

textile museum

OF CANADA

Annual Report 2019-2020

Textile Museum of Canada

55 Centre Avenue, Toronto ON, M5G 2H5

textilemuseum.ca

416.599.5321

Charitable Tax Number: 10775 6207 RR 0001

"Really enjoyable exhibitions. Some exquisite work that has brightened up my day. Thank you."-sean coney, uk

"Thank you for the hands-on loom experienceapparently we love weaving!" -SARAH AND ANNA, USA

"The Nadia Myre exhibition is truly stellar. The quality, heart, and thought-provoking statements of the artist is beautiful." -GEORGIA

"The MAP pass brought us here, and we ended up really enjoying all of the blankets and art! My 7 year old brother loved the colours and the designs that looked like grass and shoes."

-ANONYMOUS

"Fascinating, powerful exhibitions. The diverse installations engage all the senses. Thank you." -DR. I CAMPBELL, NM, QC

"I am glad this was the first exhibition I saw after becoming a Canadian citizen!" -ANONYMOUS, PRINTED TEXTILES FROM KINNGAIT STUDIOS

"I loved every minute I spent here. Wonderful museum! The focus on Indigenous textiles was greatly appreciated. I will tell everyone about this place!" -ADAM

"What a beautiful expression of community." -J. ATOLAH

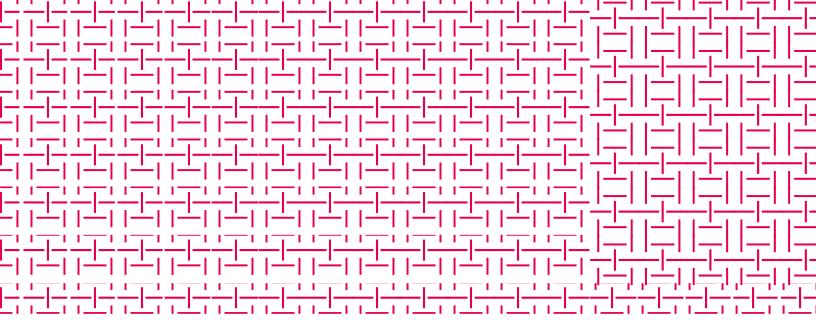
"The textile museum never disappoints, two incredible, inspiring exhibitions." - ANONYMOUS

"The museum encapsulates the artistry of fabric design in a beautiful way. Thank you from New York City!" - ANONYMOUS



Contents

Mission, vision, Mandate	3
Chair of the Board's Message	6
Executive Director's Message	9
What We Do	14
By the Numbers	15
Exhibitions	17
Community Gallery	31
Education	38
Collections and Research	42
Conservation	45
H.N. Pullar Library	46
Accessibility	47
Melissa Levin Emerging Artist Award	48
Creative in Residence Program	50
How We Operate	51
Museum Shop	52
Membership	53
Communications and Design	54
Press	56
Financial Highlights	58
Awards	60
Who We Are	61
Staff	61
Mentorship	63
Volunteers	64
Board of Trustees	68
Donors	60



Our Vision

To inspire understanding of the human experience through textiles.

Our Mission

The Textile Museum of Canada ignites creativity, inspires wonder, and sparks conversation and learning through the stories held within our global collection of textiles, and through active engagement with contemporary artistic practices.

Our Mandate

The Textile Museum of Canada connects a collection of global textiles to contemporary creative research and expression, as well as to local, national, and international experiences with textiles at their core. As a national charitable non-profit cultural and educational organization, we focus on the exhibition, collection, conservation, and study of textiles, as well as the production of inclusive public programs that foster awareness of diverse cultural values.

Message from the Chair of the Board



It is with mixed feelings that I present this, my sixth and final report as Chair of the Board of Trustees—a period that has seen the Textile Museum of Canada grow and evolve in so many positive and exciting ways. I am thrilled and proud of the many accomplishments of the Museum during this period, and a little sad to be stepping down as Chair. But I am confident that I leave the Museum in good hands with the skills and experience of our incoming Board Chair, Judith Harris, and the ongoing strong leadership of our Executive Director, Emma Quin. And even with the many significant challenges

that emerged from the global pandemic that forced the Museum to close in March, I remain extremely optimistic about the future, knowing that its committed board, leaders, staff, and volunteers will ensure it.

This year marked the 45th anniversary of the Museum, and we celebrated it with exhibitions and programming that highlighted the diversity of textile art and artists. Appropriately, during this anniversary year, the Museum saw two significant initiatives that will position us well to move into a dynamic future. The first was a process of rebranding, triggered by the need to restructure the website. A full exploration of the new website highlights the success of this exercise (which will extend beyond the website) and demonstrates its increased functionality. It will serve the Museum well for a long time to come.

A second important initiative was the creation of a Public Engagement Department to liaise with and coordinate the activities of our large volunteer cohort. Volunteers have always been essential to the success of the Museum, and to align ourselves with the other major cultural institutions in the province and make volunteering even more effective, we evolved volunteerism into a Museum-managed Volunteer







Program, dissolving the Volunteer Association. Within a carefully designed team structure, volunteers will be supervised by Mab Coates-Davies, Head of Public & Volunteer Engagement. This restructuring will ensure a positive experience that maximizes the skills and dedication of our volunteers to align with the needs of the Museum. I thank all of the dedicated individuals who, over the decades, worked so hard and contributed so robustly to the operational and financial success of the Museum under the umbrella of the Volunteer Association, especially those who took on leadership roles in that organization. We owe a particular debt of gratitude to Ann Posen for her wise counsel in helping to guide us through this transition. As the Museum regroups following its five-month closure, we are all looking forward to an effective new structure to maximize the contributions of our extraordinary volunteers.

March was a particularly challenging month as we had to react to the growing threat of the global pandemic. As a result, not only did we cancel our fundraiser, *Wine, Warp and Weft*, but it also quickly became apparent that we must make the wrenching decision to close the Museum and temporarily lay off almost half of the talented and dedicated staff in order to ensure financial stability. I am confident that these actions provide strength for the future, and thank the staff members who took on the challenge of maintaining momentum.

The cancellation of *Wine, Warp and Weft* was a financial blow to the Museum so we are especially grateful to all of our external funders for their essential contributions to the Museum this year: Canada Council for the Arts, Canadian Heritage, Ontario

Arts Council, the Government of Ontario and the Toronto Arts Council. As always, we are particularly grateful to our Presenting Exhibition Sponsor BMO for its ongoing support of our programming, and to Shirley Beatty for her leading financial support through the William R. & Shirley Beatty Charitable Foundation.

I want to thank my fellow board members for their dedication, wisdom and willingness to step forward to assist the Museum when needed. This year, I particularly thank two members as they end their terms after many years of service in a variety of roles. Suzanne Davis, Past Chair, joined the Board in 2004 and Mark Hemingway, Treasurer, joined in 2007. As Chair of the Board from 2011 to 2014, Suzanne successfully guided the Museum through significant change and under her leadership it gained needed financial stability that we have been able to maintain under the watchful guidance of our Treasurer, Mark Hemingway. Both Suzanne and Mark provided invaluable support and advice to me over the past six years and I wish them all the best.

Finally, despite all the challenges that arose late this year, I am hopeful about our future—we were able to react quickly to an unprecedented situation and I know we have the requisite leadership, staff, and volunteer support to succeed in the years to come.

Dr. Adrienne Hood

adunice Hoad

Chair of the Board, 2014-2020



Message from the **Executive Director**



Reflecting on 2019-20 evokes thoughts of accomplishment, celebration, and change.
Unfortunately, these more positive reflections are paired with ones of challenge, setback, and obstacles.

2019-20 marked our 45th anniversary, and on this anniversary, we excelled in the delivery of our core activities—the exhibition, collection, conservation, dissemination, and research of textiles. We hosted a range of successful projects and made clear progress toward goals articulated in our strategic plan, steadily

advancing our mission to ignite creativity, inspire wonder, and spark conversation and learning through the stories held within our global collection of textiles, and through active engagement with contemporary artistic practices. We were able to provide inclusive and accessible public programs that fostered awareness of the cultural value of textiles, while also supporting and promoting the intergenerational work of Canadian artists, educators, curators, and researchers.

2019-20 launched with a survey of work by Nadia Myre, an Algonquin and Québécois artist from Montreal. *Balancing Acts* drew attention to the power and histories of Indigenous textile practices that Myre situates in a colonial context. Overlapping with the group exhibition *Beads*, they're sewn so tight, the Museum was a hub of Indigenous visual art and demonstrated our ongoing commitment to centring programs that engage Indigenous artists from Canada and beyond. Our exhibition ${}^{6}b^{c} \supset \dot{a}, {}^{6}b \subset \Delta^{c}$ ${}^{7}d = {}^{7}c^{c}$ *Printed Textiles from Kinngait Studios*, conceived in partnership with Inuit cultural, community, and research leaders, was funded through a Canadian Heritage Museum Assistance Program grant along with numerous gifts from private donors. On view until June 2021, this exhibition profiles the untold stories of a textile printing initiative at Kinngait Studios (Cape Dorset), Nunavut, during the 1950s and 60s.

Tapestry of Spirit: The Torah Stitch by Stitch Project brought together a world-wide community of volunteer stitchers from many faiths to cross-stitch a representation of the Torah. This global engagement brought visitors to the exhibition from all over North America and 23 other countries to witness the work firsthand.

In the fall, guest curator Farah Yusuf curated *Wild*, an exhibition of work by Canadian artists working through new textile ideas to consider social activism, fantasy, and politics. Building links to the Museum's Melissa Levin Emerging Artists Award, *Wild* aligned with Craft Futures, a two-day symposium held in partnership with OCADU's Centre for Emerging Artists and Designers that examined craft's capacity to communicate through material expression and critical discourse.

Indigenous and culturally diverse artists, and artists living with mental illness were prioritized as facilitators for the Community Voices workshop series. These artists are representative of the communities served through the program, often identified by the social agencies with which we partnered. Community Voices engaged the following communities and social agencies: newcomer communities (ArtHeart, Sistering, YWCA, Newcomer Women's Services), Indigenous communities (YWCA), and artists living with mental illness (Workman Arts).

In celebration of our 45th anniversary in 2020, we took a bold step forward to evolve our brand. After an extensive strategic exercise, we proudly launched our new brand in late February. A central piece of the new visual identity is the updated logo. With textiles at its core, the Museum has spun away from using the acronym *TMC* and embraced its full name to brighten the spotlight on textiles. The graphic x in *textile* strategically hints to threads intertwining, reinforcing the act of making. The new brand launched with our new website – modernized to provide increased user engagement.

In 2019-20, the Museum was awarded a grant through the Canada Council for the Arts' Digital Strategy Fund to conduct research on best practices and engage in a broad digital assessment. To thrive in the digital world, we recognize that we must learn to see things differently, do things differently, and deliver content differently. Everything about business is changing; the pandemic has amplified those changes and is accelerating the need to embrace digital communication in new ways.







We are deeply entrenched in this project and look forward to sharing results in the coming months. Although not complete, this project is guiding future digital engagement.

As March 2020 began, discussions regarding the global coronavirus pandemic escalated and ultimately led to the closure of the Museum to the public effective 5 pm Friday, March 13. The Museum had already suffered negative financial impacts before temporarily closing our doors to the public. These losses resulted from the cancellation of significant facility rental contracts due to ongoing renovation work in the five levels of the parking garage below the Museum, along with the labour action and strikes by Ontario Elementary and Secondary Teachers Federations, which negatively impacted our School Visits Program. Resulting from the Museum's March closure was the cancellation of our inaugural fundraising event, *Wine, Warp and Weft*, cancelled programs and tours, loss of retail and admission revenue, and a significant hit to our investments; the culmination, a year-end loss of \$200,000.

The unprecedented impact of COVID-19 has forced the Museum to pivot as we adjust to a new normal. Closed for over four months, we have responded to the loss of our physical space as a place to engage. An unforeseen future regarding attendance and onsite gatherings drives the need to transition programming to a hybrid physical-digital delivery method. To amplify the work of artists, educators, and curators that we partner and collaborate with, we are developing new approaches to display and share their creativity, as well as engage in necessary conversations

about contemporary issues that have become more urgent. With challenge comes innovation, and we will continue to innovate in ways to ensure continued success as we navigate our way through these unchartered waters.

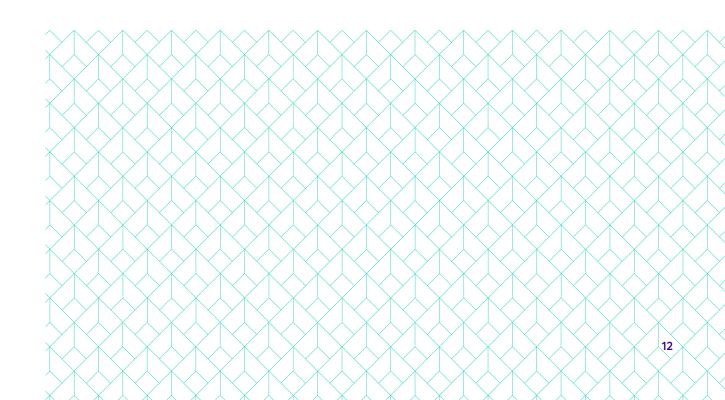
We are profoundly grateful to all those who have contributed to the accomplishments of the past year. We could not be more appreciative of your generosity and enthusiasm, and are deeply grateful to our funders, partners, donors, and supporters for joining us. These pages are full of exciting, successful programs, events and activities, none of which would have been possible without your support and the amazing efforts of the board, staff and volunteers past and present—who all contributed to our successes.

I hope these pages inspire you.

Sincerely,

Emma Quin

Executive Director



















What We Do

In 2019-20 the Textile Museum of Canada continued to build on relationships, partnerships, and community connections as we travel new paths that expand networks and welcome new participants into all that we do. We invite active exploration of textile cultures by collaborating with diverse curatorial and research partners; supporting and mentoring emerging professionals; and investing in sustainable collaborations with funders and community partners. In 2019-20, all four major exhibitions actively engaged a diverse group of artists, guest curators, and programmers. Gallery tours, workshops, talks, and seminars were similarly structured through a lens of equity and diversity.

One of our goals is to draw attention to textile practices and individuals that bring people together by folding centuries-old traditions into new and experimental ways of engaging with and understanding the world. Textiles are a rich portal into the study and critique of identity, politics, architecture, industry, domesticity, visual and material exploration—and beyond. Community networks, ad hoc advisories, and committee memberships establish links to and further support the diverse and inspired work of creative practitioners and researchers, knowledge keepers, students, and textile generalists.

By the Numbers

20,451 visitors 3,976 visitors using MAP passes

146 volunteers 7.6 hours / volunteer / month

498 hours in the collection

hours in conservation

69 hours in administration

646 hours in the H.N. Pullar Library

1680 hours at reception

2320 hours in the Museum Shop

1142 hours in education

85 hours supporting events

1101 hours at the Workroom and fundraising sales

37,820 total social media followers

15,160 Facebook followers

16,700 Instagram followers

6.932 Twitter followers

6,333 newsletter subscribers

79,428 website users



15,143 objects in collection15 new acquisitions5 objects loaned to other institutions

exhibitions touring exhibitions

works of art exhibited

contemporary artworks

in Community Voices

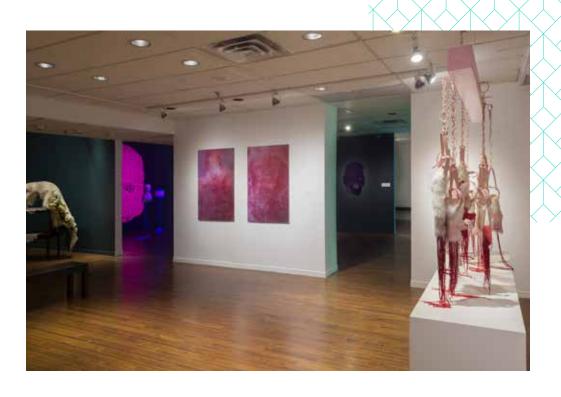
permanent collection objects

long term loan objects

artists

education programs
education program participants
tour participants
students in school programs
free public programs
hands-on workshops
partnerships with social agencies





Exhibitions

The Textile Museum of Canada originated four new exhibitions in the 2019-20 fiscal period. Exhibitions celebrated the influential practice of Montreal-based artist Nadia Myre in *Balancing Acts*; presented the collaboratively created *Tapestry of Spirit: The Torah Stitch by Stitch Project*; introduced the work of five emerging Canadian artists in *Wild*; and shed light on the little-known story of a group of Inuit artists and printmakers who produced boldly designed graphic textiles in Nunavut in the 1950s and 60s in ${}^{6}b^{c} \supset \dot{\alpha} {}^{6}C\Delta^{c} ? d? \dot{c} {}^{6}\Gamma^{c}$ *Printed Textiles from Kinngait Studios*.







Nadia Myre Balancing Acts

April 25-September 15, 2019

Curated by Sarah Quinton

A Primary Exhibition of the 2019 Scotiabank Contact Photography Festival

Nadia Myre: Balancing Acts surveyed 10 years of work by this mid-career Algonquin and Québécois artist, drawing attention to the power and histories of Indigenous textile practices that she situates in a colonial context. Through beadwork, textiles, photography, video, and sculpture, Myre explores the politics of belonging by positioning her methodologies within a framework of resistance and resilience.

Programs

April 4, 2019

Opening Reception

May 22, 2019

Curator's Tour with Sarah Quinton

Art Chats

May 8, 2019

Rhiannon Vogl and Courtney Miller

June 5, 2019

Billy Parrell and Delphine Lewis

July 3, 2019

Emily Baker and Pearson Ripley

August 7, 2019

Adrienne Huard and Brittany Myburgh

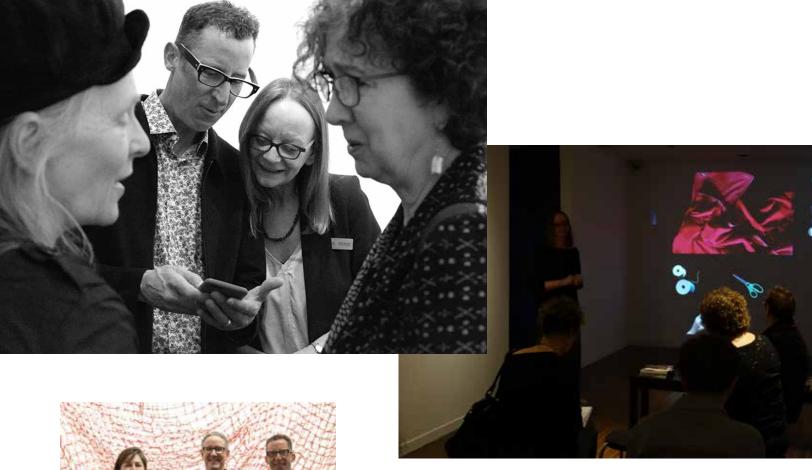
September 7, 2019

In Conversation: Nadia Myre and Bonnie Devine





















Tapestry of SpiritThe Torah Stitch by Stitch Project

June 12-November 18, 2019

Tapestry of Spirit: The Torah Stitch by Stitch Project presented the inclusive social project to create a cross-stitched representation of the Torah. Under the artistic leadership of Temma Gentles, almost 1500 volunteers from 28 countries and of many faiths stitched these ancient narratives, culminating in a collaborative expression. Presented in partnership with the not-for-profit community group Torah Stitch by Stitch.

Programs

June 12, 2019

Opening Reception

June 26, 2019

Exhibition Tour with Temma Gentles

July 13, 2019

Textile Teach-in: Cross-stitch

July 14 and August 18, 2019

Meet the Stitchers: Presentations and Reception

September 18, 2019

Teachers' Evening: Focus on Interdisciplinary Teaching

October 24, 2019

Lecture: Jen Delos Reyes-The Social Weavers







Wild

Carrie Allison, Omar Badrin, Catherine Blackburn, Emily Jan, Humboldt Magnussen

October 2, 2019–March 16, 2020

Guest curated by Farah Yusuf

Wild presented the work of Carrie Allison, Omar Badrin, Catherine Blackburn, Emily Jan, and Humboldt Magnussen. The exhibition gives voice to emerging artists who are redefining the way we relate to textile processes and materials through their relationships to the changing environment and urban life. In the words of guest curator Farah Yusuf, these emerging artists "make mischief of neat and tidy systems of classification. Through a range of textile processes and materials, they render fabulous flora and fauna that are defiantly aberrant, untamed, and uncultivated."













Programs

October 2, 2019

Opening Reception

October 3, 2019

Artist Talk: Catherine Blackburn

October 19 and 30, 2019

Textile Teach-in: Free-form Crochet Techniques

October 24, 2019

Lecture: Jen Delos Reyes-The Social Weavers

November 6, 2019

Curator's Tour with Farah Yusuf

November 9 and 20, 2020

Textile Teach-in: Alternative Embroidery Inspired by Wild

January 22, 2020

Craft Futures with Farah Yusuf, Carrie Allison, Omar Badrin, and Emily Jan:

Panel discussion

Supported by the Jean A. Chalmers Fund for the Crafts

January 23, 2020

Craft Futures with Farah Yusuf, Carrie Allison, Omar Badrin, and Emily Jan:

Artist Talk at Centre for Emerging Artists and Designers (CEAD)

Supported by the Jean A. Chalmers Fund for the Crafts

January 25, 2020

Workshop: Needle Felting Nature Workshop with Emily Jan

February 8 and 19, 2020

Textile Teach-In: Helmet Making with Humbolt Magnussen











「bc」は「bc」なっている。 Printed Textiles from Kinngait Studios

December 7, 2019-June 5, 2021

Lead curator Roxane Shaughnessy

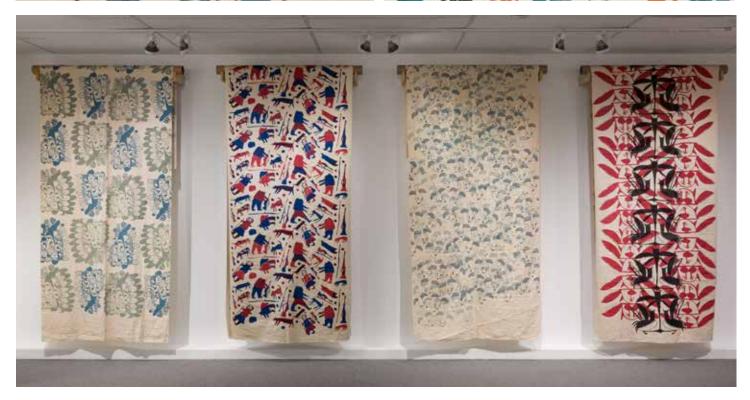
Printed Textiles from Kinngait Studios represents a substantial and ongoing research project. The exhibition will remain on view at the Museum through June 2021 before embarking on a national tour. Interviews, knowledge-sharing, memories, and contributions from Inuit community members in the North and the South-artists, family members, scholars, and researchers-have significantly enriched the historical and contemporary narratives that are shared in the galleries and in the exhibition catalogue.

PROJECT PARTNER: WEST BAFFIN ESKIMO COOPERATIVE | **PROJECT ADVISORS:** WEST BAFFIN ESKIMO COOPERATIVE ARTS COMMITTEE AND DR. HEATHER IGLOLIORTE | **FUNDERS:** THE SCHREIBERS; WILLIAM R. AND SHIRLEY BEATTY CHARITABLE FOUNDATION; SHARPE INDIGENOUS CHARITABLE TRUST









Programs

December 8, 2019

Exhibition Tour with Nakasuk Alariaq

February 5, 2020

Teachers' Evening: Inuit Culture and Northern Perspectives

February 12, 2020

Art Chat with Alexandria Holm

February 26, 2020

Textiles Seminar with Roxane Shaughnessy and Hillary Anderson













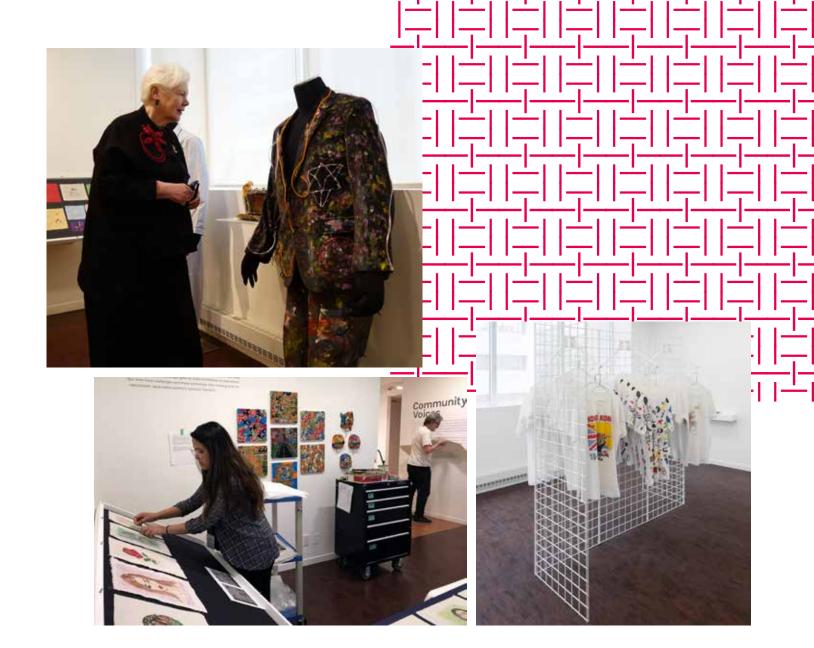
Touring Exhibitions

2019-20 further extended our ambitious touring program. After four years on the road, our 2015 exhibition *Home Economics: 150 years of Canadian Hooked Rugs* has come to an end, finishing up with presentations at the Borealis Gallery, Legislative Assembly of Alberta in Edmonton February 7–April 23, 2019 and finally at the Thames Art Gallery in Chatham, Ontario May 10–June 30, 2019. In addition, we are very pleased that *Beads, they're sewn so tight* (guest curated by Lisa Myers and on view at the Textile Museum of Canada October 10, 2018–May 26, 2019) toured to the Thunder Bay Art Gallery September 27–November 10, 2019.









Community Gallery

The Community Gallery provides an opportunity to profile the Museum's work behind-the-scenes and offsite, and celebrate creative collaborations with community partners.







By a Thread Sheridan College Textiles Graduate Exhibition

Emily Coe, Natalie Eldershaw, Stephanie Herrera, Jasmine McGann, Lara Morrison, Emma Mae Roszell, Mengting Shen, Olivia Mae Sinclair, Clio Windust

April 4-18, 2019 | Opening Reception: April 4, 2019

By A Thread featured a diverse collection of textile-based work produced by the 2019 graduating class of Sheridan College's Bachelor of Craft and Design: Textiles. The students' work developed through engagement with the Museum's exhibitions and collections database online, and they worked closely with Museum staff to design and install the exhibition.





Community Voices

May 8-June 30, 2019 | Opening Reception: May 8, 2019

Community Voices featured artwork created during workshops that the Museum hosted in partnership with social agencies in Toronto. Made possible with the ongoing support of the Ruth Mandel-WHO GIVES Fund and the Private Giving Foundation, TD Wealth.

















Workshops

November 12–December 3, 2019 at Newcomer Women's Services Toronto

Amiguru(me)

Led by Chason Yeboah

November 19–25, 2019 at Triangle Program

Drag Masks: An Expression of the Inner You

Led by Yovska

November 14-December 5, 2019 at Sistering (Spun Studio)

Surface Design and Application on Textiles

Led by Denirée Isabel

January 7–28, 2020 at Workman Arts

Proud 2 Hook: Introduction to Rug Hooking

Led by Lauren Cullen

January 22-February 12, 2020 at YWCA 1st Stop Woodlawn Residence

Sketch to Stitch

Led by Liz Pead

January 24-February 21, 2020 at YWCA Elm Centre

Traditional Beaded Woodlands Work Bag

Led by Naomi Smith

February 22–29, 2020 at Toronto Inuit Association

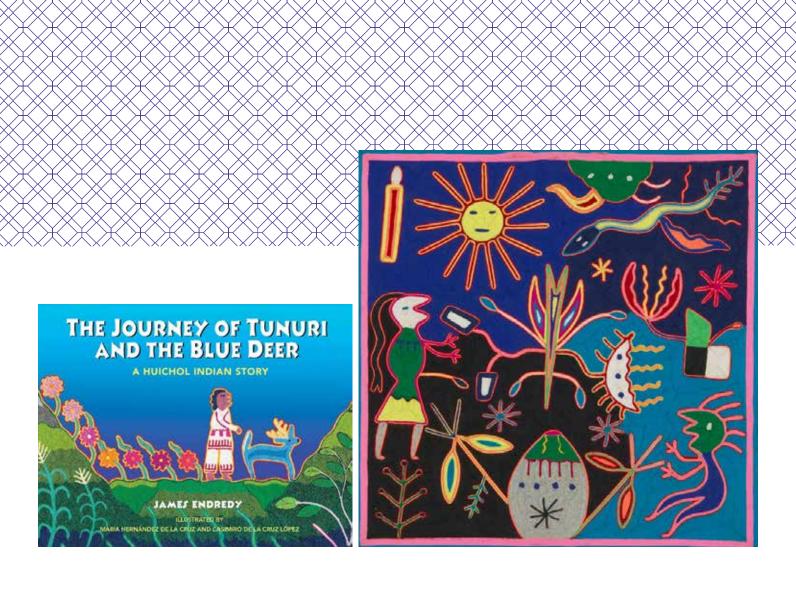
Linocut Printmaking on Textiles

Led by Couzyn Van Heuvelen

February 24-March 9, 2020 at Woodgreen Community Care

Paint, Draw and Print

Led by Liz Pead

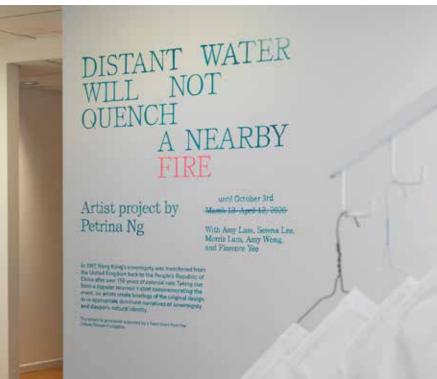


Textile Storytellers

July 18-November 12, 2019

Textile Storytellers featured four textiles from the Americas, inviting visitors to learn more about the cultural traditions related to each by reading an accompanying storybook. The exhibition featured items from the education collection, and was an experimental site for new interpretive strategies.

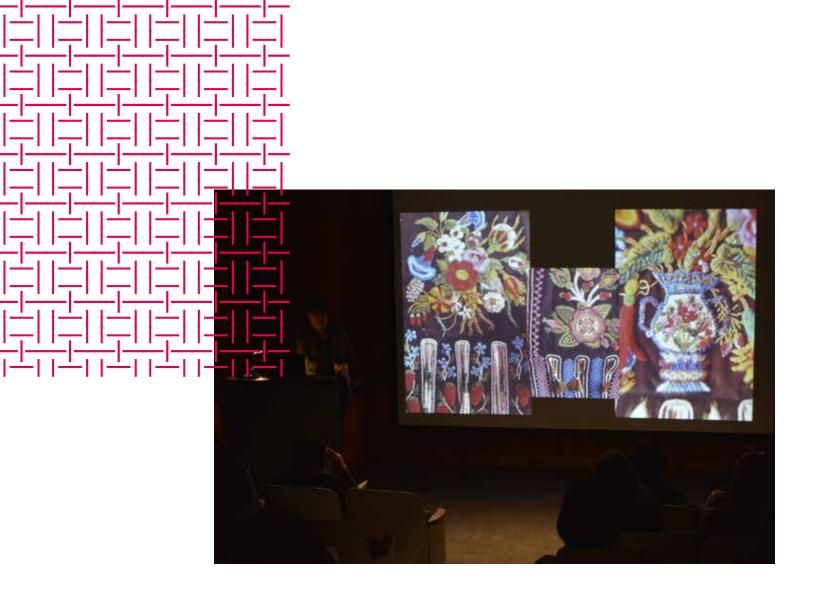




Creative in Residence

Petrina Ng

In November, the Community Gallery became a studio space for the Museum's first Creative in Residence, Petrina Ng. Ng held community consultations and met with artist collaborators in the space, developing an umbrella of programming that looks at legacies of colonialism both abroad from a diasporic perspective and locally, and investigates the Museum's own colonial histories. She invited a number of Hong Kong/Cantonese-diasporic artists to respond to a t-shirt that commemorates the 1997 return of Hong Kong's sovereignty from the United Kingdom to the People's Republic of China, ending 150 years of colonial history. T-shirt designs by Serena Lee, Morris Lum, Petrina Ng, Amy Wong, Florence Yee were exhibited in the Community Gallery as part of the project *Distant water will not quench a nearby fire*. The exhibition publication features an essay by Amy Lam.



Education

The Education Department continued to prioritize inclusive, hands-on engagement with diverse communities through strategic partnerships. In addition to two permanent full-time staff, the Education Department was supported by two contract staff, a committed group of volunteer educators and docents, and a new volunteer ambassador role in 2019-20. As a result, we were able to increase our capacity to offer dynamic programming both in the Museum and offsite. Our new Education and Interpretation Coordinator Leah Sanchez built on the work of her predecessor Anna Richard by inviting members of the community to share their expertise, experience, and perspectives.

School Programs and Group Tours

While the school visits program saw a significant decrease in numbers due to labour action by Ontario public school teachers, we saw an increase in the number of group tours, particularly during the exhibition *Tapestry of Spirit: The Torah Stitch by Stitch Project*. Our Sunday docent tours often saw over 20 attendees, and we had special requests for tours from groups like the National Council of Jewish Women and the Neighbourhood Interfaith Group. The Museum welcomed private schools and post-secondary instructors that had not visited before, and we were pleased to welcome many of the Jewish day schools. Both teachers' evenings we hosted were well attended, engaging educators working in formal and informal learning settings.

Outreach

With the ongoing support of the Ruth Mandel-WHO GIVES Fund and the Private Giving Foundation, TD Wealth, the Community Voices workshop series has become central to the Museum's outreach initiatives. Khadija Aziz's contract as Community Arts Engagement Coordinator was renewed for a second year, ensuring continuity with our community partners. Community Voices sustained existing partnerships with Newcomer Women's Services, Sistering, Triangle Program, Workman Arts, YWCA Elm Centre, and YWCA 1st Stop Woodlawn Residence, and developed new partnerships with Woodgreen Community Care and the Toronto Inuit Association. Workshops were offered in bead embroidery (Naomi Smith), crochet (Chason Yeboah), pattern drafting and sewing (Yovska), lino printmaking (Couzyn Van Heuvelen), rug hooking (Lauren Cullen), screen and stencil printing (Denirée Isabel), and surface design (Liz Pead). Community Voices creates opportunities for inclusive engagement with diverse communities that expands reach and connection with textiles.

Public Program Highlights

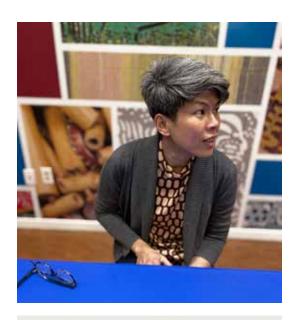
Our public programming highlighted the importance of Indigenous knowledge in a contemporary urban context and within the global environmental movement.

Naomi Smith and Couzyn van Heuvelen taught bead embroidery and lino printmaking from Indigenous perspectives during our Community Voices series. Inuit community members Naulaq Le Drew, Monica Ittursardjuat, Nakasuk Alariaq, and Linda Airut participated in the opening ceremonies for the exhibition 56 - 26 FC \(\rac{1}{\cappa} \cappa \ca

Craft Futures provided three artists in the exhibition *Wild*—Carrie Allison, Omar Badrin, and Emily Jan—with opportunities to speak to their practice and mentor the next generation of artists. The program included a panel discussion, classroom visits and one-on-one consultation sessions with students from the Material Art and Design (MAD) program at OCAD University, and an artist talk. The Jean A. Chalmers Fund for the Crafts, TD Friends of the Environment, and a partnership with the Centre for Emerging Artists and Designers (CEAD) at OCAD University supported this program.

We further supported emerging arts professionals by inviting post-secondary students to lead Art Chats during the exhibitions Nadia Myre: Balancing Acts and $^5b^c _ \dot{\alpha}^{rb} \subset \Delta^c ?^d ?^d ; ^c Printed Textiles from Kinngait Studios. Students from OCAD University, Ryerson University, University of Toronto, and York University were invited to speak to exhibition themes and contemporary issues from their areas of study in curatorial practice, documentary media, art history, and environmental studies. With the support of the Chawkers Foundation, the Education Department introduced$

Sustainable Textile Teach-ins, a workshop series that explores environmentally responsible practices. These teach-ins cover topics such as natural dyes, recycled materials, repurposing wool, visible mending and repair, and upcycling clothing.







Purce Literary and Archives Canada, Rossmans Gilliat Estan Nones





Collections and Research

Growth of Collection

The Collections Development Committee has continued to work on a re-examination of collecting practices in light of changed socio-political circumstances and emerging new audiences. Consultations with diverse community stakeholders have taken place, and their input will shape the articulation of a Collections Development plan for the next five years. As this process unfolds, the collecting moratorium continued into 2019-20, and a few exceptional textiles were accessioned, 13 for the Permanent Collection and two for the Education Collection. These include two 19th-century embroidered samplers from Canada; a collection of indigo-dyed, ikat, and hand painted Japanese textiles from former volunteer Nana Nishimura; Maasai beadwork from Kenya, and a woven tapestry from Botswana, produced in the 1970s in a weaving workshop in the village of Oodi, Kgatleng District.

Loans

There were 85 objects from the collection circulating in the touring exhibition *Home Economics*. A hunter's coat from Mali and initiation shirt from Burkina Faso were loaned to the Aga Khan Museum for the exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange Across Medieval Saharan Africa*, September 21, 2019–February 23, 2020. A beaded necklace and bag from South Africa remained part of the tour of the Canadian Museum of Human Rights exhibition *Mandela: Struggle for Freedom* and were featured at the Meridian Arts Centre in North York October 10, 2019–January 5, 2020, and opened February 10, 2020 at its next venue, the Ken Seiling Waterloo Region Museum in Kitchener, Ontario. A 15th to 16th-century ceremonial cloth from Western India made for the Indonesian market was loaned to the Royal Ontario Museum for the exhibition *The Cloth that Changed the World: India's Painted and Printed Cottons* opening September 2020.

Research

Research continued on textiles from Kinngait Studios as work on the catalogue and exhibition proceeded. Roxane Shaughnessy was invited to contribute articles to Selvedge Magazine and the Inuit Art Quarterly on the research and development of the exhibition. During a research trip to Kinngait in October 2019, Roxane and Curatorial Cordinator Alexandria Holm conducted interviews with Kinngait Studios artists and community members, excerpts of which were featured in the exhibition and digital app.

Visitors to the collection

There were several researchers who visited the collection in 2019-20. Staff welcomed Aditi Khare, PhD candidate from the University of Alberta to look at wood printing blocks from India; Lu Wang, a PhD candidate at the University of Western Ontario who is studying embroidery of late Qing and Republican China, examined examples from our Chinese embroidery collections; and Sylvia Olsen, PhD from Victoria, BC viewed a selection of knitted bags from South America.

List of publications



Roxane Shaughnessy, *Printed Textiles from Kinngait Studios*, Textile Museum of Canada, Inuit Art Quarterly, Vol 331, Spring 2020, pp. 60-62

Roxane Shaughnessy and Anna Richard, *On the Edge: Fabric Printing at Kinngait Studios*, Cape Dorset, Selvedge Issue 90, pp. 64-67

Images for publications

Quilts from Canada, the US and India for a publication by Adrienne D. Hood, The Real Thing: How Object Analysis Unlocks Meaning and Enriches Documentary Evidence in A Companion to Textile Culture, Jennifer Harris, ed. Wiley Blackwell, 2020 (T98.0087, T03.40.1, T05.32.12)

Beaded necklace and bag from South Africa for the catalogue *Mandela*: Struggle for *Freedom*, Canadian Museum of Human Rights (T01.36.1, T85.0219)

Mola from Panama for a high school textbook *The Visual Experience*, by Davis Publications (T94.0988)

Ceremonial cloth from India for the catalogue of the Royal Ontario Museum exhibition *Cloth that Changed the World: The Art and Fashion of Indian Chintz*, and for Hali magazine, Spring 2020, Issue 103 (T94.0825)

Couvre boutonné from Charlevoix, Quebec for the National Gallery of Canada



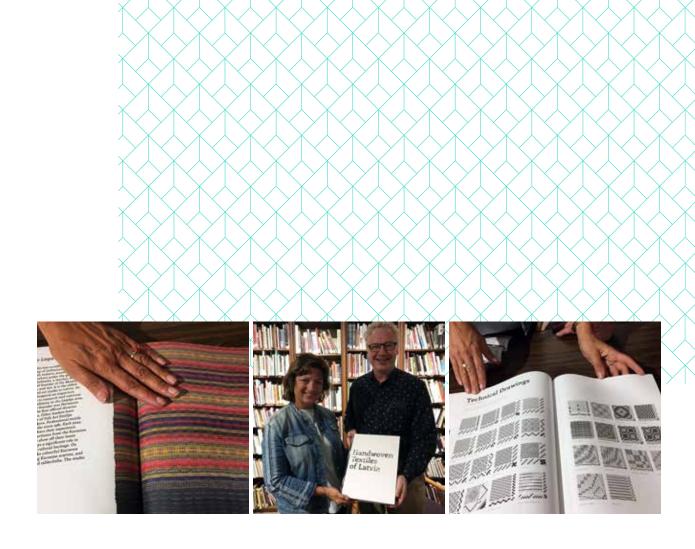
Conservation

The Museum is committed to broadening accessibility to the collection and increasing engagement by diverse communities and has been re-evaluating strategies to facilitate the inclusion and participation of communities who created textiles housed in the Museum's collection. In 2019, a project Community Input: Haudenosaunee Beadwork Care was undertaken by Conservator Hillary Anderson and former Education and Interpretation Coordinator Anna Richard.

The goal was to seek input from Haudenosaunee community members on the treatment, storage and handling of Haudenosaunee beadwork in the permanent collection. Participants Meagan Barnhart, Wahsontiio Cross, Heather George, Naomi Johnson, Grant W. Jonathan, Leith Mahkewa, Naomi Lynn Smith, and Samuel Thomas were contracted and compensated to examine six Haudenosaunee beaded objects in the Textile Museum of Canada's collection and consult on the most appropriate treatment options and care for these objects, as well as offer feedback on best practices to make these objects accessible to visitors to the collection. The feedback offered by project participants will be used to create a care plan for the objects.







H.N. Pullar Library

Under the leadership of Librarian Addisalem Desta, volunteers completed a major project barcoding all the books in the collection in preparation for our newly automated circulation system. Visitors came to identify techniques used in textiles they owned, expand their understanding of particular weaving techniques, learn more about the practice of contemporary artists, browse past exhibition catalogues and periodicals, and conduct research about a range of topics, including the woolen trade in medieval England, Canadian hooked rugs, and textiles from the Philippines. Catalogue entries were completed for a backlog of donated books and journal articles were indexed and added to the online catalogue. One of the new acquisitions was *Handwoven Textiles of Latvia*, a book that surveys 268 weavers from 59 studios across the country. Library volunteers sorted, priced, and sold donated books and magazines, raising hundreds of dollars for the Museum.

Accessibility

The Textile Museum of Canada is committed to engaging all visitors in inclusive gallery experiences. Maintaining the accessibility of our exhibitions and events, as well as our educational and creative programming is paramount to our cherished connections with our communities. The Museum recognizes that accessibility is a living project, attentive to the many changing needs of our diverse audiences.

In recognition of this commitment, the Accessibility Task Force was formed in November 2019. In the spirit of inclusion, it was open to all staff members and was compromised of ten employees spanning four departments.

Actions taken

- Undertook an accessibility audit of our physical space and made recommendations for future improvements.
- Reviewed existing accessibility policies which helped to inform the creation of our new volunteer program, as well as content for our new website.
- Integrated existing policies to form our Community Access Program, which strives to reduce financial barriers for visitors to the Museum.

We continue to offer pay-what-you-wish admission on Wednesday evenings; the Textile Teach-ins are scheduled at this time so there is no obligation to pay a fee to participate, and all materials are provided. We continue to offer free admission through the Toronto Public Library's MAP program, and the Institute for Canadian Citizenship's Canoo program. Clear print guides and hands-on Touch Tours were made available to provide access to visitors who are blind or who have low vision.





Melissa Levin Emerging Artist Award

Carrie Allison, Audie Murray, Jagdeep Raina

PRESS RELEASE

The Melissa Levin Emerging Artist Award was launched in 2017 to honour the legacy of artist, mentor, and teacher Melissa Levin (1958–2015). Now in its third year, The Melissa Levin Emerging Artist Award helps emerging artists conduct self-directed activities such as art production, apprenticeships, residencies, and research. The Textile Museum of Canada has been able to support customized programs of research and access to the Museum's library, exhibitions, and permanent collection.

About the 2019 Award Winners



Carrie Allison (Dartmouth, Nova Scotia) is an Indigenous, mixed-ancestry artist born and raised on unceded and unsurrendered Coast Salish Territory with roots in High Prairie, Alberta. With this award, Carrie purchased computer equipment to explore animation as an extension of her textile-based practice. Her work was included in the Textile Museum of Canada's 2019 exhibition, Wild.



Audie Murray-Honourable Mention Award (Victoria, British Columbia) is a multi-disciplinary Métis artist from Regina, Saskatchewan, treaty 4 territory. She is currently learning and creating on the unceded territories of the WSÁNEĆ and Lekwungen peoples. Audie received an Honourable Mention Award, and plans to deepen her research into rug hooking, beadwork, and quillwork.



Jagdeep Raina (Guelph, Ontario) shares stories of Southern Ontario's Sikh diaspora through his embroideries and works on paper. With this award, Jagdeep is studying weaving techniques that will further connect him to family textile traditions in Kashmir, India. His solo exhibition, *Chase*, will open at the Textile Museum of Canada in the summer of 2021.

Jury

This year, the jury consisted of Suzanne Carte, Senior Curator at the Art Gallery of Burlington; Nina Levitt, visual artist and professor in the Department of Visual Arts & Art History at York University; and the Textile Museum's Curatorial Director Sarah Quinton.



Creative In Residence Program

Through the support of a Seed Grant from the Ontario Trillium Foundation, we launched the Creative in Residence program. We invited three emerging professionals—an artist, a curator, and an educator—to explore new forms of engagement with Museum audiences by animating exhibition spaces and activating the permanent collection. Christina Akrong, Education and Outreach Coordinator at the City of Brampton, and Lee Wilkins, a PhD candidate at the University of Toronto who is active in Toronto's maker community, served as the external jurors for the program, reviewing applications with the Museum's programming team.

Petrina Ng was selected as Artist in Residence. Petrina's multi-form practice looks at diasporic loss and legacy through a lens of decolonization. She publishes books about art in collaboration with designer Rachel Wallace as the imprint Durable Good, and holds an MFA from the Slade School of Fine Art in London, UK. During her residency from November 25, 2019 through March 14, 2020, Petrina developed an umbrella of programming that looks at legacies of colonialism both abroad from a diasporic perspective and locally, investigating the Museum's own colonial histories.



How We Operate







Museum Shop

The Shop was destined to attain its yearly sales goals with 93% sales target achieved before we were forced to close our doors on March 13, 2020.

With the exhibition *Printed Textiles from Kinngait Studios*, the Shop purchased specially produced merchandise based on the block printed textiles in our collection. Sales of the three patterns of cotton/silk scarves surpassed our expectations, selling out two of the three prints! We have since reordered and are looking forward to selling the scarves and cards on our new online site and wholesale to other museums. The presale of the Kinngait catalogue has been brisk, with many more enthusiastic buyers anticipating its release this autumn.

The Shop continued to host multiple pop-ups at Christie Gardens Assisted Living and added The Britain House to its roster of retirement homes. Many of these residents are thrilled that we can bring them programming to enhance their quest for life-long learning and also to do a bit of gift shopping for themselves and their loved ones.



Membership

Textile Museum of Canada Members contribute to the vitality of our Museum community through their support as well as through visiting our exhibitions, sharing the Museum with their guests, attending events and programs, visiting our shop, and through volunteering. In addition to being an important part of our community, members contribute to our operational funding.

This year, we introduced an Introductory membership category, intended to entice new members to the Museum. This one-year membership is open to first time members only and lets them experience all the Textile Museum of Canada has to offer – for only \$35. We welcome all new members as you begin your journey with the Museum, and thank everyone for your continued support.

We thank all our members for their continued support!

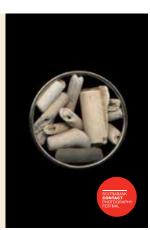
Communications and Design

2019-20 was most notably marked by the development of our updated brand, new logo, and new website, which we launched with much excitement at the beginning of 2020. The year included valuable contributions to our social media accounts by artists Carrie Allison (@carrieallisonart), Emily Jan (@emilyjanstudio), Humboldt Magnussen (@humboldtmagnussen), Catherine Blackburn (@catherinebjewellery), and Petrina Ng (@petrina_ng), engaging new audiences and sharing different voices. We embarked on a rich partnership with Toronto Life, creating a series of community profiles, print ads, digital banners, and social media posts. We continued to advertise in Canadian Art, Studio Magazine, Inuit Art Quarterly, through Akimbo, and City of Toronto Tourism. In celebration of National Volunteer Week 2019, CTV News at Noon weather anchor Anwar Knight reported live from the Museum. He chatted with long-time volunteers Ann and Gary Posen and Pam Craig and Executive Director Emma Quin and joined students on a field trip to the Museum.









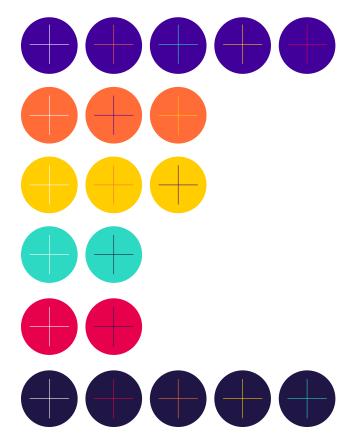
textile museum

textile museum

OF CANADA

OF CANADA





Primary - Averta, Black

lorem ipsum dolor sit amet consectetuer

Secondary - Averta, Semi Bold

LOREM IPSUM

Press

May 21, 2019 Leah Collins, CBC Arts Who knew quilts could be so inspiring? An artist's guide to the Textile Museum of Canada 'It's an extraordinary resource' — Emily Jan on her favourite place to see art

June 2019 Rahel Musleah, Hadassah Magazine, Cross-Stitching the Torah

June 17, 2019 Shelby Thevenot, the Star, <u>Torah tapestry stitched by 1,500 people a spiritual experience</u>

July 11, 2019 Zahra Khozema, Broadview, <u>1,500 cross-stitchers are nearly done this</u> huge Torah

July 28, 2019 Paul Socken, the algemeiner, <u>Jewish Canadian Art Exhibit Promotes</u>
Tolerance Over Hate and Racism

August 12, 2019 Alison Broverman, National Post, <u>The stitched Torah: Toronto</u> tapestry project inspires volunteers from around the world

August 30, 2019 Ellen Cole, Holy Blossom, <u>Tapestry of Spirit: The Torah Stitch by Stitch Project</u>

September 12, 2019 Susan Minuk, The Canadian Jewish News, <u>'Let's Stitch Torah!'</u>
Project Now Almost Complete

October 2, 2019 Kate Grinnell, Selvedge, Tapestry of Spirit

October 20, 2019 Renee Ghert-Zand, The Times of Israel, <u>It takes 1,400 strangers</u> from around the world to cross-stitch a Torah

Artist Robert Windrum tells us why being a Textile Museum of Canada member is worth it

muteum linearium



October 25, 2019 Globe Newswire, Ontario Museum
Association Announces 2019 Awards of Excellence
Recipients

October 28, 2019 Toronto Life, <u>Artist Robert Windrum tells us</u> why being a Textile Museum of Canada member is worth it

December 9, 2019 Lane Brennan, Canadian Facility
Management & Design, <u>Museum retrofit safeguards precious</u>
artifacts; Textile <u>Museum of Canada prepares to preserve</u>
the past



Your tour guide, artist Emily Jan. (Photo: Phil Bernard/Courtesy of Emily Jan)

As Jan explains, the TMC's appeal goes beyond its 13,000+ item collection. Its job is to weave connections between archival objects and contemporary art, revealing what makes everyday life special — both here and globally, all through the ages.

Most people take textiles for granted, Jan says. "Unless you're some kind of wolf child who was raised by animals, you come into contact with them every day," she laughs. "But the Museum lifts them out of an everyday, mundane context. They curate such dynamic shows."

Emily Jan, May 21, 2019, CBC Arts

December 16, 2019 Nunavut News, New exhibit is a tribute to Cape Dorset textiles

December 20, 2019 Kate Taylor, Globe and Mail, <u>Review: Textile Museum exhibition</u> celebrates an oft-overlooked strand of Inuit art history

December 31, 2019 Emma Tranter, Nunatsiaq.com, <u>New exhibit showcases little-</u>known piece of Cape Dorset's art history

January 7, 2020 Jeremy Freed, Special to The Globe and Mail <u>Northern exposure:</u>
<u>Textile Museum exhibition explores the art of Inuit printmaking</u>

January 8, 2020 Maya Wilson-Sanchez, canadianart Reviews: Wild

February 4 2020 Ellis Quinn, Eye on the Arctic, Exhibition explores little-known story of graphic textiles produced in Canada's eastern Arctic

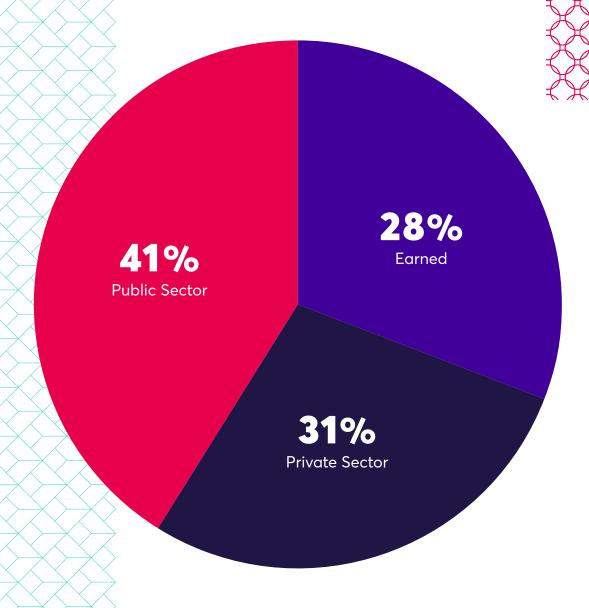
February 13, 2020 Alina Prajapati, Style Democracy, <u>17 Places Your Toronto Public</u> <u>Library Card Can Get You In For Free</u>

February 14, 2020 Peter Smith, Daily Hive, 36 things to do in Toronto this long weekend





Revenue



Public Sector

20% Federal

15% Provincial

5% Municipal

Private Sector

15% Foundations

6% Individual

5% Fundraising Event

4% Corporate

Earned

16% Museum Shop

8% Admissions

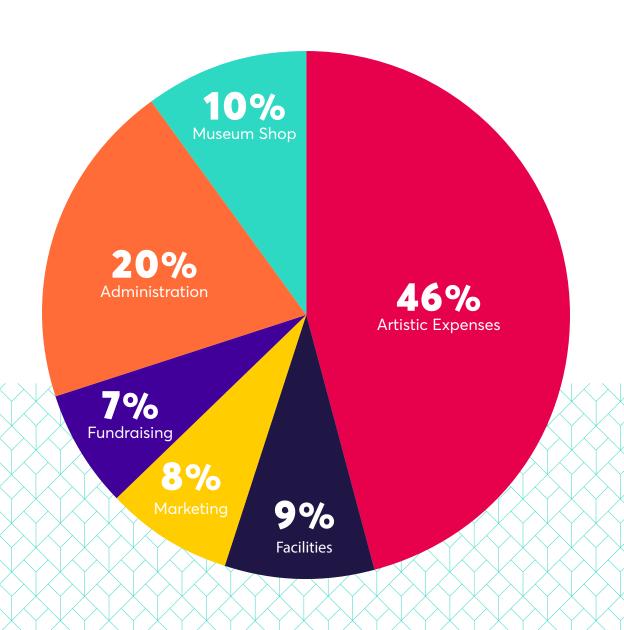
4% Membership

1% Program Revenue

Expenses

This is a summary of the management report of general operations for the Textile Museum of Canada in 2019-20. The Museum posted a deficit of \$201,614.

Audited statements were prepared by KPMG and are available upon request.



Awards

2019 OMA Awards of Excellence

Khadija Aziz was awarded the Award of Excellence in Community Engagement for the Museum's Community Voices Program

2019 Volunteer Service Award of ExcellenceBill Jeffery

2019 OAAG Award Shortlist

Manidoominensagemin Toronto (we are beading in Toronto) Public Program organized with Lisa Myers

2019 Volunteer Toronto Legacy Awards ShortlistShop Volunteer Andrea Diplock

2019 Volunteer Service Awards, Honoured by the Provincial Government
15 year mark: Temma Gentles, Beverley Baird Lane, Pat Crothall, Barbara Rose,
Nancy Sinclair, Andrea Diplock

2019 Ontario Art Education Association–Community Art Educator AwardTextile Museum of Canada Programming Team: Hillary Anderson, Khadija Aziz,
Susan Fohr, Emma Quin, Sarah Quinton, Anna Richard, Roxane Shaughnessy





Who We Are

Staff

Hillary Anderson, Conservator Khadija Aziz, Community Arts Engagement Coordinator Kelsey Cassin, Collections Management Assistant Mab Coates-Davies, Head of Public and Volunteer Engagement Addisalem Desta, Librarian ** Caitlin Donnelly, Membership and Marketing Coordinator Susan Fohr, Curator of Education Alexandria Holm, Curatorial Project Coordinator Bill Jeffery, Museum Services Associate Lucas Kessaram, Public Engagement Assistant ** June Lee, Museum Shop Manager **Zile Liepins**, Head of Communications and Design Jo Minhinnett, Curatorial Assistant * Emma Quin, Executive Director Sarah Quinton, Curatorial Director Anna Richard, Education and Interpretation Coordinator ** Joel Robson, Head of Installation Leah Sanchez, Education and Interpretation Coordinator * Roxane Shaughnessy, Senior Curator, Manager of Collection Caitlin Smith, Development Manager

^{*} INDICATES POSITION WAS HELD FOR PART OF THE YEAR

^{**} INDICATES DEPARTURE OF STAFF PERSON DURING THE YEAR

Professional Activities

Textile Museum staff are actively involved in professional activities in Toronto and beyond.

Staff members sit on boards and advisory committees of the following organizations:

Susan Fohr, Senior Chair, Canadian Art Gallery Educators

Sarah Quinton, Member of Professional Advisory Committee, Sheridan College **Leah Sanchez**, Board Member, Jumblies Theatre and Arts

Staff members serve as professional committee members for:

Zile Liepins, Membership and Facilities Committee, Gallery 44 Centre for Contemporary Photography

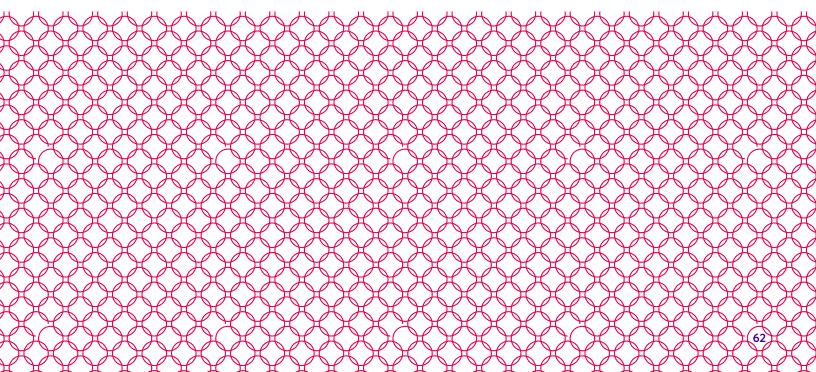
Roxane Shaughnessy, Member of the Brandford/Elliott Award for Excellence in Fiber Art Committee, a Textile Society of America award

Staff served as academic advisors and examiners for the following institutions:

Sarah Quinton, Visiting Faculty Member at Universidad Iberoamericana, Puebla, Mexico

Sarah Quinton, OCADU academic examiner

Sarah Quinton, Mentor, critical writing workshop at the Andrew & Laura McCain Art Gallery in Florenceville-Bristol, New Brunswick



Mentorship

Mentorship plays an important role at the Museum. We have a vested interest in broadly sharing our knowledge of textile history, techniques, and conservation. We continue to educate through the delivery of workshops, by presenting at sector-specific conferences and at educational institutions, and through hands-on learning sessions using our collection and local expertise. We create internship and volunteer opportunities for students and recent graduates enabling the next generation of museum leaders to gain experience. This year, the Textile Museum of Canada welcomed interns through funding from Young Canada Works and OCAD University's Career Launcher, and through student placements via York University, Ryerson University, Fleming College, University of Toronto and George Brown College. For a small to medium sized museum, working with interns and student creates lasting impact for strategic growth and sustainability.

Interns, Co-op, and Summer Students

Emily Brown, Shop Intern
Emilia Dashko, Public History Intern, York University
Yahn Nemirovsky, Young Canada Works Education Assistant
Matthew Simmonds, Shop & Administrative Intern
Vanessa Tadman, Public Engagement and Communications Intern
Maria Tapal, Public Engagement and Communications Intern
Emily Yiming, Shop Intern













Volunteering

Our volunteers continued to play an essential role in the Textile Museum of Canada's organizational culture. We are very fortunate to have a group of talented, enthusiastic, and welcoming individuals as our volunteers.

Volunteers worked in all areas of the Museum; from the reception desk to the Museum Shop, the library, and as ambassadors in the galleries. Volunteers worked with the collection and led group tours of exhibitions. They also provided support for community programs, our exhibition openings, and fundraising events.

A group of volunteers worked offsite in our fabric sorting location, working hard to sort, price and prepare textiles for our popular sales. As well as being an important fundraising initiative for the Museum, they were also deeply committed to re-using and repurposing fabric. This important sustainability enterprise directly connects to the Museum's mission to bring people together through a shared love of textiles. This group of volunteers does this in multiple ways: first by organizing busy sales where textile enthusiasts meet each other (and some leave with suitcases full of fabric) and by providing supplies to school boards and other organizations to ensure that the bare minimum of the textiles donated ends up being thrown out.

We are very grateful for the contributions of our wonderful volunteers!

Volunteer Awards

We were excited to honour long-term volunteer Andrea Diplock with a Volunteer Toronto Legacy Award in April. Andrea was recognized alongside 110 other nominees from different non-profits in Toronto.

Six of our volunteers who have worked at the Museum for 15 years each were honoured by the provincial government at the 2019 Ontario Volunteer Service Awards in October. Temma Gentles, Beverley Baird Lane, Pat Crothall, Barbara Rose, Nancy Sinclair, and Andrea Diplock received awards, and we were excited to celebrate the collective 3000+ hours this group has dedicated to the Museum over the last 15 years.

In October, Bill Jeffery won the Ontario Museum Association's Volunteer Service Award of Excellence and was honoured at their annual conference held in Brantford, Ontario.

Volunteer Fundraising

Our volunteers organized an amazing Grand Annual Textile Bazaar in May. Filling St. Matthew's United Church with beautiful fabric and excited shoppers, they raised over \$28,000 to support the Museum's exhibitions and programming.

Volunteers organized, sorted, and priced fabric for our popular Textile Treasures Sale in November, raising \$20,500 for the Museum's Education Department.

Along with regular activities, volunteers pitched in to sew 200 wine bags for our inaugural fundraiser, *Wine, Warp, and Weft.* They created beautiful and unique bags, with one volunteer contributing 40 bags alone!





Volunteers

Susan Abrams

Avalon Acaso

Katayoun Afjeh

Kaajal Ahluwalia

Dede Akolo

Jing An

Wendy Anderson

Theresa Arneaud

Candace Arts

Beverley Baird Lane

Enja Barbeau

Anna Bellini Kavals

Susan Bertoldi

Alison Birtles-Fraser

Kathryn Blackett

Zahra Boroomand

Grace Bourret

Laura Brocklebank

Megan Brohm

Emily Brown

Melinda Bruning

Julia Bryant

Gope Bunchoo

Annie Burnett

Susan Butler

Julia Cannella

Carole Cantor

Nilufer Cepoglu

Patricia Chen

Deborah Cherry

Joy Cohnstaedt

Nell Coleman

Ten Coleman

Pamela Craig

Pat Crothall

Sarah Cummins

Patricia Curley

Peta Daniels

Walene Daoust

Isabel Daveau

Susan Davies

Mary de Bruyn

Andrea Diplock

Agota Dolinay

Catherine Doty

Sandi Dunn

Aliza Elkin

Sehnaz Erzurumlu

Elizabeth Evans

Adrienne Fine-Furneaux

Helen Flint

Janet Forbes

Lynne Freeman

Giovanna Gatti

Brigita Gedgaudas

Félise Genoux

Temma Gentles

Madi Ghesquiere

Kiran Gill

Emily Gillies

Kristine Giorgobiani

Roushell Goldstein

Vickie Grant

Julie Gray

Julie Gruy

Olivia Grossi

Nora Gubins

Steph Hachey

Jiahui Han

Patricia Hawkins

Susan Helwig

Linda Heron

Barbara Hershey

Gillian Hewitt

Alice Hiller

Anne Hoga

Ali Husseizadah

Kim Hutchinson-Barber

Bill Jeffery

Liz Jenner

Mary Helen Kaizer

Hiroko Karuno

Wendy Keene

Sandra Kerr

Jasmin Khalil

Helen Kirkby

Millie Klopfer

Branka Komparic

Rona Kosansky

Sandra Kuzniak

Maryjean Lancefield

Lynne Lee

Sandi Leibovici

Riva Loeb

Marilyn Luce

Christie Ma

Yael Maayani

Camille Marcoux

Andre Masella

Chelsea McConkey

Marcia Mckay

Maria Méndez

Courtney Michele

Anastasia Mikhailitchenko Beverley Moffett

Kelly Mullan

Corinne Murray

Suzanne Neilson Stefan Ninkovic

Beatrice Nkundwa

Jennifer Obokata Megan O'Brien

Terri Owen

Zoe Panday

Kathy Paterson

Kim Penhorwood

Marilyn Penley

Cynthea Penman

Maria Pepeincerto

Paula Perlmutar-Oretsky

Layton Peskett

Ariel Pomerance Judy Ponsford

Ann Posen

Gary Posen

Jacqueline Prewer

Jaclyn Pyper Kate Rayner

Ruth Reindle

Irina Reppo

Jane Rodman

Julia Rhodes

Theresa Robertson

Barbara Rose Jacqueline Rother

Laura Schein

Joan Schiff

Bep Schippers

Arlette Schulman

Carol Sevitt Eileen Shannon

Claudia Shek

Matthew Simmonds

Nancy Sinclair Susan Singh

Nancy Smith

Monika Sormova

Pat Steenbergen

Dina Stergiou

Beverley Stevens

Flora Sun

Terri Taggart

Leonie Thelwell

Maurie Todd

Amanda Valpy

Irene van Cauwenberghe

Hilde van der Schaaf

Tess van Groll

Sammy Vilks

Sharon Walker

Naia Wang

Isabel Ward

Paula Warren

Helena Wehrstein

Karen Weston

Shehara Wickramarachchi

Allison Williams

Michaelle Woods Ning Wu

Loretta Yau

Emily Yiming

Sophea Yoeup

Linda Young

Lilian Yuan

Sarah Zanchetta

Maryam Zaraimajin

Peiran Zhang

Qishu (Clymene) Zhu

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Adrienne Hood

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Urmi Desi*

Lynne Lee*

^{*}INDICATES DEPARTED THE BOARD AT THE 44TH ANNUAL MEETING
**INDICATES JOINED THE BOARD AT THE 44TH ANNUAL MEETING

Donors

As a non-profit organization, we can only continue to do the work we do with the generous support of our donors and members who allow us to deliver thoughtful and engaging programming and exhibitions that speak to the cultural importance of textiles. We would like to extend our most sincere gratitude for our donors' continued support.

Patron Members

Director \$10,000+

Shirley Beatty

Benefactor \$5,000+

Margaret Light

Fellow \$2,500+

Michael Barnstijn

Naomi Kirshenbaum

Carole Tanenbaum

Patron's Circle \$1,000+

Jocelyn Allen

Janet Belknap

Stevie Cameron

Pulin Chandaria

John and Lily Dashwood

Suzanne Davis

Urmi Desai

Nancy Dillow

Margaret Genovese

Peter Goring

Beth Greenblatt

Judith Harris

Naomi Harris

Mark Hemingway

Adrienne Hood

Lvnn Hubbs

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Margaret Rieger

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Bettie Tullis

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Sustaining \$250+

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Conrad Bergschneider

Christine Cosby

Erin Dale

Megan Davies

Dawn Davis

Jayashri Deshmukh

Amy Drover

Mary Turner Gilliland

Alastair and Victoria Grant

Jennifer Iserman

Seona Jennings

Rebecca Kingston

Anthony Lee

Alex Lin

K McCraw

Katharyn Regan Rayner

Jay Richardson

Joseph Siba

Sheila Sky

Pat Steenbergen

Daphne Wagner

Michaelle Woods

Individual Donations

\$5000+

Katherine Paterson

Lili Shain

Carole Tanenbaum

\$1000-4999

Jocelyn and Peter Allen

Pamela Craig

Nancy Dillow

Susan Hawken

Judith Harris

Adrienne Hood

Ingrid Mida

Ann and Gary Posen

Emma Quin and Michael Sankey

Douglas Tanton

Robert White

\$500-999

Naomi Kirshenbaum

Denise Mirunski

\$250-499

Mary Ham

Peter Lewis

Sarah Quinton

Andrew Watson

\$100-249

Barbara Alderson Rosemary Barton

and Jean Hardy

Urmi Desai

Melanie Egan

Jean and Paul Emond

Margaret Genovese

Catherine Graham

Catherine Hayhurst

Patricia Junor

Rona Kosansky

Tracey Lawko

Jude MacDonald

Margot Miles

Kathryn Minard

Gertrude Nicks

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Ontario Arts Council

Ontario Ministry of Tourism, Culture and Sport

Ministry of Citizenship and Immigration

Toronto Arts Council

Young Canada Works, administered by the Canadian Museums Association

Department of Canadian Heritage

Ontario Trillium Foundation

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Sharpe Indigenous Charitable Trust

Council for Canadian American Relations

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The Cole Foundation

The Catherine & Maxwell Meighen Foundation

Sheila Hugh MacKay Foundation

Private Giving Foundation

Jackman Foundation

Toronto Foundation, Jean V. and Rodney C. Payne Memorial Fund

Allen Family Foundation

Ottawa Community Foundation

The Chawkers Foundation

Ontario Arts Foundation

Culture Pack

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Norman Rogers

Caroline Shepard and Dennis Lewycky

Image Credits

3 | Visitor comments from 2019-2020

6	Photo of Adrienne Hood, courtesy Adrienne Hood
7	LEFT: Mab Coates-Davies, Head of Public and Volunteer Engagement
1	MIDDLE: opening reception for っっとっこっとっこっとっこっとっこっとっこっとっこっとっこっとっこっとっこっと
	RIGHT: Wild artist Humbolt Magnussen and former Education and Interpretation Coordinator Anna Richard at the
	opening for Nadia Myre: Balancing Acts, April 24, 2019
8	LEFT TO RIGHT: Donor and project partner Janis Kravis, board member Suzanne Davies, donor Shirley Beatty
9	Photo of Emma Quin, courtesy Emma Quin
11	LEFT: the Textile Museum of Canada's new brand and logo
	MIDDLE: Executive Director Emma Quin and board member Robert Windrum at the opening for $^5b^c \supset \dot{a}^{5b}C\Delta^c$
	アルカラミ Zicodative Billodol Entitle Galli and Board Member 10001 Windian at the opening 181 で 3 立 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
	RIGHT: The Honourable Elizabeth Dowdeswell, Lieutenant Governor of Ontario, and Senior Curator Roxanne
	Shaughnessy visit 56° \rightarrow \dot{a} \dot{b} \dot{c} c
13	CLOCKWISE FROM TOP LEFT: Opening ceremony for the new location at 55 Centre, 1989; Original location of the
	Textile Museum of Canada on Markham Street in Mirvish Village, 1975; Original location interior, 1975; Original
	location exterior, 1975; View of construction of 55 Centre Avenue, 1989; Article "Introducing Chestnut Park Hotel
	at City Hall Square–Museum for Textiles receives \$700,000 Grant," 1989; Textile Museum of Canada moving
	announcement, 1988
14	Installation view of Nadia Myre: Balancing Acts, photography by Darren Rigo
17	Installation view of Wild, photography by Darren Rigo
18	CLOCKWISE FROM TOP LEFT: Installation view of Nadia Myre: Balancing Acts, photography by Darren Rigo; Info session
	for Nadia Myre: Balancing Acts
19	TOP RIGHT: In Conversation with Nadia Myre and Bonnie Devine, September 7, 2019
	BOTTOM LEFT: Nadia Myre talks about her work at In Conversation event,
	BOTTOM RIGHT: Nadia Myre: Balancing Acts exhibition curator Sarah Quinton at the exhibition
20	CLOCKWISE FROM TOP LEFT: Scotiabank Contact Photography Festival Executive Director Darcy Killeen with
	exhibition curator Sarah Quinton at the opening of Nadia Myre: Balancing Acts; Curator Sarah Quinton in Nadia
	Myre: Balancing Acts; Curator of Education Susan Fohr leads an info session in Nadia Myre: Balancing Acts; Humbolt
	Magnussen and guest at opening of Nadia Myre: Balancing Acts; LEFT TO RIGHT: Nadia Myre, Bonnie Rubenstein,
	Scott McLeod, and Darcy Killeen
21	TOP LEFT: Installation view of Tapestry of Spirit: the Torah Stitch by Stitch Project, photography by Darren Rigo
	RIGHT: Detail of Tapestry of Spirit: the Torah Stitch by Stitch project
	BOTTOM: Installation view of Tapestry of Spirit: the Torah Stitch by Stitch project, photography by Darren Rigo
22	BOTTOM LEFT: Curator of Education Susan Fohr with stitcher Florence Hertzman at Meet the Stitchers
	BOTTOM RIGHT: Visitors in Tapestry of Spirit: the Torah Stitch by Stitch Project
23	Installation view of Wild, photography by John Armstrong
24	Installation images of Wild: Emily Jan, Apologue series (2016-2018); Catherine Blackburn, Trapline (2019); Carrie Allison, Beaded Botanicals series (2018-2019); Emily Jan, Apologue series (2016-2018), Omar Badrin Racially Bounded (2019),
	Model Minority (2019), Catherine Blackburn Scrape 'n Flesh (2019); Humbolt Magnussen, Witness (2018); Emily Jan,
	mappaemundi : one month in Newfoundland (2019)
	TOP LEFT: Visitors view animation Headache (2019) by Omar Badrin
26	MIDDLE LEFT: Opening reception for Wild (October 2, 2019)
	RIGHT: A participant of Textile Teach-in: Helmet making with Humbolt Magnussen, February 19, 2020
	BOTTOM, LEFT TO RIGHT: Wild artist Omar Badrin, artist Humbolt Magnussen, guest curator Farah Yussef,
	artist Catherine Blackburn, artist Emily Jan
27	Installation view of ゎ゚゠゚ュ゙ゕ゙゙゚゠゙゙゚゙ゟ゙゚゚ゟ゙゚゚ゟ゙゚ゟ゙゚ゟ゙゚゚ゟ゚゚゚ゟ゚゚ゟ゚゚゚ゟ゚゚
28	Installation views of 'ら'っさゃこん 'ノクノさらて' Printed Textiles from Kinngait Studios, photography by Darren Rigo
29	TOP ROW, LEFT TO RIGHT: 『b~」さ。たんな、イクイニ・「C Printed Textiles from Kinngait Studios programs: Exhibition
	contributor Nakasuk Alariaq at exhibition opening; Douglas Mantegna, managing director of Inunoo and Associates;
	Elder Naulaq Le Drew at exhibition opening; Naulaq Le Drew, Nanook Gordon, and friends BOTTOM LEFT: Opening
	reception of 『b゚ー」ѽ ჼトCΔ゚ ィ゚゙゚゙゙゙゚゚゚゚゚゙゙゚゚゚゚゚゚゙゚゚゚゚゚゚゚゚゚゚゙゚゚゚゚゙゚
	BOTTOM RIGHT: Monica Ittusardjuat conducting a Qulliq lighting ceremony
30	CLOCKWISE FROM TOP LEFT: Installation of Home Economics: 150 Years of Canadian Hooked Rugs at Thames Art Gallery
	in Chatham, photo courtesy of the gallery; Installation view of Beads they're sewn so tight, photography by Toni
	Hafkenscheid
	BOTTOM: Installation view of Home Economics: 150 Years of Canadian Hooked Rugs at Thames Art Gallery in Chatham,
	photo courtesy of the gallery

- 31 CLOCKWISE FROM TOP LEFT: The Honourable Elizabeth Dowdeswell, Lieutenant Governor of Ontario in Community Voices looking at garments produced during a wearable electronics workshop facilitated by Justice Stacey at Workman Arts | Installation view of Petring Ng Distant water will not quench a nearby fire, photography by Darren Rigo | Installation of Community Voices by Avalon Acaso and Joel Robson
- 32 Installation views of By a Thread
- LEFT: Chason Yeboah workshop Amiguru(me) crochet workshop at Newcomer Women's Services Toronto, photo courtesy Chason Yeboah
- RIGHT: Participant at Chason Yeboah Amiguru(me) crochet workshop at Newcomer Women's Services Toronto Scenes from *Community Voices* workshops. CLOCKWISE FROM TOP LEFT: Sistering, Newcomer Women's Services Toronto, Triangle Program, Toronto Inuit Association, Newcomer Women's Services Toronto, Triangle Program, Toronto Inuit Association, CENTER: Triangle Program.
- LEFT: Book cover of Journey of Tunuri and the Blue Deer by James Endredy RIGHT: Yarn painting by Francisco Carillo (TS03.23.124)
- 37 Petrina Ng Distant water will not quench a nearby fire detail and installation view, photography by Darren Rigo
- Lecture by Sherry Farrell Racette, "If the thread doesn't tangle and the needles don't break: Beading Utopia," during Manidoominensagemin Toronto [we are beading in Toronto], January 25, 2019
- CLOCKWISE FROM TOP LEFT: incoming Education and Interpretation Coordinator Leah Sanchez; former Education and Interpretation Coordinator Anna Richard; program in Fibrespace for Tapestry of Spirit: the Torah Stitch by Stitch Project; archival image of Parr (1893-1969) from Library and Archives Canada, Rosemary Gilliat Eaton fonds, included in the digital app for ちっらっちんっしん アロア Printed Textiles from Kinngait Studios
- 43 Cover of Inuit Art Quarterly, Vol 331, Spring 2020
- LEFT: Ceremonial cloth from India for the catalogue of the Royal Ontario Museum exhibition *Cloth that Changed the World: The Art and Fashion of Indian Chintz*, and for Hali magazine, Spring 2020, Issue 103 (T94.0825)

 RIGHT: Mola from Panama for a high school textbook *The Visual Experience*, by Davis Publications (T94.0988)
- 45 Conservator Hillary Anderson in the collection RIGHT: Haudenosaunee beadwork (T2018.1.2)
- 46 Rauls and Signe Velins in H.N. Pullar Library delivering their book *Handwoven Textiles of Latvia*
- 48 CLOCKWISE FROM TOP LEFT: Jagdeep Raina Blood Money (2020), image courtesy of Jagdeep Raina; Audie Murray, Bundled Objects (2019), image courtesy of Audie Murray; Carrie Allison, 150 (2017), image courtesy of Carrie Allison Audie Murray, Six pack rings (2018), image courtesy Audie Murray; Detail of Carrie Allison's Beaded Botanicals Series (2018), Wild installation view, photography by Darren Rigo
- TOP: Photo of Carrie Allison, courtesy Carrie Allison MIDDLE: Photo of Audie Murray, courtesy Audie Murray BOTTOM: Photo of Jagdeep Raina, courtesy Jagdeep Raina
- 50 Installation view of Distant water will not quench a nearby fire, photography by Darren Rigo
- 51 Public event at the Textile Museum of Canada, 2019

- LEFT: Print ad in 2019 Inuit Art Quarterly MIDDLE: Photo of Humboldt Magnussen from his takeover of the Museum Instagram account, February 18, 2020 BOTTOM RIGHT: Nadia Myre: Balancing Acts advertisement for Canadian Art
 A look at our updated brand, including logo, brand assets, colour palette, and font
- A look at our updated brand, including logo, brand asset
 Robert Windrum in Toronto Life profile, October 28 2019
- TOP LEFT: Image of Emily Jan from CBC Arts, May 21, 2019 BOTTOM: Longtime volunteers Gary and Ann Posen with CTV News at Noon weather anchor Anwar Knight
- LEFT: Khadija Aziz, Program Coordinator, in *Community Voices* RIGHT: Lisa Myers with participants at Manidoominensagemin Toronto (we are beading in Toronto)
- 63 LEFT: Young Canada Works Education Assistant, Yahn Nemirovsky MIDDLE: Public Engagement and Communications Intern Maria Tapal RIGHT: Public Engagement and Communications Intern Vanessa Tadman
- TOP LEFT: Volunteer appreciation event, 2019 RIGHT: Bill Jeffery at Ontario Museum Association Awards
 BOTTOM LEFT: Julia Bryant and Kathryn Blackett displaying work made for them by students
- BOTTOM LEFT: Longtime volunteer Andrea Diplock, Executive Director Emma Quin, and longtime volunteer Temma Gentles at Ontario Volunteer Service Awards RIGHT: Temma Gentles at the Ontario Volunteer Service Awards

