

# TMC art in life



**TEXTILE MUSEUM OF CANADA  
ANNUAL REPORT 2014-2015**



**70,400**

**Total annual attendance**

**April 1, 2014 – March 31, 2015**

**(on site and circulating programs)**

**6,700**

**Number of visitors who received  
complimentary TMC admission**

**(membership, Museum + Arts Pass, community  
outreach and reciprocal programs, Cultural  
Access Program for new Canadian citizens)**

**1,231,000**

**Online visitors to TMC site, digital  
collections and platforms**

**art**

**in**

**life**





Fashion Futures workshops  
2014-2015

Facing page: installation view  
*From Ashgabat to Istanbul*

## MAKING AN IMPACT

A vibrant cornerstone of the Canadian cultural landscape for 40 years, the Textile Museum of Canada has engaged generations of residents and visitors with remarkable connections between art, creativity, and the world around us. The Textile Museum of Canada provides a deep sense of place – what it means to live at a unique juncture of time and space – and an appreciation for the legacy of the remarkable cultures and creative practices that continue to inform the present. We are proud to reflect the generous community of collectors in Canada in the development of the TMC's unique repository of global culture heritage and to showcase and involve a wealth of local, national and international artistic talent in our programming, offering a glimpse into vital artistic and cultural achievements within our community and around the world.

The operating year 2014-2015 has been one of strategic accomplishments for the Textile Museum of Canada. The Museum launched programs and exhibitions that celebrate our 40<sup>th</sup> anniversary and saw new investment for initiatives that highlight the impact of the TMC's exploration of new ideas and ways of thinking. The world has changed dramatically in the last 40 years, and the Museum has repositioned itself to respond to new generations and communities, leading critical conversations about culture and cultural history in the 21<sup>st</sup> century. Addressing global issues and cultural experiences through a sophisticated curatorial lens, a range of initiatives expanded the Museum as a vibrant cultural platform this year, underscoring our commitment to real world relevance and broad social impact. We look to artists and cultural creators to open the door to new dialogues, while inherited traditions offer poignant insight into centuries of creative innovation and diverse cultural experiences.





From *Fashioning the Intangible: The conceptual clothing of Ying Gao*

## ARTISTIC PROGRAM: EXCELLENCE, INNOVATION AND IMPACT

### CURATORIAL PROGRAM

An overview of 2014-2015 exhibitions highlights the Textile Museum of Canada's deep commitment to advancing research, community access and social relevance. Themes of cultural politics, fashion, technology, science, innovation, social activism, environment, social history, and global issues were all areas of inquiry as we continued to expand and diversify audiences through a dynamic program of visual art and design, contemporary practice and material culture.

On view to May 25, 2014, *From Geisha to Diva: The Kimonos of Ichimaru*, organized and circulated by the Art Gallery of Greater Victoria, offered a glimpse of the fascinating life of geisha and performing artist Ichimaru (1906-1997), one of the most famous geishas of the 20th century, told through a collection of her magnificent kimonos and other personal effects and inspiring a rich public program focused on tradition and innovation in Japanese culture. Launching the spring season, Montreal-based new media designer Ying Gao's solo exhibition *Fashioning the Intangible*, curated by Renée Baert, advanced our commitment to exploring the evolution of art, science and technology with a focus on "smart" future materials through Gao's responsive interactive designs. A fashion designer and professor at the Université du Québec à Montréal (UQAM), Ying Gao was appointed Head of the Design Mode, Bijou et Accessoires section of the Haute école d'art et de design in Geneva, Switzerland in 2014. A further intersection of textiles and fashion was highlighted in *To See & Be Seen: T-Shirts from the Canadian Lesbian and Gay Archives*, a timely exhibition presented in the context of World Pride 2014 Toronto. We were pleased to collaborate with the CLGA and Ryerson School of Fashion to make possible these popular documents of historic achievements and cultural politics during World Pride.

These exhibitions were complemented by the summer feature exhibition *The Eternity Code: Archaeology, Textiles and Preservation*, a landmark research project offering insight into some of our oldest and most vulnerable collections, integrating the TMC's Peruvian and Coptic archaeological textiles with strategic loans from the Royal Ontario Museum, Bata Shoe Museum, University of Toronto Art Centre, as well as private collections. This exhibition provided a platform to highlight the research and innovation that the museum achieves while providing public access to the outcomes of public investment. Support from the Museums Assistance Program of the Department of Canadian Heritage facilitated crucial upgrades of our archaeological storage, including new research into over 200 of these objects – the oldest among the TMC collection. Our goal is always to translate outcomes of investment into publicly accessible results – in this case, engaging visitors with material evidence of age-old techniques and symbolic traditions that communicate conditions of everyday life across centuries. Building on our commitment to interdisciplinarity, *The Eternity Code* was interpreted through a mix of science, craft, history, and conservation practices amid discussions of the contemporary relevance of some of the oldest, most valuable and cryptic documents of human creativity.



Installation views: *The Eternity Code*



The TMC's permanent collection continued to be a rich source for research and presentation, encouraging engagement with global ideas and issues. To celebrate our 40<sup>th</sup> anniversary in 2015, the Museum initiated a series of extraordinary exhibitions that highlight the TMC's "DNA" – key founding collections like our earliest acquisitions of stunning Oriental rugs and carpets as well as several hundred elaborately decorated Chinese children's festival hats and related garments. This 40<sup>th</sup> anniversary program would extend throughout the 2015 calendar year, integrating high-impact international exhibitions as well as significant representation of Canadian contemporary art.

A key founding collection was at the heart of *From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections*, that explored a unique dimension of art collecting and its trajectory in Canada. This seminal exhibition of rugs from 30 private Canadian collections as well as artifacts from the TMC, the Art Gallery of Ontario and Calgary's Nickle Galleries was complemented by significant research into collecting nationwide with audio interviews and photographs of three generations of Canadian collectors, curators and dealers. The exhibition provided a window into complex and ancient traditions as well as a rich learning experience for those interested in world cultures in the context of contemporary Canadian life. The support of the Department of Canadian Heritage made possible a bilingual exhibition catalogue featuring guest essays by Sarah Fee, Max Allen, Neil Brochu, Michael Gervers, and Michelle Hardy.

Concurrent with *From Ashgabat to Istanbul* was the exhibition *Urban Fabric: Imagining the City*, an interdisciplinary installation of the work of contemporary artists, guest curated by Deborah Wang with the support of the Ontario Arts Council's Culturally Diverse Curatorial Projects funding and presented in conjunction with the Toronto Design Offsite Festival (TODO). Reflecting on Canadian urban environments, the artists' work highlighted the fundamental presence of textiles as material and metaphor in daily life. Following *Urban Fabric*, the TMC presented *Good Beginnings: Children's Hats and Clothing from China*, featuring another core founding collection of hats in the shapes of animals, as well as collars, bibs, vests and shoes brightly decorated and embellished with good luck symbols, among the most eloquent textile expressions of China. Presented in conjunction with the Museum's anniversary, the exhibition represents one of the largest and earliest donations made to the Museum by collector and developer Fred Braida, celebrating the richness of Chinese traditions and the unique role of the TMC within local, regional and national cultural ecologies.

**Through an exhibition program combining historical and contemporary practices, on site and touring initiatives, the 2014-2015 season encompassed significant collections as well as Toronto-based, Canadian and international artists and designers in our artistic programming. We value and continually build on these relationships to ensure creative relevance, investment, and engagement at a local level, critical to expanding national impact and international reach.**



Guest curator Deborah Wang speaking on *Urban Fabric*  
Installation view: *Good Beginnings*





## COLLECTION DEVELOPMENT AND ACCESS

**The Textile Museum of Canada plays an important role in the community, and is committed to providing broad access to its collections within our physical space, through circulating exhibitions, artifact loans as well as online platforms. Providing meaningful connections to the TMC's permanent collection of 13,000 artifacts and advancing knowledge of the spectrum of cultural experiences represented in these historical materials is a priority.**

As well as in-house exhibitions, the Museum had several touring exhibitions featuring TMC collections. The exhibition *Dreamland: Textiles and the Canadian Landscape* travelled to Museum London, Ontario (January – April 2014) and Confederation Centre Art Gallery, Charlottetown (October 2014 – January 2015), bringing together artifacts from the TMC's Canadian collections as well as the work of ten contemporary Canadian artists. A collection-based exhibition *Battleground: War Rugs from Afghanistan* toured to the Mendel Art Gallery, Saskatoon (April – June 2014), highlighting the interplay of traditional practices and contemporary global events. The Museum's exhibition *Ancestry and Artistry: Maya Textiles from Guatemala* circulated to the Nickle Galleries, Calgary, Alberta (October – December 2014) and The Reach, Abbotsford, British Columbia (January – April 2015). The exhibition *Marimekko, with Love* was presented at the Art Gallery of Greater Victoria (February – May 2015).

Throughout the year, tours of collection-based exhibitions as well as the Museum's collection storage spaces were conducted for various groups of scholars, visitors, artists, designers, students and members of the public. Two behind-the-scenes seminars focusing on the Chinese collection as well as the TMC's archeological textiles were conducted, providing participants with the opportunity to study and handle these unique materials. Conservation activities were also brought to our audiences in the galleries; as part of the exhibition *The Eternity Code: Archaeology, Textiles and Preservation*, four programs were held in the gallery space to help inform members of the public about the conservation rehousing project that inspired the exhibition. The project's conservator and interns demonstrated techniques used in mount-making and condition reporting, as well as conservation methodologies.

*Marimekko, With Love* public program  
Art Gallery of Greater Victoria



Installation views:  
*The Eternity Code*

Research continued into the collection identifying materials and techniques in the textiles in Guatemalan, Japanese and Mexican collections with database records updated based on this new information. Six Oriental rugs in the TMC collection were published in the catalogue *From Ashgabat to Istanbul: Oriental Rugs in Canadian Collections*. A paper “Textiles and the Virtual World: Broadening Audience Engagement at the Textile Museum of Canada” featuring five textiles from the collection was presented by Roxane Shaughnessy at the 14<sup>th</sup> Biennial Symposium of the Textile Society of America in Los Angeles in September 2014, and published online within the University of Nebraska-Lincoln Digital Commons. A paper “The Fragment Project: Rehousing Archaeological Objects at the Textile Museum of Canada” by Conservator Hillary Anderson and intern Jessica MacLean was presented at the Canadian Association for the Conservation of Cultural Property’s 40<sup>th</sup> annual workshop and conference June 4-8, 2014 in Quebec City.

The Museum also continues to hone priorities for the future growth of the collection. Collection development and acquisitions continued through regular meetings of the Collections and Acquisitions committee. Four committee meetings were held from April 2014 through March 2015 with 68 artifacts accepted to the collection. Among the highlights of these new acquisitions – a Grenfell hooked rug finely made from silk and rayon, depicting the iconic landscape of St. Anthony, Newfoundland and Labrador, a Swiss sampler embroidered in 1921 by Jeanne Ricaud, a school girl from École de la Rue du 31 Decembre, Geneva, as well as an embroidered contemporary artwork by Canadian artist Rosita Johanson, “Black Madonna.”

With the support of the Department of Canadian Heritage, the Museum undertook a project of upgrading and improving the care and access to the collection of archeological textiles from Peru and Egypt which included creating new mounts, as well as relocating, re-measuring and condition reporting about 400 ancient textiles from the TMC collection. Storage improvements to our India, Canada and European collections were also implemented and location code updates carried out by our team of collection volunteers.

Over the course of the year, several interns were trained in the collections database, image linking, artifact handling, registration, travelling exhibition documentation, conservation practices and environmental monitoring. Two interns were trained in preservation of archeological textiles and mounting traveling exhibitions. As well, Kathy Kranias, in the MA art history program at York University, assisted with developing a resource guide for *The Eternity Code: Archaeology, Textiles and Preservation* as well as facilitated tours. Shohreh GolAzad, a participant in a work program for new Canadians, also assisted in the facilitation of tours and conducted research for *Good Beginnings* and *From Ashgabat to Istanbul* that was shared with the docents and educators.



Upgrading storage of  
archaeological textiles

## EDUCATION AND OUTREACH

**Community partnerships continued to be a focus of the TMC's school programs, public programs and outreach initiatives. Existing partnerships were strengthened and new collaborations contributed to increased capacity, relevance, sustainability and impact.**

The Textile Museum of Canada's active involvement in the Mozilla Hive Learning Network has in particular played a key role in providing opportunities for new and sustained partnerships. Through Hive's Collaborative Community Project grants, the TMC received funding to develop Fashion Futures, a curriculum comprised of five workshop modules allowing youth to explore their own relationships to developments and issues in fashion, technology and sustainability. Prototypes of the workshops were facilitated as part of the Toronto Public Library's teen summer reading program, the AGO's Free After Three program and as part of SKETCH programs for youth. Feedback from these partners was invaluable in shaping the final curriculum, and the workshops were so well-received that the TMC was invited back to facilitate further workshops in the fall and during March Break. The final workshop modules were made available online, through Mozilla's global repository of open source teaching kit tools.

As a result of this project, TMC education staff had the opportunity to develop their competencies in new areas, exploring DIY applications of 3D printing production and elements of wearable technology, for example, which have been adapted for a number of other programming contexts. The TMC also received funding through Hive to develop online teaching kits based on the TMC's successful TXTilecity mobile platform and related tour program for students from K-12. This grant was timely, as the funding the Museum received from the Ontario Trillium Foundation to develop this program was coming to an end in 2015. The TMC was able to share the successes from three years of facilitating this innovative program across a broad spectrum of communities, providing online access to remixable, modular teaching resources that allow youth to explore content from the TMC's award-winning TXTilecity.ca website and mobile app, as a means to explore transformations that have occurred in their own neighbourhoods.

Such activity has connected the TMC to the broader maker movement, and other TMC projects during 2014-2015 demonstrated our commitment to becoming a leader within this community. In November, the TMC was featured at the Toronto Maker Faire, winning a Best in Show award and interacting with thousands of attendees at this popular event hosted at the Toronto Public Library. In June, the TMC also hosted an Etsy Craft Party, participating in a global celebration of meeting and making. This program built on the success of Wide Open Wednesdays, the TMC's workshop series that invited local individuals and organizations to profile skills related to digital media and material culture. Launched in 2013, the series continued through spring 2014, featuring partners such as the Origami Society of Toronto, Toronto Lacemakers Group, Métis Nation of Ontario and Collage Collective.



This year we had approximately 3000 participants in our school programs from throughout the GTA, reaching pre-K to post-secondary audiences. Groups from further afield included Huntsville, Peterborough, Ottawa and Buffalo. Despite a decrease in the number of elementary schools booking programs due to union contract negotiations, we saw an increase in the bookings from post-secondary institutions and community organizations.



The 2014-2015 school year marked the fourth year of a joint school program offered by the TMC and Harbourfront Centre. Students visited the TMC to see the exhibition *From Ashgabat to Istanbul: Oriental Carpets from Canadian Collections*, sketching in the galleries and then travelling to Harbourfront Centre for a printmaking workshop inspired by their sketches. Participating students from Humbercrest Public School were thrilled to have their work displayed in Fibrespace; approximately 90 members of the school community, including students, parents, teachers, and school administrators were present at an exhibition opening hosted at the Museum shortly after the exhibition was installed. The opportunity to display student art projects continues to be appreciated by local educators; student exhibitions during 2014-2015 included historical garment reproductions by fashion students from Ryerson University, custom made dresses printed and dyed by grade 11 students at Mary Ward Catholic Secondary School, and a tapestry to celebrate the art of Aboriginal storytelling by a grade 11 English class and a grade 9 Visual Arts class at Monsignor Fraser College.

The TMC served as a partner for visitor research as part of the Museums and Their Publics course within the Masters in Museum Studies program, University of Toronto. Working with course instructor Barbara Soren and students, an evaluation strategy and appropriate instruments were developed to study public engagement in the exhibition *From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections*. Students collected demographic information and studied how visitors engaged with interpretive materials and tech platforms within the exhibition that included audio interviews with collectors who had loaned rugs to the exhibition and additional archival photographs accessible on tablet interfaces.



High tech to high touch, hands-on learning  
at the Textile Museum of Canada





Featured in *From Ashgabat to Istanbul*, an Egyptian Mamluk rug, c. 1500. Art Gallery of Ontario collection, Toronto, Gift of Frank P. Wood, 1942, Acc. 2703



## FOUNDATIONS: OPERATIONS, REVENUE DEVELOPMENT, INFRASTRUCTURE

**Throughout the Museum's activities, Board, staff and volunteers work closely to build institutional capacity. The year 2014-2015 was significant as we initiated numerous strategic initiatives to expand profile and resources. The support of corporate sponsors, generous private donors and community partners enabled us to sustain and grow our programming as Board and staff continued to refine efforts in fundraising, diversifying and increasing sources of revenue from private and public sources through greater cultivation and stewardship.**

In 2014-2015, the Museum benefitted from the support of hundreds of individuals, private foundations, corporations and all levels of government. The excellence of our artistic programs as well as our leading work in the heritage sector were key to securing core operating funding from the Ministry of Tourism, Culture and Sport, Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council. While the Ontario Arts Council introduced a cross-sector 5% reduction to all core operating grants, our support from the Toronto Arts Council has grown almost 90% over the last two years, reflecting our efforts to attain a significantly stronger level of support reflective of the excellence, relevance and impact of the Museum. We were also successful in our application to the Canada Council for the Arts for support for a curatorial residency for the second time in three years; Toronto-based curator Farah Yusuf began a 15 month residency in September 2014 in both curatorial and collections areas. Council support was augmented by significant investment from the Museums Assistance Program of the Department of Canadian Heritage in support of collections storage needs and exhibition development. Each year the TMC must rely on diverse sources of revenue to meet targets; this year the Museum's revenues of \$1,672,000 come from a combination of earned and contributed sources. Among the most significant and critical sources of support is the investment of our over 1,000 members, including our Patron members whose annual gifts of \$1,000 or more make up over 25% of our revenue goals – more than any other source.

The TMC actively seeks new opportunities for generating support for our programs and operations through ongoing appeals to patrons, foundation and corporations. Foundation supporters in 2014-2015 include the Jackman Foundation, George Lunan Foundation, Mozilla Hive, Gill Ratcliffe Foundation, The Stonefields Foundation, The Philip Smith Foundation and the Council for Canadian-American Relations. Lead support for collection-based research was offered by the William R. and Shirley Beatty Charitable Foundation, generously contributing to the production of the exhibition catalogue accompanying *From Ashgabat to Istanbul* as well as towards ensuring online access to the Museum's Library database of books and periodicals. Corporate supporters included the BMO Financial Group, Turco-Persian Rug Company, CIBC Mellon, and TD Friends of the Environment. A number of other partners donated in-kind products and services to the TMC's programs, including Bonhams Canada, KnollTextiles, filzfelt, S.K.R. Moving, AZURE, Design Lines, The CDR, Art of Fashion, Select Wines and Spirits, Peroni, Fashion Takes Action, Realosophy, and SML Graphic Solutions.

The TMC's fundraising and development initiatives in the past year concentrated on expanding our public profile by attracting new audiences and partnerships in private and public sectors. Through year-round fundraising initiatives and new public programs the TMC reached out to both established and new partners in the community. The Textile Museum hosted lectures and receptions with a number of high profile speakers last year, each of them drawing audiences both from within and outside of the TMC community. In April, in collaboration with The Japan Foundation, the Museum facilitated the visit and presentation of Akiko Fukai, Director and Chief Curator of the Kyoto Costume Institute, pictured here with Takashi Ishida, Executive Director of The Japan Foundation, Toronto. A successful fundraising dinner with Ms. Fukai was held at the University of Toronto Faculty Club, followed by a sold out lecture and reception at the Museum the following evening.



In October 2014, the Museum welcomed Daniel Walker, Chair and Christa C. Mayer Thurman Curator of Textiles and Curator of Islamic Art for the Art Institute of Chicago, who offered a special presentation in conjunction with *From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections*. A successful fundraising dinner with Mr. Walker was followed by his lecture *Collecting Pattern: Exploring the Origins of Oriental Carpet Design*. A further lecture, *From Tradition to Modernity: The Art of the Anatolian Kilim*, was presented by Ali Riza Tuna organized with the support of the American Conference of Oriental Rugs. In November, in conjunction with reDesign 2014, the TMC hosted Irma Boom, internationally renowned Amsterdam-based graphic and textile designer, whose clients include the Rijksmuseum Amsterdam, Zumbel, Ferrari, Vitra International, NAI Publishers, United Nations, OMA/Rem Koolhaas, and Camper. The Association of Registered Graphic Designers partnered with the TMC to facilitate Ms. Boom's visit to Toronto.

Our 40<sup>th</sup> anniversary mail campaign conducted in November 2014 raised over \$35,000 towards the Museum operations with gifts averaging \$175 per donor. In order to establish a more stable, long-term base for the Museum's operations, the TMC staff and Development Committee of the Board of Trustees started exploring options for establishing a new endowment program. Meetings with philanthropic advisor and charitable gift planner Malcolm Burrows and with representatives of the Ontario Arts Foundation provided valuable background on current trends in legacy giving. A newly established endowment committee led by Trustee John Nicks is working on the development of an endowment strategy for the Textile Museum of Canada.

The Textile Museum of Canada's Board of Trustees is comprised of business leaders, professionals and academics, and evolves as the Museum successfully reaches and engages a broader community. The Board offers oversight of the Museum by establishing policy, making sure that the Museum's mandate is carried out through its operational plans, and monitoring the Museum's financial performance. The Board also ensures the well-being of the Museum by introducing persons of influence and members from their own community to the Textile Museum of Canada and by helping to attract appropriate community representation, resources and revenue. In October 2014, fundraising consultant Ken Wyman offered a development workshop for Trustees with the goal to increase growth and build capacity. The Board also hosted several cultivation receptions throughout the year introducing a range of donors, colleagues, and personalities to the TMC.

## **STRATEGIC INITIATIVES**

### **Narrative Threads: Crafting the Canadian Quilt**

Our current Virtual Museum of Canada project – *Narrative Threads: Crafting the Canadian Quilt* was a main funding initiative over the past year. An interactive online platform, *Narrative Threads* features textile, folk, and handicraft artifacts from across Canada and invites the public to upload and share their own belongings and knowledge to the digital quilt. Developed with the support of the Virtual Exhibits Investment Program, Virtual Museum of Canada (Department of Canadian Heritage), related educational resource guides were made possible with the investment of the Imperial Oil Foundation. Expected to launch in the fall of 2015, the project is being produced by the Textile Museum of Canada in partnership with local museums across the country: Prince of Wales Northern Heritage Centre, Yellowknife, NT, Delta Museum & Archives, Delta, BC, Western Development Museum, Saskatoon, SK, Manitoba Crafts Museum & Library, Winnipeg, MB, and the Niagara Historical Society & Museum, Niagara-on-the-Lake, ON.



## reDesign

The Textile Museum of Canada's reDesign program, introduced in 2011, was presented for its fourth year. The fundraising and outreach initiative generously supported by BMO Financial Group took place November 3, 2014 at the KnollTextiles Showroom. This year, luxury fabrics contributed by KnollTextiles and filzfelt were transformed into objects sold at the event, with more than 200 people in attendance. The evening was supported by a number of new and returning partners and sponsors including BMO Financial Group as our lead event sponsor, KnollTextiles, filzfelt, S.K.R. Moving, AZURE, Design Lines, The CDR, Art of Fashion, Select Wines and Spirits and Peroni. Seventeen leading Canadian designers created accessories and furnishings generously donating their skills to this creative platform and fundraising venture, generating over \$70,000 in support of the TMC's programs. Participating designers and design teams included Bookhou, Cate & Levi, FELT Studio—Kathryn Walter, Fugitive Glue, Sabina Gibson, Grant Heaps and Mike Dalla-Giustina, Jessica Jensen, Lilliput Hats, Karl Lohnes, Lori Harrison Designs, Moss & Lam, Annie Thompson, totem bags—Melissa Richardson, and Tuck Shop Trading Co.



## Conscious Consumption

This stimulating series of pop-up events took contemporary conversations about sustainable practices into Toronto's most innovative workshops and spaces. Engaging discussions with some of the city's most inspired designers, makers and thinkers each event took on big questions about the politics and ethics involved in making and consuming everyday goods today. TMC initiatives such as Conscious Consumption enabled us to welcome many first-time attendees to our programs; over 200 guests attended the series of eight events in the spring 2014 with 70% participation from outside of the TMC membership. Local partners and presenters included Sydney Mamane of Sydney's menswear boutique, St. John's Bakery, Gabrielle Nasri of Ça Va De Soi knitwear, Hoda Paripoush of Sloane Fine Tea Merchants, Laura Slack of Laura Slack Chocolates, Trish Ewanika of fashion label EWANIKA, and Farah Malik of A Peace Treaty clothing line.

## Makingmakers.ca



This new project that received funding in 2014 through the Community Investment Program of the Canadian Internet Registration Authority (CIRA) builds on the Museum's focus on integrating physical and digital "making." The TMC has committed to facilitating new maker networks, and makingmakers.ca offers a grassroots approach bringing together individual craftspeople, artists, guilds, start-ups, hobbyists using a map-based interface to locate maker spaces, skills, materials and opportunities within an accessible interactive platform. The goal of this open resource is to promote community growth, web literacy and personal development, launching in the summer of 2015.

January 2015 saw the launch of 3Pass.ca, a joint museum pass initiated by the Textile Museum in conjunction with the Bata and Gardiner Museums with investment from the Strategic Initiatives program of the Department of Canadian Heritage. The program provides a \$20 pass to these three specialized museums within 60 days of the activation date. All three museums have been actively involved, working on the content and structure of the program with the contracted communications company, Beehive Design. The launch was accompanied by a social media campaign rolled out through Twitter, Facebook and Instagram channels.

### **Toronto 2015 Pan American/Parapan American Games**

In 2014, the TMC was successful in receiving funding from the Toronto 2015 Pan Am/Parapan Am Games Organizing Committee (TO2015) to produce *Watercolour*. Over the year, the Museum's curatorial team developed a shortlist, ultimately selecting one artist to represent each of the 41 participating countries. This funding enabled the TMC to introduce the work of leading international artists to audiences in Canada through their images used as sail designs during the summer 2015 Pan Am/Parapan Am Games.

### **VOLUNTEER SUPPORT**

For 40 years, the commitment and skills of our volunteers have been critical to the Museum's sustainability as well as its programs and profile. In addition to the very necessary and generous funds raised our community, the collective work of our over 150 volunteers and their contributions of time, talent, and energy represented 15,420 hours, the equivalent of 8.4 full time staff positions generated in roles related to the Museum Shop, H.N. Pullar Library, visitor services, reception, volunteer committees, sale events, collection and conservation activities, docents and educators. Our volunteers hosted a very successful More than Just a Yardage Sale in May 2014 raising almost \$32,000. For the Love of Cloth (FLOC), another annual fundraiser, took place at 401 Richmond Street West and raised almost \$9000. Unfortunately our space at 401 Richmond St. West had to be vacated during the year to accommodate building renovations. The TMC volunteers undertook their final sale at that location in December, raising an additional \$5000. The sale also helped to reduce stock in advance of the move to 411 Richmond St. East, new rental space secured with the assistance of Trustees Jim Colbert and Mark Hemingway. The Museum is extremely grateful for the philanthropic leadership and support of the TMC Volunteer Association; the Museum's Volunteer Recognition evening took place at Scotia Plaza in the spring of 2015, organized by Trustee Janet Belknap. Thoroughly enjoyed by all attending, the Museum presented volunteers with custom designed mugs featuring a pieced quilt pattern representing the diversity and unity of our volunteer community.



The TMC Volunteer Association's More Than Just a Yardage Sale, 2014

## HUMAN RESOURCES

**Through all our activities – exhibitions, collections, programs, and operations – the depth and breadth of intellectual research, creative activity, and operational achievements realized by TMC staff over the course of this year is truly astounding.** Human resources are key to the Museum's operations and underwent some changes in 2014-2015.

Membership Coordinator Farooq Ikram was injured in an accident earlier in the year and his lengthy absence was felt by staff and our members. In January, Marketing Associate Alexandra Lopes left on maternity leave; Paul Henderson was hired as her replacement. We benefitted in 2014-2015 from the assistance of a number of dynamic young people, positions that were supported by new funding. Two summer positions were secured through Young Canada Works for 13 weeks, a program of the Department of Canadian Heritage administered by the Canadian Museums Association. Vineetha Sivathanan and Pona Tran provided administrative and curatorial support as well as assisting front line volunteers with visitor services. We also received support for a 7 week internship position from the Canada Summer Jobs program; Samantha Pedicelli worked with Sarah Quinton on reDesign development and coordination. In addition, the TMC also welcomed several students from co-op programs in the city – two adults from programs for new residents as well as one secondary student who supported a variety of roles in both education/curatorial and administrative areas during the year. We also received interns from Sir Sandford Fleming College's Cultural Heritage Conservation and Management Program and from Centennial College Culture and Heritage Site Management.

## BEYOND 2014-2015

In development over the course of the year, the Textile Museum of Canada's new corporate website was launched in 2015. More accessible and visual, staff now have more control over backend updates for increased responsiveness and agility. The new website also integrates online commerce, facilitating ticket sales and event registration as well as membership purchases and donations. Over the coming months, the Museum will introduce online retail as well. This new technology required us to update our database software used for tracking members and donors; over 10,000 records were converted over to the new software – a task that took much time and care to ensure important information was not lost. Staff training throughout 2014 ensured the Museum can optimise these new systems.





# 2014-2015 ARTISTIC PROGRAM

## **From Geisha to Diva: The Kimonos of Ichimaru**

January 29 – May 25, 2014

Circulated by the Art Gallery of Greater Victoria

The fascinating life of Ichimaru (1906-1997), one of the most famous geishas of the 20th century, is told through this collection of her kimonos and personal effects. In the 1930s, Ichimaru left geishahood to pursue an illustrious career as a recording artist, continuing to perform in full geisha regalia and would become a unique figure in the social history of modern Japan.

## **Fashioning the Intangible: The conceptual clothing of Ying Gao**

May 7 – September 1, 2014

Guest curated by Renée Baert

Montreal designer Ying Gao's technological garment constructions combine architectural fashion elements and interactive microelectronics to define fragile and protective spaces – a poetic approach to new research taking place in universities and independent research labs around the world.

## **The Eternity Code: Archaeology, Textiles and Preservation**

June 11 – September 21, 2014

Innovation and invention are evoked in the materials and techniques of archaeological textiles and the conditions that have allowed for their survival through this exhibition of Peruvian and Coptic textiles from the TMC collection as well as select loans. The exhibition explores ancient symbolic language through signs and patterns as well as their social functions.

## **To See & Be Seen: T-Shirts from The Canadian Lesbian and Gay Archives**

June 20 – September 1, 2014

Guest curated by Joseph Medaglia

Presented on the occasion of World Pride 2014 Toronto, this exhibition represents over 4 decades of the fight for visibility and recognition of lesbian, gay, bisexual, trans and queer (LGBTQ) communities. From organizations such as ACT UP, Queer Nation and local LGBTQ Pride events in Toronto and beyond, the T-shirts embody expressions of identity, political and social struggle.

## **Urban Fabric: Imagining the City**

September 17 – January 25, 2015

Guest curated by Deborah Wang

*Urban Fabric* examines textiles in everyday life – as recording devices, symbolic cultural identifiers, and a means to talk about and understand the city's urban condition. Artists: Sheila Ayearst (Toronto); Jessica Craig (Toronto); Department of Unusual Certainties (Toronto); Scott Eunson (Toronto); Shlomi Greenspan (Toronto); Scott Norsworthy (Toronto).

## **From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections**

October 8, 2014 – April 19, 2015

Curated by Natalia Nekrassova

*From Ashgabat to Istanbul* features seventy-five rugs from East, Central and West Asia from the collections of the Textile Museum of Canada, the Art Gallery of Ontario, the Nickle Galleries in Calgary and twenty-seven private collectors from Alberta, British Columbia, Ontario and Quebec. Reflecting the combined efforts of these public institutions and a large group of rug enthusiasts from different generations and of diverse backgrounds, the exhibition demonstrates the great range of Oriental weaving culture.

## **BMO Financial Group reDesign 2014**

November 4, 2014

reDesign is an annual initiative for the TMC, functioning as a bridge-builder into art and design communities in Toronto and beyond.

## **Good Beginnings: Chinese Children's Hats and Clothing from China**

February 11 – May 24, 2015

Curated by Natalia Nekrassova and Roxane Shaughnessy

One of the most eloquent textile expressions of China is the embroidery undertaken for the delight and protection of children. Presented to commemorate the Museum's 40<sup>th</sup> anniversary, this exhibition draws from one of the largest and earliest donations to the Museum's collections and celebrates the richness of Chinese culture and traditions.



## TOURING EXHIBITIONS

### **Dreamland: Textiles and the Canadian Landscape**

Curated by Shauna McCabe, Natalia Nekrassova, Sarah Quinton, Roxane Shaughnessy

Museum London, ON; January 18 – April 6, 2014

Confederation Centre for the Arts, PE October 5, 2014 – January 25, 2015

### **Ancestry and Artistry: Maya Textiles from Guatemala**

Curated by Roxane Shaughnessy

Nickel Arts Museum, Calgary AB; October 17– December 13, 2014

The Reach, Abbotsford, BC January 22 – April 19, 2015

### **Battleground: War Rugs from Afghanistan**

Curated by Max Allen

January 17 – March 22, 2015

Mendel Art Gallery, Saskatoon, SK

### **Marimekko, With Love**

Curated by Shauna McCabe

February 7 – May 3, 2015

Art Gallery of Greater Victoria, Victoria, BC



Installation view: education program, *Marimekko, With Love*,  
Art Gallery of Greater Victoria

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