

Annual Report



2022

G44

Centre for
Contemporary
Photography

G44 ANNUAL REPORT
2022

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IMAGE CREDIT:

Cover: Mariana Muñoz Gomez, Karice Mitchell, Lan Florence Yee, *Proof 28*, photo documentation by Darren Rigo at Gallery 44 (Toronto), 2022

VISION, MISSION/MANDATE, VALUES

When G44 adopted the 2021-25 strategic plan, we identified the need to refine and refresh our existing mandate and mission statement, create a clear vision and define our values, so we could be united in our response to the question, who and what is Gallery 44?

This was a top priority for 2022, so we set out by conducting a facilitated vision session with all Board and staff and then struck a working group composed of David Scriven, Lisa Muzzin, Zile Liepins, Alana Traficante and Maegan Broadhurst to complete the initiative.

The group's process included a review of all materials gathered by strategic planning consultant Nadia Bello (including the results of the values poll exercise conducted with the members in attendance at our 2020 AGM) and consultation with statements published by like-minded artist-run organizations. We held three separate drafting sessions, and the resulting refined Vision, Mission/Mandate and Values were recommended by the working group and approved by the Board at their July 20, 2022 meeting.

We're pleased to share these key identifying tools with you—our members—to lead a larger communications strategy that will help us articulate Gallery 44's unique offering to the arts ecology and greater community.



Gallery 44 members attending the Fund the Arts March

VISION

Collectively extending space to access and contribute to the expanded practice of photography.

MISSION/MANDATE

Gallery 44 Centre for Contemporary Photography is an artist-run centre committed to supporting diverse approaches to photographic and image-based practices through exhibitions, education programs and facilitating artistic production. Gallery 44 provides space and context for meaningful dialogue between artists and publics. Together, we offer an entry point to explore the artistic, cultural, historic, social and political implications of the image in our ever-expanding visual world.

We do this by:

- Supporting artists in the research, production and dissemination of their work, at all stages of their careers
- Presenting thoughtful and rigorous exhibitions by diverse artists
- Facilitating contemporary approaches to arts education, mentorship and skill-building for youth and adult learners
- Sustaining inclusive, accessible and community-forward programs, administration and governance strategies
- Nurturing the active exchange of artistic ideas

VALUES

- Mutually supporting communities
- Being transparent, accessible, responsive and equitable
- Collaborating with artists professionally
- Reflecting changing demographics in our artistic and greater communities
- Deepening public engagement with the arts



Salon 44 opening reception in 2020

BOARD OF DIRECTOR'S REPORT

Though not without its challenges and new norms to adapt to, 2022 marked a return to regular operations at G44 in many respects. Through it all, G44 has continued to innovate and create. Highlights included the launch of G44 Digital to expand exhibition programming beyond the gallery walls, and the first Writer-in-Residence publication by Letticia Cosbert Miller, *Swimming Up A Dark Tunnel*. It was also a pleasure to once again welcome artists, members, and guests into the gallery for receptions and tours.

The Board would primarily like to thank the staff at Gallery 44; Leila, Darren, Lillian, Maegan & Alana, for going above and beyond the gallery's highest level of operations. Their drive, flexibility, and commitment to the membership and surrounding community has been an inspiration within and outside of the organization. We would also like to thank all the contract workers—Caeden, Miora, Nadine—and the volunteers for their continued support and efforts in helping the gallery function to its highest ability. We'd like to extend a welcome to our new community members to the Board and look forward to all your valuable insight and expertise.

Continuing with last year's strategic planning sessions, the staff and Board renewed the organization's Vision Statement and Mandate to more accurately reflect the current and future aspirations of the organization.

The Governance and Nominating Committee (GNC) updated the Governance handbook in March to reflect current practices at the Gallery, including updated number of Directors and new committees. The Finance Committee successfully set a new Reserve Policy to help stabilize a G44's finances by providing a cushion against unexpected events, including losses of income. The HR Committee has continued to work closely with management to plan staff retention and growth opportunities through salary increases above the living wage and by implementing other employment benefits.

Through several meetings and consultations with community members, the AIAC (Access and Inclusive Action Committee) revised and updated our Land Acknowledgement, which was published on our site in advance of the National Day for Truth and Reconciliation.

There is still much work to be done but we feel optimistic about our commitment to being as open and transparent in the exchange of ideas and opinions at all levels. Our primary concerns behind all the decisions being made have and will always be the health, safety, and wellness of all our members, staff and Board.

Gallery 44 has a dedicated Board of Directors working on behalf of the gallery and membership. Our Board is a very active one, who is involved in many different organizational capacities, including serving on programming and governance committees.

The Board is responsible for many facets of the organization including providing key oversight and strategic visioning support. The Board is very much involved in both the micro and macro-operations of Gallery 44 and is committed to supporting sustainable growth. Board members also have legal duties: a duty of loyalty to the organization (also called a fiduciary duty), a duty of care to make reasonable decisions in the interests of the organization and a duty to oversee that the organization meets regulatory requirements.

Here is a quick review of Board responsibilities. A Board member:

- Works for the good of the Gallery and membership at all times;
- Represents the interests of the Gallery both inside and outside the gallery; Attends openings and events;
- Makes themselves accessible to membership and if need be, takes action on behalf of the membership;
- Takes legal and financial responsibility for the Gallery;
- Guides and supports the Gallery's staff and Executive Director
- Attends monthly Board meetings;
- Sits on additional committees and acts as Board liaison to the committee;
- Is prepared to carry out the tasks and expectations set at each of the meetings;
- Makes a personally significant donation to the gallery;
- Ensures G44's financial sustainability through fundraising activities and continued diversification of our revenue sources;
- Follows good governance practices by assessing G44's governance standards and evaluating how the Board is contributing to the achievement of G44's strategic objectives; and
- Ensures the strategic plan is implemented in a manner that remains meaningful to G44's future.

The Board continues to monitor its competency and representational gaps and will keep members informed of succession plans. Our current priorities include connecting with members who are BIPOC-identifying and individuals with HR and fundraising as we look ahead to future Board recruitment needs.

Gallery 44 has always been very conscious of the diversity of its membership, its community and its other stakeholders. Thus, we believe it is very important to our governance and decisions that our Board is diverse and represents the many communities we serve. At G44 we strive to be inclusive and welcoming to diverse communities, which starts at a Board level. This practice is noticed by the arts councils and may impact future funding from the Councils. But it is also necessary to acknowledge and hear the many voices within our community so they can see themselves reflected in positions of influence and change.

A special thank you to Kotama Bouabane, whose term as board chair ended in 2022, for his steady, thoughtful direction while navigating the Board through many of the early uncertainties of the pandemic. His leadership has been a guiding force throughout my first year as president.

Brian St. Denis, G44 Board President



Letticia Cosbert Miller, *Swimming Up a Dark Tunnel*, 2022

EXECUTIVE DIRECTOR'S REPORT

2022 was another tenacious year at Gallery 44. A marathon that also felt like a sprint—a long time horizon that somehow still moved at a rapid clip. We were determined to rebuild and grow despite the pandemic's ongoing challenges and we accomplished so much; a full year of blended in-person and online exhibition and education programs, increased volunteerism and outreach and a return to peak membership enrolment numbers.

We also learned many lessons about impact, pace and sustainability that hopefully will inform our continued work together. 2022 was a year upheld by friendship and community and I am immensely grateful.

Of our many activities, some highlights include:

- **Presented 26 in-person exhibitions in our four gallery spaces**, including 13 curated exhibitions in our Main Gallery and Vitrines and ten members' exhibitions in the Members' and Production Galleries, plus the return of Transit and OUTREACH;
- **Initiated a new book series through the writer-in-residence program**, and published the first book, [*Swimming Up a Dark Tunnel*](#) by Toronto writer and curator, Letticia Cosbert Miller;
- **Produced and distributed our first [Mentorship Toolkit](#)**, a free print and online resource to provide insight and encourage the development of mentorship opportunities amongst our peer organizations;
- **Launched a new online program hub, [G44 Digital](#)** with funding from the Canada Council for the Arts Digital Now initiative. Consisting of web projects, podcasts, exhibition walkthroughs and additional dialogues, this new platform uses digital space to allow broader access to the formation of artistic ideas.

We did all of this while maintaining the financial health of the gallery, designating a new reserve fund and setting ourselves a good foundation to sustain this scope of activities over the next few years.

As we look ahead, I am delighted to share that we've joined several artist-run centres in an extensive multi-year research cluster, Imagining Inclusion, led by OCAD University and funded by SSHRC. Through this project, Gallery 44 is empowered to lead new experimental exhibitions and programs and explore models for sustained and meaningful mentorship. This work will inform how we embed a nuanced, artist-informed and institutionalized commitment to Equity, Diversity and Inclusion as the foundation for all future planning and programming—not only for G44 as a singular organization but also for our broader network of artist-driven organizations.

Finally, I want to thank my colleagues on the staff and Board. There is so much care and energy put into the behind-the-scenes work of our organization; it's incredible! Most especially to our inimitable staff team, Maegan, Darren, Leila, Lillian and Caeden, who, I can say with certainty, have worked harder than ever this year.

The mutual support of our people and network truly encompasses the most vital characteristics of Gallery 44. I look forward to our continued work to build and strengthen these shared community investment goals.

Alana Traficante, Executive Director



Samuel de Lange, Jackson Klie, *sift*, web project on G44 Digital, 2022

COMMITTEE REPORTS

EXHIBITION PROGRAMMING COMMITTEE REPORT

Gallery 44 has continued to expand exhibitions and programming in 2022, with artistic direction from Lillian O'Brien Davis, Curator of Exhibitions and Public Programs and advisory support from the Exhibitions Programming Committee (EPC). The committee reviewed and selected projects from the annual open call and the Proof 29 call for submission. Many thanks for the time and insight of long-standing committee members Ricky Varghese, Abdi Osman, Nedda Baba and Anne Hanrahan who finished their terms this year. We also welcomed new members, including Board representative Zile Liepins and G44 members Sonya Filman and Jessica Thalmann.

We are so pleased that after two years of interrupted programming, we completed a full calendar year of exhibitions—delivering on plans booked before the pandemic and commencing new curatorial projects.



Nour Bishouty, *Nothing is lost except nothing at all except what is not had*, photo documentation by Darren Rigo at Gallery 44 (Toronto), 2022

WINTER

In January, Nour Bishouty's first solo show in Toronto, *Nothing is lost except nothing at all except what is not had*, was presented in partnership with SAVAC. By suggesting spectres of absence and presence, the exhibition troubled our assumptions of awaited resolution or structured narration. In the Vitrines, Verant Richards Award winner Bidemi Oloyede explored the format of Platinum-Palladium in a contemporary context to present images from his street photography archive.



Suzanne Morrisette, *What Does Good Work Look Like?*, detail, 2022

In February, artists Samuel de Lange and Jackson Klie's exhibition *empty room, silver mirror* explored images in transition, rooted in archival infrastructures and practices of storage, arranging and sorting and considered the alchemy of the storage and classification of images. In the Vitrines, Elnaz Mansouri's series *Winter Abstracts* depicted landscape scenes reminiscent of minimalistic illustrations and child-like drawings.

SPRING/SUMMER

Beginning in April 2021, we opened the first in a series of four exhibitions curated by Lillian O'Brien Davis, exploring relationships to land through the lens of female artists working from different racialized perspectives. In a time where questions about land and climate must be directly addressed, each exhibition considered relation to land from different positions and identities. A Core Exhibition of CONTACT Photography Festival, Suzanne Morrisette's *What Does Good Work Look Like?*, inquired how the artist's Indigenous cultural knowledge could find legitimacy and meaning within her academic work. By asking, "what are the values that support healthy families and communities?" Morrisette rested her inquiries in the Humber River—reflecting on the connectedness of water that brings her home to Treaty 1 territory.

In June, *Proof 28* featured the work of Karice Mitchell, Lan Florence Yee and Mariana Munoz Gomez. In the Vitrines, Cécilia Bracmort's *Peau Nature Morte (Tropical Market)* evoked the weighty concept of the 'mask' that society forces Bracmort to wear because of the 'exotic' character her identity triggers in the Western imagination, inherited from colonial times.

FALL

In September, we continued the series with Tia-Simone Gardner's first Canadian exhibition, *Dark and Perfect Memories*, exploring the legacy of the Mississippi River, the second-largest watershed in North America, its relationship to the transatlantic slave trade and economic development of the United States. Gardner used archival documentation and digital mapping technology to reflect the river is a tool of enclosure within the slavery industrial complex. In the Vitrines, artist Leala Hewak presented *Small House*, depicting the interior of a 1960s Toronto home that was abandoned for five years before its sale, reflecting on its continued existence at the crack between preservationism and kitsch.

In October, Virginia-based artist Elizabeth M. Webb's exhibition *A Bearing Tree is a Witness* opened as the third iteration in the curatorial series, exploring how plant life can provide liberatory models for how our bodies might subvert structures of power and control.

Finally, to augment and hybridize our programming, Gallery 44 launched G44 Digital, a web-based platform that houses artist-led digital projects, original podcasts and exhibition video documentation. Designed by Matt Nish-Lapidus and with the support of the Canada Council for the Arts (Strategic Funds and Initiatives – Digital Now), the platform engages several artist contributors.



Tia-Simone Gardner, *Dark and Perfect Memories*, photo documentation by Darren Rigo at Gallery 44 (Toronto), 2022



Nic Wilson, *A Pavilion of Shadows*, photo documentation by Darren Rigo at Gallery 44 (Toronto), 2022.

RESIDENCIES

In 2022, Writer-in-Residence, Nic Wilson published three essays exploring photography's relationship to Spiritualism, belief, hoaxes, decay, Western conceptions of death and the dead. Nic also produced audio recordings of each essay as an accessible engagement option. Extending the residency to the Vitrines, *Pavilion of Shadows* opened in October, accompanied by a podcast launched on G44 Digital.

Artist-in-Residence Jocelyn

Reynolds focused on developing and articulating her artistic practice. After working as a professional photographer, Reynolds developed artwork in response to her journey to becoming a first-time parent. In April 2023, the outcomes of the residency will be presented in the Vitrines and as a web project on G44 Digital.

We published *Swimming up a Dark Tunnel*, a 90-page, full-colour book featuring the essays by Letticia Cosbert Miller written during her tenure as 2021 Writer-in-Residence. The book is designed by Toronto-based independent designer Mark Bennett and printed locally by Andora Press. In July, Art Metropole co-hosted the book launch and author reading. The book is available for purchase at Gallery 44 and a number of distribution partners, including Art Metropole, Printed Matter (NYC), Or Gallery (Vancouver) and Plug In ICA (Winnipeg).

Looking ahead to 2023, we are thrilled to continue our publishing program with a second book in the Writer-in-Residence series by Nic Wilson. The publication will include three essays commissioned during Wilson's residency, documentation of their 2022 Vitrines exhibition, an unreleased fourth essay and an extended annotated interview between Lillian O'Brien Davis and Nic Wilson.

This year, we will also reconfigure both our residency programs as we welcome the artistic duo Soft Turns (Sarah Jane Gorlitz and Wojciech Olejnik) for a two year residency to allow the artists to pursue their research with more time and resources. Soft Turns plan to engage the community over the course of their residency, hosting reading groups and conversations in the Gallery 44 space. For the first time, the Artist-in-Residence will be paired with our Writer-in-Residence program, with Toronto-based writer Weiyi Chang as our incoming resident. Weiyi's writing will also be produced over two years, in response to the research Soft Turns are undertaking in their own residency.

EDUCATION COMMITTEE REPORT

Thank you to the Education Committee (EC) for their ongoing support, unwavering care and enthusiasm in steering our programming, especially over the last two years. This year we welcomed Sanaz Mazinani as our newest committee member and are excited about her contributions and insight. We are currently looking to fill three positions with G44 members as we say a grateful goodbye to Jihee Min and Lisa Binnie who have been instrumental in uplifting our programming.



Field Study: an Introduction to Plant-based Silver Gelatin Processes Workshop with Julie Pasila

Gallery 44 provides important educational programs that reach a wide range of demographics, emphasizing the accessibility and potential of photography. In 2022, we transitioned youth and adult learning programs back to in-person delivery, while maintaining some online workshops for a blended learning program. We intend to keep online components to boost access and expand our reach.

Since January 2022, we have programmed 25 adult learning workshops—including eight online and 17 in-person and our annual Low Res program. Our one-on-one mentorship sessions have been in high demand with over 25 participants in 39 sessions, delivering over 100 hours of mentorship. In total, we engaged 279 participants in our adult learning programs.

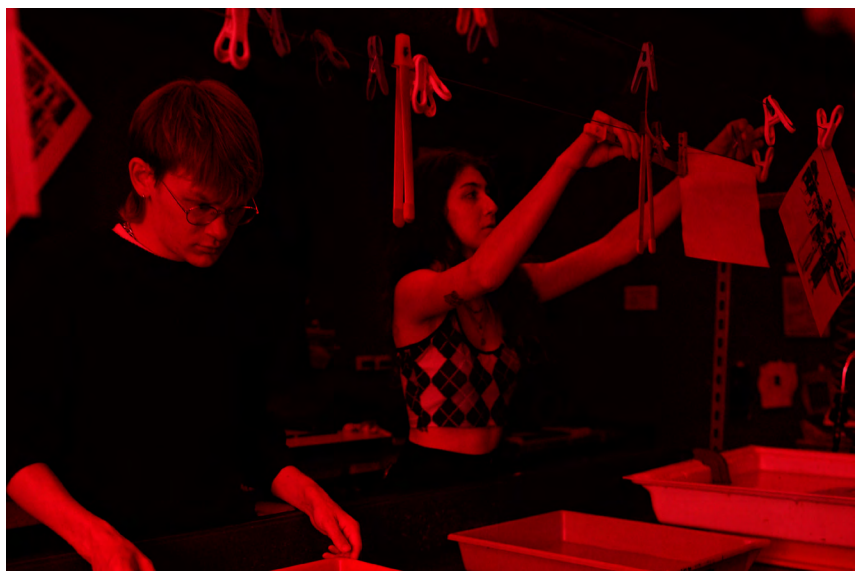
In February, we successfully executed our second online CameraLinks exhibition featuring the works of 95 students from 12 different schools. Students engaged with the theme Silver Linings to explore their lives and the world around them, focusing on the positives in year three of the pandemic. Additionally, we renewed our CameraReach partnership with the Toronto District School Board, enabling us to return to in-person, artist-in-the-classroom programming. We are currently seeking school partners to engage with this program.

This year we resumed our in-person OUTREACH program, welcoming youth back into the darkroom to create images with the theme Metamorphosis in mind. We partnered with Nia Centre for the Arts, The 519, 7th Generation Image Makers, JAYU and the Miles Nadal JCC to deliver the program to 29 participants in the GTA. In July, we hosted the annual OUTREACH exhibition and awards ceremony where we presented the David Barker Maltby award and the G44 x TIW award to winners Shuli Grosman-Gray (Nia Centre of the Arts), Kris Yue (the 519) and Nishina Loft (JAYU). Thank you to the OUTREACH awards jury, soJin Chun, Holly Chang and Sanaz Mazinani.

OUTREACH 2022's Symposium was delivered virtually over three days in November, with workshops on putting yourself out there as an artist, research practices, concept development, artist material writing, gallery practices and individual portfolio review sessions. This program eliminates barriers for new generation artists so they may gain insight and secure support for their work in competitive and established arts environments.

For the first time since 2018, Photomagic 44 Youth Summer Camp ran from July 11-15 with eight youth participants—and excitement was abundant from both the instructor, Tobi Asmoucha and the participants. Registrations will open for Photomagic 44 in April 2023.

Supported through Toronto Arts Council Strategic Funding, The Expanded Image: Youth Sessions in the Agincourt Library is a 10-month artist-educator residency at a Toronto Public Library in Scarborough, from September 2022 to June 2023. The residency engages a rotation of five photo-based artists, each facilitating two monthly drop-in sessions for youth aged 13-17. Thematically, the workshops introduce local teens to creative photographic practice as a method of positive self-expression, inspiring participants to find new ways to develop and share their stories while connecting with their community.



OUTREACH WINNERS, 2022

MEMBERSHIP AND FACILITIES COMMITTEE REPORT

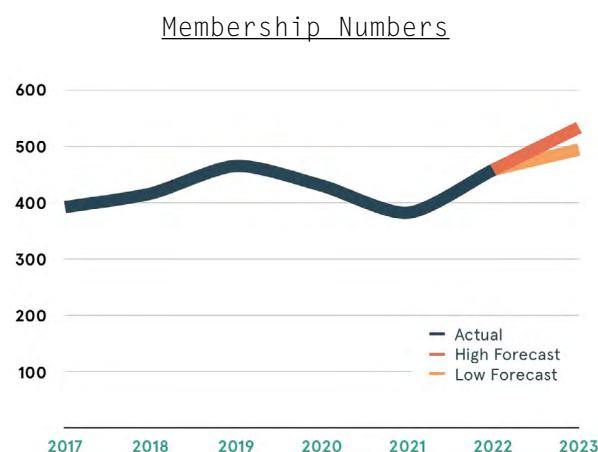
The role of the Membership and Facilities Committee (MFC) is to develop, plan, promote and implement new and ongoing facilities and member-based exhibitions, events and initiatives.

If you have feedback at any time, the Membership and Facilities Committee is an easy and direct way to communicate your concerns to the Board. The MFC accepts questions and feedback from members on an ongoing basis via email at MFC@gallery44.org.

Membership

How membership has grown the last five years
(Membership numbers as of Oct 1):

2018: 416
2019: 465
2020: 430
2021: 382
2022: 458
2023: 494-533



Updated studio in production facility

The annual membership survey will be circulated in the coming weeks. Part of this survey will further investigate how best we can support exhibiting artists.

We encourage all members to complete the survey, and will be drawing five entrants to receive \$25 credit toward equipment and facilities use at G44.

Equipment Updates

We continued to improve the studio space with new grip-like c-stands, apple boxes, clamps and a third, more powerful Godox strobe head. We built a digital camera negative scanning solution as a backup for our aging Imacon scanner. We also received a fair amount of donated equipment including: two 4x5 studio cameras, a copy stand, a Mamiya C220 kit and a third Canon 5DMkII with an assortment of lenses.

Art Book Fairs and Gallery 44's Library

In September, we participated in Volume 5 MTL by tabling a selection of Gallery 44 produced publications, editions and a variety of artist books and zines from members. We programmed a virtual library tour, showcasing books selected by Gallery 44 staff, ending with a discussion about the value of small libraries and how to activate them.

In October, we participated in the Content section of Art Toronto. Replacing Edition, a fair we've participated in for three years, Content is where Art Toronto's audience purchase books and editions from museums and non-profit galleries across the country.

Gallery 44's library contains over 1000 works with a focus on rare artist monographs, esoteric technical manuals, and artist-run publications. The lending library is open to members 24/7 and to the public by appointment.



Holly Chang, *How to Build a Memory Palace*, 2022

Transit (Annual Member Show)

Our summer member show returned with much success. We held the exhibition over two weeks in July and saw 114 works hung in response to the theme.

Upcoming Members Gallery Exhibitions

Ross Stockwell

January 6 – February 4, 2023

Selena Philips-Boyle (2022 Member-in-Residence)

April 6 – May 25, 2023

Jeyolyn Christi

June 9 – July 8, 2023

**Call for submissions for member spaces
will close March 15, 2023.**

SPECIAL EVENTS AND FUNDRAISING COMMITTEE REPORT

The Special Events and Fundraising Committee (SEFC) hosted the second online iteration of Gallery 44's annual fundraising exhibition Salon 44 from March 4 – 19, 2022. The fundraiser continued the sale of exclusively unframed prints and expanded the Open Edition program (featuring Aaron Jones) to offer a framed version of the edition at a higher price point. *Salon 44* will return to the gallery in 2023 with Emilie Croning in the role of Co-Chair for her first year of a two-year term. Emilie Croning is the assistant curator of Global Africa and The Diaspora at the AGO and coordinates exhibitions and programs at Wedge Curatorial Projects. *Salon 44* will launch on **March 2, 2023**—with a public opening reception, stay tuned for details!

The SEFC tested two new fundraising initiatives replacing the annual raffle with less labour-intensive fundraisers that do not rely so heavily on G44 members. The first was the addition of an online sales element to *Transit* (formerly 365) with the aim to provide members with the ability to sell their work for a limited time to Gallery 44's varying audiences and beyond. Unfortunately, the initiative did not raise substantial funds to justify its costs, therefore proving it is not a viable replacement for the raffle.



SALON 44



Christina Battle, *the air we breathe*, 4 x 3 Inch, Unscented Beeswax Candle and a Recycled Pulp Coaster, 2022

The second initiative was a small fundraising edition by exhibiting artist Christina Battle that successfully launched at G44's table at Content (formerly Edition) from October 27 – 30, 2022. Produced as a prelude to Battle's January 2023 exhibition titled, *the air we breathe*, the edition will remain for sale in-person and online until the exhibition concludes. The SEFC will review its 2022 initiatives and redevelop G44's fundraising strategy for the 2022-23 fiscal year.

As per 2021-25 strategic plan initiatives, G44 continued cultivating new sources for multi-year private sector sponsorships. EQ Bank renewed their OUTREACH partnership for the second year, doubling their financial commitment to \$5,000. In addition to subsidizing OUTREACH Symposium, EQ funded OUTREACH's annual exhibition and launched the EQ Bank Scholarship, providing one spot in Low Res and production credits to an OUTREACH or BIPOC Photo Mentorship participant.

The SEFC would like to acknowledge and thank the membership for their collective spirit. The dedication of Gallery 44's various communities is what fuels the success of our fundraisers—we could not do it without the participation of everyone!

ACCESS AND INCLUSIVE ACTION COMMITTEE REPORT

In 2022, the Access and Inclusive Action Committee (AIAC) welcomed Danielle Goshay as the new Board representative, joining other G44 staff, Board, members and community advisors in their second year of committee work.

The AIAC's main project this year was the redevelopment of Gallery 44's Land Acknowledgement. The project came at the request of the Board and staff—to match our efforts to retool organizational messaging through the strategic planning process. Much like the Vision, Mission/Mandate and Values, the Land Acknowledgement is a key communication for G44. It encapsulates our responsibility for reconciliation with Indigenous people and our commitment to sharing space and building reciprocal and equitable community relationships.

Collectively, the AIAC decided to reposition the new Land Acknowledgement and underscore how G44, as an artist-driven, medium-specific organization, may use our platform to actively undo the practice of contemporary photography from photography's colonial legacy. The committee also decided that this statement should acknowledge responsibility for climate action. We determined that outcomes from our process should be threefold: drafting and recommending a more indepth acknowledgement for full-staff and Board approval; inclusion of appropriate actions; and the addition of a new Indigenous-led public program to the 2022-23 work plan.

After a period of summer research and collaboration, the AIAC recommended a complete statement and list of commitments, which was approved by the Board

unanimously and published on the occasion of the National Day for Truth and Reconciliation. We also secured partnership with an extensive research cluster project at OCAD University to present an Indigenous and POC artist panel discussing photography's complex and varying relation to land in Winter 2023.

We invite all members to read the full [Land Acknowledgement](#) and learn more about G44's organizational commitments.



Cécilia Bracmort, *Peau Nature Morte (Tropical Market)*, photo documentation by Darren Rigo at Gallery 44 (Toronto), 2022

FINANCE COMMITTEE

In 2022, David Scriven succeeded Brian St. Denis as Treasurer after serving two years prior on the Finance Committee. Community Board Member Lisa Muzzin joined the Committee, replacing Kendra Ainsworth, and Alana Traficante remained in her Executive Director seat.

Now comprising three members, the committee met quarterly to review the budget versus actual revenue and expenses and reported to the Board on financial activities. Generally, the Finance Committee assists Management in overseeing the organization's financial stability and making strategic financial recommendations to the Board. Our recommendations were guided by the events of the previous two pandemic years, and initiatives of the 2021-25 Strategic Plan.

Accumulated Surplus and New Operating Reserve Fund

We opened the 2021-22 fiscal year with an accumulated surplus of \$224,255 resulting from decreased programming and administrative expenses during the two previous pandemic years. After a period of research and consultation with our Auditor, the Finance Committee designated a new Operating Reserve Fund. The Operating Reserve Fund provides an internal source of funds for situations such as sudden increases in expenses, one-time unbudgeted expenses, unanticipated loss of funding or uninsured losses. The target minimum Operating Reserve Fund is equal to two months of budgeted operating costs. Depreciation, in-kind, and other non-cash expenses are not included in the calculation. The Operating Reserve Fund was introduced in fiscal year 2021-2022 with an initial transfer of \$100,000.

The remaining unrestricted, accumulated surplus—excess revenues over expenses from fiscal years 2019-20, 2020-21 and 2021-22, the three pandemic-affected years—will be applied to strategic investments such as a one-time capital expenditure in new office equipment, and will provide a buffer while we rebuild earned revenue generation and private-sector fundraising. These areas have shown the most material impacts during the pandemic and subsequent economic recovery; however, we are encouraged by the strong comeback of earned revenues in the latter half of 2022, most notably in memberships, education fees, equipment and facilities rentals.



Darkroom: Black & White Printing Workshop with Ruth Kaplan

Audit

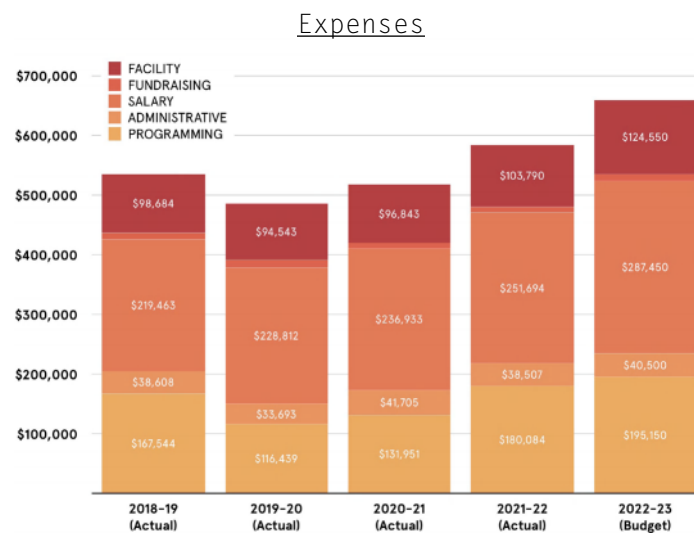
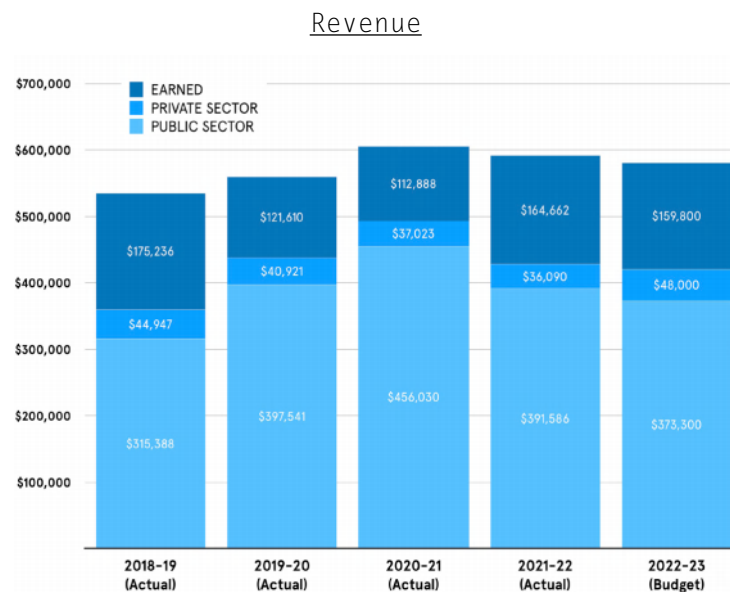
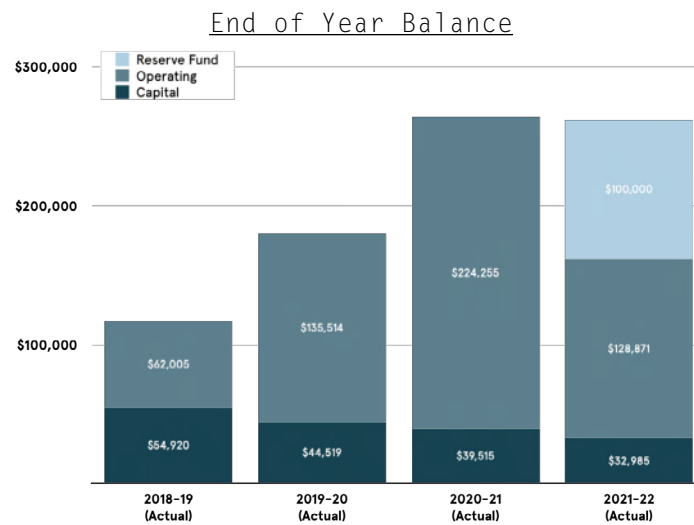
The Finance Committee oversees the process of an independent audit at the close of each fiscal year. At each AGM, the membership votes to appoint an Auditor, and in 2022, the audit was again conducted by Philip Dyke. [The Audited Financial Statements, September 30 2022](#), are available to members as an appendix to this report.

After nearly 20 years of conducting our annual audit, Philip Dyke advised that he is discontinuing his audit practice effective 2023. As such, Gallery 44 will engage a new auditor for the September 30, 2023 year-end. Philip assisted the Finance Committee by identifying two potential replacement auditors and providing each with an audit summary for consideration. The Finance Committee obtained quotes from each prospective auditor before recommending their selection to the Board. The Board recommends to the Members the appointment of Peter Hogg as Gallery 44's auditor for the fiscal year ending 2023.



Cyanotypes: Alternative Photographic Process Workshop with Sally Ayre

Statement of Operations, 2019-2023





Sandi Ralph working in the basement archives

VOLUNTEER SPOTLIGHT—SANDI RALPH

Over the last year, Sandi Ralph volunteered to archive Gallery 44's organizational documents, including financial reports, event information, exhibition records, photos, lists and other materials. With Darren's support, she reviewed and inventoried all the material, developed a reorganization plan, and helped us improve internal record-keeping and encourage knowledge sharing.

She reduced 80 boxes down to about 40 after excising duplicates, outdated and unnecessary material. Sandi and Darren also transferred the papers to new archival-quality boxes. We estimate she worked over 120 hours on the project from September 2021 to November 2022.

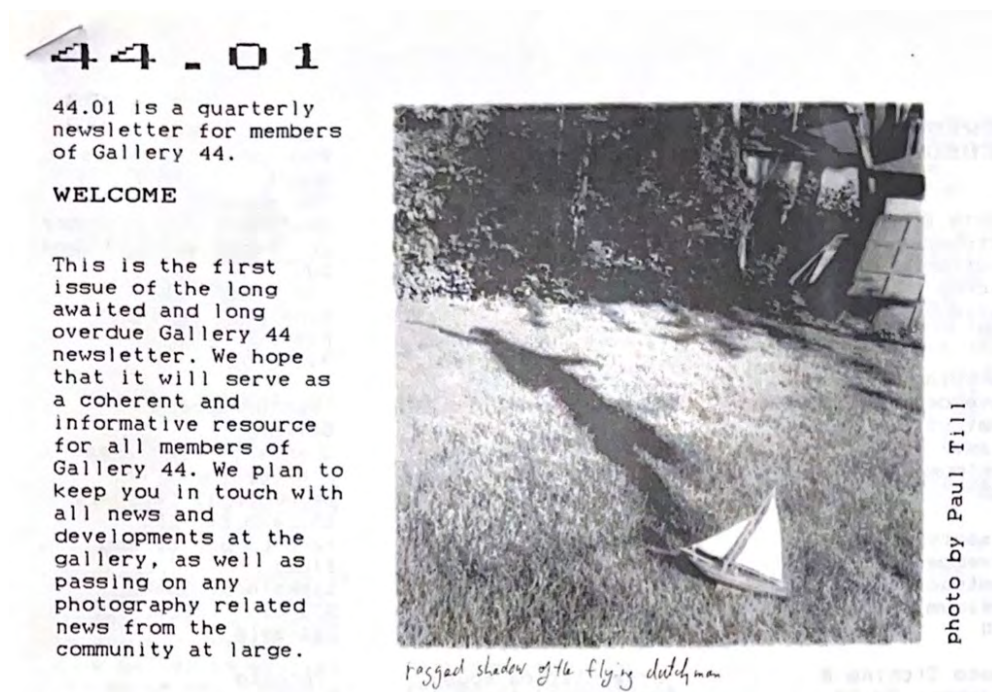
Prior to her retirement, Sandi was a longtime employee of Ontario Hydro, where she worked in drafting, served on numerous committees (including the affirmative action committee) and contributed to building more balanced gender representation in technical departments of the company.

Since joining Gallery 44 in 2017, Sandi has volunteered to install member exhibitions and catalogue the library. Still, she was especially interested in the archive because she felt a deep sense of care and belonging within the membership and wanted to learn more about the organization's history. Sandi remarks that she didn't have as much time as she would have liked to read through so many interesting exhibition materials from the past 42 years (she was pretty determined to complete the project in about a year!), but now she knows how to find things and will continue to peruse the shelves from time to time.

When asked about what she accomplished over the course of the yearlong project, Sandi shared, "archiving records the progress and the spirit that Gallery 44 has created and maintained. This archive is now in shape to inform us as we update and modernize our operations."

Through this project, Sandi and Darren have also prepared a second deposit to the AGO's Library & Archives, who currently hold our organizational archive from 1979 to 2000.

Thank you, Sandi!



Gallery 44's first members'newsletter, 1986



Elizabeth M. Webb, *A Bearing Tree is a Witness*, photo documentation by Darren Rigo at Gallery 44 (Toronto), 2022

2023 EXHIBITIONS

January 6 – February 4, 2023

Main Gallery: Christina Battle, *the air we breathe*

Vitrines: Jeff Meldrum, Art for Animals

February 10 – 20, 2023

Main Gallery: CameraLinks

February 10 – March 11, 2023

Vitrines: Sofia Lupert, Verant Richards Award 2021

March 2 – 11, 2023

Main Gallery: *Salon 44*

April 6 – May 27, 2023

Main Gallery: Colin Miner, *The clearest image*

Presented in partnership with Scotiabank
CONTACT Photography Festival

Vitrines: Jocelyn Reynolds, *Continuum*

June 9 – July 8, 2023

Main Gallery: Holly Chang, Christina Oyawale and Neeko Paluzzi, *Proof 29*

Vitrines: Azia Jonelle, Verant Richards Award 2022

July 14 – 29, 2023

Main Gallery: Annual Members' Exhibition

September 8 – October 27, 2023

Main Gallery: Victor Ballesteros, Tara Nicholson, Esteban Perez and Karen Zalamea, *Nature Represents Itself*
Curated by Laurie White

Vitrines: Laura Kay Keeling, *The Advantages of Tender Loving Care*

November 3 – December 9, 2023

Main Gallery: Anahita Norouzi, *Other Landscapes*

Vitrines: Jasmine Law, *plastic climbs*

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Leila Fatemi – Curator of Education and
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Lillian O'Brien Davis – Curator of Exhibitions and
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Darren Rigo – Head of Membership and
Facilities
Maegan Broadhurst – Head of Communications
and Development
Caeden Wigston – Curatorial Assistant

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Nadine Maher – Installation Technician
(Past)
Nedda Baba – Digital Print Technician
Ananna Rafa – Project Coordinator

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Brendan George Ko – Digital Facilities Monitor
Heather Fulton – Darkroom Monitor

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Gallery 44 Staff

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Suzanne Morrisette, Clayton Morrisette, *catching up cont.*, web project on G44 Digital, 2022



Nour Bishouty, *Walkers Watchers*, web project on G44 Digital, 2022

*Gallery 44 is supported by its members, donors and sponsors,
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