including individual website page views)

Please note: The Gallery was closed to the public from late January through late May for renovations. Some programs continued offsite (and are listed as such). This is reflected in lower attendance numbers for 2016.
GALLERY ATTENDANCE

TRAVELLING EXHIBITION ATTENDANCE
FOR EXHIBITIONS ENDING IN 2016

MASTERWORKS FROM THE BEAVERBROOK ART GALLERY

Judith and Norman Alix Art Gallery, Sarnia, on
19 September 2015–15 February 2016  
Audain Art Museum, Whistler BC
17 June–10 October 2016  
21,435  
20,247

EYE CANDY: THE SWEET ART OF FRANZ SPOHN

Galerie Restigouche Gallery, Campbellton, NB
11 February–12 March 2016  
256

MODERN IN NATURE: BRUNO BOBAK’S VANCOUVER YEARS

Andrew and Laura McCain Art Gallery, Florenceville, NB
25 February–2 April 2016  
263

FOUR TURNS OF A KEY: METALWORK BY ELMA JOHNSON MCKAY

The New Brunswick Museum, Saint John, NB
19 September, 2015–31 May 2016  
13,414

Total travelling exhibition attendance  
55,615

Masterworks from the Beaverbrook Art Gallery at the Audain Art Museum in Whistler, BC.
OUR COLLECTION

In 2016, our collection grew by approximately 1,450 works, including the monumental gift from the York Wilson Foundation for the Visual Arts of over 850 works by Canadian artist Ronald York Wilson (1907–1984).

Over 80 artists are represented in these new acquisitions, which have come from over 50 donors.

A comprehensive list of acquisitions can be found along with our financial statements on the Gallery’s website (beaverbrookartgallery.org).

In September, the Gallery celebrated the arrival of the monumental King and Queen (Cornuti) by artist Sorel Etrog. Left to right: Barbara Edwards, gallerist, Barbara Edwards Contemporary; Tim Zuck, artist; Terry Graff, Director/CEO, Beaverbrook art Gallery; Jonathan Gendler, head of the estate of Sorel Etrog; Jeffrey Spalding, CM, RCA, Chief Curator, Beaverbrook Art Gallery.

Photo: Rob Blanchard.
OUR PUBLICATIONS

Billie: Undercurrents in Atlantic Canadian Visual Culture, VOL. 1, ISSUE 2:
Contributing Artists: Valerie LeBlanc, Daniel Dugas, Brian Burke, Judith Scherer, Michael de Adder, and Becky Patrick.
Contributing Writers: Edgar Allan Beem, Pauline Bourque, Jeffrey Spalding, Terry Graff, Ingrid Mueller, Maggie Estey
Editors: Terry Graff, Ingrid Mueller

Billie: Undercurrents in Atlantic Canadian Visual Culture, VOL. 2, ISSUE 1:
Contributing Artists: John Devlin
Contributing writers: Craig Francis Power, Meredith Briden, Chris Huntington, Charlotte McGill, Virgil Hammock, Erinn Beth Langille, David Liss, Dale Sheppard, Cheryl Bell
Editors: Terry Graff, Editor-in-Chief; Cheryl Bell, Managing Editor

Drawing Conclusions: The Political Art of Michael de Adder
Artist: Michael de Adder
Author: Virgil Hammock, Michael de Adder

Lucy Jarvis: Even Stones Have Life
Artist: Lucy Jarvis
Author: Roslyn Rosenfeld

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Development Associate
(Membership and special events)
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National Capital Campaign Assistant
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Adda Mihaielcu

Afterschool Program Coordinator/tour bookings
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Program Coordinator
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Francophone Docents Coordinator
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Manager of Communications and Visitor Services
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Meghan Callaghan

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Kimberley Dunn, CGD

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Aaron Fecteau

Construction Project Manager and Building Superintendent
Tim Murphy

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Laura Perry | Jessica Spalding

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Heather Richmond
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Rudi Aker, one of the 2016 Studio Watch artists, gives a presentation to Gallery docents at one of their training sessions. Photo: Gallery staff.
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And family and individual members

Terry Graff, Director/CEO of the Beaverbrook Art Gallery, is shown at the Members Preview event which took place on May 30, 2016. Photo: Rob Blanchard.
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On Behalf of the Fredericton Art Club
(2016) Towards the Purchase of an Artwork

R. J. Harrison
M. Pacey
H. M. Perritt
C. & H. Rufelds

On September 7, 2016, a plaque dedicating the Harriet Irving Gallery was unveiled at a dedication ceremony at the Gallery. In the photo, left to right: Terry Graff, Director/CEO, Beaverbrook Art Gallery; J.K. Irving, OC, ONB; Arthur Irving, OC, ONB; Allison D. McCain, CM, Chair of the Board of Governors, Beaverbrook Art Gallery. Photo: James West.

Young artists (and some older ones, too!) left their marks on a mural at Off the Walls: an Afternoon of Family Art and Fun on January 23. Photo: Rob Blanchard.
LEFT: Lynn Johnston demonstrating her cartooning, familiar to many from her long-running and popular comic strip, *For Better or For Worse*. Photo: Christina Thomson.

BELOW: Members were treated to a special, celebratory preview of the newly-renovated spaces on May 30th. Photo: Rob Blanchard.

LEFT: Brilliant Labs’ Jacob Lingley demonstrates the use of a 3D printer on Lord Beaverbrook Day. Photo: Christina Thomson.

RIGHT: Artist Franz Spohn led a Gallery-organized gumball art making adventure at the Andrew and Laura McCain Art Gallery in Florenceville, New Brunswick.

The 2016 Sheila Hugh Mackay Foundation Art Critic-in-Residence, Stephanie Buhmann, led a panel discussion featuring New Brunswick artists as part of her residency in November. Left to right are: Jean Rooney; Stephanie Buhmann; Janice Wright Cheney; Louise Bourque. In the background, Gallery director Terry Graff delivers welcoming remarks.
FINANCIAL SNAPSHOT
2016 IN REVIEW

This snapshot of the operating fund has been produced by management to give a brief overview of the Gallery’s funding, fundraising, and spending. It highlights a dual focus on fiscal responsibility and balanced budgets, and on delivery of programs and exhibitions to the public.

Full audited financial statements are produced annually, and fully comply with Canadian accounting standards for not-for-profit organizations. The 2016 audit, for the year finishing 31 December 2016, was conducted by Shannon & Buffett, LLP. The full statement is available on the Gallery’s website.

<table>
<thead>
<tr>
<th>Total Revenue:</th>
<th>$2,270,276</th>
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</thead>
<tbody>
<tr>
<td>Total Expenses:</td>
<td>$2,424,159</td>
</tr>
<tr>
<td></td>
<td>($153,883)</td>
</tr>
</tbody>
</table>

The pie charts show the breakdowns of the Gallery’s revenues and expenses. In 2016, expenditures were $153,883 over revenue.
OPERATING FUND
REVENUE & EXPENSE COMPARISON

TOTAL REVENUE = $2,270,276

- GOVERNMENT SOURCES 35%
  - $797,667
- INVESTMENT 24%
  - $541,015
- FUNDRAISING 24%
  - $537,899
- SELF-GENERATED 17%
  - $393,695

TOTAL EXPENSES = $2,424,159

- PROGRAMMING 73%
  - $1,763,627
- MANAGEMENT 26%
  - $619,465
- FUNDRAISING 2%
  - $41,065