



AUDAIN ART MUSEUM

ANNUAL REPORT

October 1, 2016 – September 30, 2017

CONTENTS

03	MESSAGE FROM THE CHAIR
04	MESSAGE FROM THE ACTING DIRECTOR
06	SPECIAL EXHIBITIONS
12	COLLECTIONS
16	EDUCATION AND PUBLIC PROGRAMS
21	SUPPORT
25	FINANCIAL STATEMENTS
38	BOARD OF TRUSTEES
39	MUSEUM STAFF
40	VOLUNTEERS

Cover Image:
James Hart (1952 -)
The Dance Screen (The Scream Too), 2010 – 2013
Red cedar panel with abalone, mica, acrylic, wire and
yew wood
479.0 x 323.0 cm
Image courtesy of Darby Magill Photography

Image:
Geoffrey Farmer (1967 -)
Attuned Full Moon Broom with its Companion,
Tall Wall Scrawl, 2017
Theatre backdrop, 1939
Foam, plastic, pigment
Backdrop: 463.5 x 414.0 cm
Broom: 374.6 x 64.7 x 22.8 cm

MESSAGE FROM THE CHAIR



In March 2016, the Audain Art Museum officially opened its doors and welcomed the first visitors. Since that day, the Museum has focused on its mission to provide the public with an opportunity to immerse themselves in British Columbia’s rich artistic heritage. Visitors to Whistler have been given a unique cultural opportunity through their interaction with our diverse permanent collection and special exhibitions. Our award-winning Museum is located in a forested setting at the foot of majestic coastal mountains – an environment that has inspired art for thousands of years. To date, the Museum has drawn tens of thousands of visitors from around the world to experience the art of British Columbia in an unparalleled, authentic way.

In 2017, the Museum shared two pieces from our collection with three important exhibitions, two of those Canadian and one international. As the permanent collection reaches out globally, it also continues to expand through promised gifts and purchases by the Audain Foundation and generous donors.

The viability of the Museum depends on the support of visitors, sponsors and government. In 2015, the Museum committed to creating a \$25 million endowment to help support the Museum into the future. In November 2017, founder Michael Audain, Chair of the Audain Art Museum Foundation, announced the initial goal had nearly been reached and the target for the endowment fund was raised to \$50 million.

Growth has been key to the Museum’s vision as we continue to explore what this tremendous gift means not only to the local community but to all of British Columbia and Canada. We will continue to highlight our unique permanent collection and look to attract exhibitions from around the world in order to provide visitors with a global experience. Our programming will continue to create connections between members and visitors including children and youth who are welcomed to the Museum at no charge.

I would like to acknowledge the dedication of our inaugural Director, Suzanne E. Greening. Suzanne began her work with the Museum four years ago when the Museum was at the design and construction phase and worked through to our successful opening. We wish Suzanne continued success as she moves on to new opportunities.

The Museum’s achievements will always rely on the hard work and strong support of our staff, docents and volunteers. We are very fortunate as these dedicated individuals make the Audain Art Museum one of the world’s foremost boutique art museums.

I would like to express my deep and sincere appreciation to Michael Audain and Yoshiko Karasawa for this incredible gift which will be shared, nurtured and sustained for many generations to come.

Respectfully,
Jim Moodie
Chair, Board of Trustees

MESSAGE FROM THE ACTING DIRECTOR



The vision and legacy of Michael Audain and Yoshiko Karasawa have brought to Whistler the unique opportunity to share the Audain Art Museum’s mandate of hosting and displaying works of art from British Columbia and around the world. Museum staff and volunteers take great pleasure in sharing this gift with our fellow cultural communities of British Columbia, the community of Whistler and its national and international visitors.

The Museum benefits every day from the time and energy devoted by our Board of Trustees and we are fortunate to have such supportive and passionate members. In early 2017, the Museum welcomed Jim Moodie as chairman. Staff would like to extend their gratitude to our founder, Michael Audain, for his immeasurable support and for entrusting us with continuing the Museum’s vision.

The Museum, designed by Patkau Architects, is a work of art in itself. This year, the Museum was recognized with the AIBC Lieutenant Governor of British Columbia Medal in Architecture, the Azure AZ Award and the Canadian Wood Council Design Award.

The Museum’s vision as a centre of excellence for the art of British Columbia and exhibitor of art from around the world is realized through the personalized docent tours of our permanent collection, the remarkable special exhibitions organized by Gail and Stephen A. Jarislowsky Chief Curator, Darrin Martens, the continued acquisitions to our permanent collection and the engaging programming for children, youth and adults.

This past year, Darrin Martens brought together five remarkable special exhibitions for our visitors. In early spring, *Matisse Drawings: Curated by Ellsworth Kelly from the Pierre and Tana Matisse Foundation Collection* featured a unique look into the drawings of Matisse which were complemented by an engagement space where attendees of all ages could interact with and learn about line, shape and texture. The overwhelming success of this space prompted us to continue this initiative in our upcoming exhibitions, carving out a place where visitors of all ages could interact on a more intimate and personal level with the art and the art-making process. Throughout this outstanding year of exhibitions, Darrin assembled a diverse and riveting curatorial program for visitors to the Museum.

We are fortunate to have passionate and dedicated staff, and each new member of our team has contributed to the Museum’s success. Early in the year, we welcomed Justine Nichol, Marketing and Communications Manager, Alison Meredith, Associate Director (Development) and in the summer, Laura Minta Holland, Education and Volunteer Manager. The team continues to adapt our initiatives and programming as we raise the bar on our expectations and on ways in which we enrich the lives of our local community and visitors.

Over the year, we have strengthened and expanded our partnerships locally and within the British Columbia art community. I would like to acknowledge the tremendous and continued support the Whistler community has shown us as they integrate the Museum into their daily lives.

The support of our founders, sponsors, donors and members plays an important role in the Museum’s ability to deliver on our mission of presenting a unique and evolving art collection. I would like to extend a heartfelt thank you to our docents and volunteers who have put in countless hours allowing us to succeed in all that we do. Their dedication and passion for the Museum is deeply appreciated.

In 2018, the Audain Art Museum looks forward to continuing our journey of enriching the lives of Whistler’s residents and visitors through this incredible gift of art and culture.

Brianna Beacom
Acting Director



A YEAR IN REVIEW

October 1, 2016 – September 30, 2017

49,375	VISITORS TO THE AUDAIN ART MUSEUM
4,281	VISITS FROM YOUTH AND CHILDREN AGE 16 AND UNDER
6,759	MEMBER VISITORS
7,230	PUBLIC PROGRAM PARTICIPANTS
1,444	VOLUNTEER HOURS CONTRIBUTED
69	DEDICATED VOLUNTEERS
95	BC ARTISTS FEATURED IN THE MUSEUM SHOP

Image: Brian Jungen (1970 -)
Variant 1, 2002
Nike athletic leather footwear
108.0 x 132.1 cm

SPECIAL EXHIBITIONS

From Geisha to Diva: The Kimono of Ichimaru

Organized and circulated by the Art Gallery of Greater Victoria
October 22, 2016 – January 9, 2017

In partnership with the Art Gallery of Greater Victoria and augmented with gifts from Ms. Yoshiko Karasawa and Mrs. Fumi Suzuki, this exhibition provided viewers with a glimpse into the lives of geisha.



The Japanese word “geisha” is made up of two characters, “gei” meaning “art” or “accomplished” and “sha” meaning “person.” It can be translated as “accomplished person” or “person who lives by the arts.” Geisha were professional entertainers and hostesses, who became an important part of traditional social life for Japanese men. They provided a beautiful and sensuous fantasy that all men desired. Their community came to be referred to as karyukai, meaning “the flower and willow world”. Geisha were extensively trained in many of the traditional Japanese arts and their services were exclusively for the realm of wealthy men. It was because of these glamorous women that much of the richness of traditional art and entertainment came to survive in modern Japan. The geisha became Japan’s conservators of traditional costume, music, song and dance. In earlier times, geisha were considered a valued possession of a city and a measurement of its vitality.

The Audain Art Museum gratefully acknowledges the following sponsors of *From Geisha to Diva: The Kimono of Ichimaru*:
Supporting Sponsor: Summit Lodge

Image: Ichimaru Playing the Shamisen
Courtesy of the Art Gallery of Greater Victoria

Image: Darby Magill

Intersections: Contemporary Artist Films

Curated by Darrin Martens, Gail and Stephen A. Jarislowsky Chief Curator, Audain Art Museum
October 29, 2016 – February 6, 2017



This film exhibition framed a series of visual and experiential intersections – a place and/or space where two or more lines of inquiry converge or cross. By transforming the traditional white cube exhibition spaces into a series of film and video rooms, the Museum provided visitors with a different way in which to explore and experience experimental and contemporary films and videos. *Intersections* brought together some of Canada’s most engaging visual artists and artists of international stature from around the globe. A sub-focus of the exhibition was work from Canadian First Nations, China and Mexico that explored aspects of indigeneity, diaspora and life along the Pacific Rim. The over-arching narrative of the exhibition explored ideas related to intersecting – time, space, place and the larger global social narratives related to the environment and the migration of peoples and ideas.

The Audain Art Museum gratefully acknowledges the following sponsors of *Intersections: Contemporary Artist Films*:
Supporting Sponsors: Summit Lodge and Whistler Film Festival

Image:
Patrick Bernatchez (1972 -)
Lost in Time, (still), 2009/2014
Colour film transferred to digital support with sound, 46 minutes
Dimensions variable
Courtesy of the artist and Battat Contemporary

Fred Herzog: Shadowlands

Curated by Darrin Martens, Gail and Stephen A. Jarislowsky Chief Curator, Audain Art Museum
January 21 – May 22, 2017



The *Fred Herzog: Shadowlands* exhibition was comprised of 18 distinctive Fred Herzog photographs never before assembled. *Shadowlands* offered insight into another world documented by Herzog, one in which light and dark are incorporated to complement and narrate a unique moment in time. Dominated by the street scene thematic, insight was also given to the store-front and nighttime landscape as well as the self-portrait genres in order to reveal the complexity of composition Herzog often undertook, and how shadow played such an important role in developing a comprehensive urban-social narrative.

Image:
Fred Herzog (1930 -)
Black Man Pender, (detail), 1958
Inkjet print
71.2 x 97.0 cm
Collection of the Vancouver Art Gallery, Purchased with funds from The Jean MacMillan Southam Major Art Purchase Fund, 2008.35.1

Matisse Drawings: Curated by Ellsworth Kelly from the Pierre and Tana Matisse Foundation Collection

Organized and circulated by the American Federation of Arts
February 25 – May 22, 2017



Matisse Drawings: Curated by Ellsworth Kelly from the Pierre and Tana Matisse Foundation Collection was organized by the American Federation of Arts and the Mount Holyoke College Art Museum in collaboration with the Pierre and Tana Matisse Foundation. The exhibition featured 45 drawings by master draftsman Henri Matisse spanning nearly five decades along with nine lithographs by accomplished American painter and printmaker Ellsworth Kelly. This internationally-travelling exhibition was made possible by the generous support of the Eugene V. and Clare E. Thaw Charitable Trust and the Pierre and Tana Matisse Foundation. Additional support was provided by the JFM Foundation and Mrs. Donald M. Cox.

The Audain Art Museum gratefully acknowledges the following sponsors of *Matisse Drawings*:
Presenting Sponsor: Concord Pacific
Supporting Sponsor: Summit Lodge

Image: Darby Magill

Edward Burtynsky: The Scarred Earth

Curated by Darrin Martens, Gail and Stephen A. Jarislowsky Chief Curator, Audain Art Museum
June 10 – October 16, 2017



Edward Burtynsky: The Scarred Earth provided an intimate and provocative look at humanity’s influence on the planet. The works assembled investigated several different, yet inter-related themes – oil, mining and urban life in images taken by Burtynsky over the past four decades. Energy extraction was one focal point of this exhibition. Images of oil sands development, oil derricks and resource tailing ponds provided a context in which to contemplate heavy industry in Canada and throughout the world. Burtynsky’s aerial perspectives on these energy-landscapes provided viewers with a catalyst to consider how energy is developed for human consumption at the cost of the planet’s ecosystem. Images of coal, copper and marble mining augment the oil extraction series allowing for a more varied consideration of planetary resources and the physical impact of extraction. Urbanity and humanity’s heavy footprint were also explored through Burtynsky’s lens in images of tire mounds, the Three Gorges Dam project in China, urban recycling and crop irrigation. These works illustrated, and by extension, implicated the viewer within the larger ecological, conservation, urban and socio-economic debates occurring across the globe.

Image: Darby Magill



COLLECTIONS

Collections provide the foundation on which scholarship is fostered, engagement opportunities are established and collection development opportunities are based. The Audain Art Museum’s collection of exceptional visual art from the coastal regions of British Columbia offers unique insight into the creative minds of some of our most gifted, accomplished and influential artists.

In 2017, a number of works of art, once categorized as promised gifts by founders Michael Audain and Yoshiko Karasawa, came into the Museum’s permanent collection along with a number of distinct purchases made possible by the Audain Foundation and a selection of promised gifts by an anonymous donor. Two works were loaned to important exhibitions within Canada and one work internationally. A reciprocal loan was established with the McMichael Canadian Art Collection, a fine art gallery in Ontario which focuses on Canadian and indigenous art.

Image: Trevor Mills

COLLECTIONS

Donated by
Michael Audain and Yoshiko Karasawa

Emily Carr (1871 – 1945)
Arbutus Tree/Untitled Portrait verso, c. 1913-1920
Oil on canvas
75.0 x 64.0 cm

Emily Carr (1871 – 1945)
Gitwangak, 1912
Watercolour on paper mounted on board
108.6 x 57.3 cm

Emily Carr (1871 – 1945)
The Quay, Alert Bay, c. 1908
Watercolour on paper
59.0 x 68.5 cm

Emily Carr (1871 – 1945)
Skidegate, 1912
Oil on board
83.2 x 51.4 cm

Reg Davidson (1954 -)
New Beginning, 2006
Red cedar with cedar bark
53.3 x 22.8 x 15.3 cm

Robert Davidson (1946 -)
Blind Justice, 1996
Red cedar, cedar bark, operculum shell, horse hair
70.0 x 36.0 x 22.0 cm

Beau Dick (1955 – 2017)
Untitled (Bukwus mask), Undated
Wood, pigments, black horse hair
35.6 x 30.5 cm

Greg Girard (1955 -)
Shanghai View 4, 2002
Ink on archival paper
186.0 x 204.3 cm

Dean Hunt (1977 -)
PK’s: Wild Man of the Woods, 2009
Red cedar, acrylic, horse hair, skunk hair, eagle and flicker feathers, Herkimer diamonds
66.0 x 60.9 x 27.9 cm

Tony Hunt, Jr. (1961 -)
Untitled (Tsonokwa mask), 2006
Red cedar, pigment, horse hair
71.1 x 50.8 x 22.8 cm

Philip Janze (1950 – 2016)
Untitled (sun dance mask), 1986
Repousse copper with paint
86.3 x 81.3 x 12.7 cm

Tim Lee (1975 -)
Fear of a Black Planet, Public Enemy 1990, 2006
Ink on archival paper
154.7 x 194.0 cm

Tim Lee (1975 -)
It Takes a Nation of Millions to Hold us Back, Public Enemy 1988, 2006
Ink on archival paper
154.7 x 194.0 cm

Ken Lum (1956 -)
Nancy Nishi, Joe Ping Chau, Real Estate, 1990
Ink on archival paper mounted on sintra
243.8 x 152.4 cm

Susan Point (1952 -)
Frogs and Cattail, 2017
Glass, red cedar, yellow cedar, padauk, acrylic
60.9 x 60.9 x 53.3 cm

Jack Shadbolt (1909 - 1998)
Butterfly Transformation Theme 1981, 1981
Acrylic on canvas
162.5 x 748.0 cm

Frederick H. Varley (1881 – 1969)
Misty Day, West Coast (North Shore from Point Grey, Vancouver), c. 1928
Oil on board
45.5 x 58.5 cm

Frederick H. Varley (1881 – 1969)
Dusk - Tantalus Range, c. 1929
Oil on panel
51.0 x 69.0 cm

Stephen Waddell (1968 -)
Termini, 2008
Ink on archival paper
143.6 x 212.4 cm

Don Yeomans (1958 -)
Raven and Frog Panel, 2006/07
Red cedar, pigment
121.9 x 121.9 cm

Unidentified artist
Untitled (sun mask), c. 1800s
Wood, pigment
49.2 x 49.2 x 33 cm

Unidentified artist
Chilkat Blanket (robe) [diving whale design], c. 1870s
Mountain goat wool, cedar bark
127.0 x 189.0 cm

Unidentified artist
Untitled (articulated mask), c. 1880
Wood, pigment, copper, cloth, lead, cedar bark
31.5 x 31.5 x 16.0 cm

Unidentified artist
Untitled (portrait mask), c. 1880
Wood, pigment
24.5 x 19.3 x 16.3 cm

Unidentified artist
Untitled (speaker’s mask), c. 1890
Wood, pigment
49.5 x 20.0 x 25.2 cm

Unidentified artist
Untitled (bentwood box with lid), c. 1860s
Cedar with operculum inlay
73.7 x 53.3 x 48.3 cm

Purchased with funds provided by the Audain Foundation

Geoffrey Farmer (1967 -)
Attuned Full Moon Broom with its Companion, Tall Wall Scrawl, 2017
Theatre backdrop (1939), foam, plastic, pigment
Backdrop: 463.5 x 414.0 cm
Broom: 374.6 x 64.7 x 22.8 cm

Rodney Graham (1949 -)
Artist in Artists’ Bar, 1950s, 2016
Transparency in lightbox
241.3 x 181.9 x 17.8 cm
Edition 2 of 4

Liz Magor (1948 -)
Pearl Body, 2015
Polymerized gypsum, plywood, textile and acrylic
19.7 x 31.7 x 20.2 cm

International loans

Voorlinden Museum & Gardens
Rodney Graham: That’s Not Me
July 1 – September 17, 2017

Rodney Graham (1949 -)
Artist in Artists’ Bar, 1950s, 2016
Transparency in lightbox
241.3 x 181.9 x 17.8 cm
Audain Art Museum Collection, 2016.030

Canadian loans

Vancouver Art Gallery
I Had an Interesting French Artist To See Me This Summer: Emily Carr and Wolfgang Paalen in British Columbia
July 1 – November 16, 2016

COLLECTIONS

Unidentified artist (Haisla First Nation)
Moon Mask, c. 1840-60
Wood, pigment
22.0 x 30.0 cm
Audain Art Museum Collection.
Funds provided by the Audain Foundation, 2014.007

McMichael Canadian Art Collection
Higher States: Lawren Harris and His American Contemporaries
February 4 – September 4, 2017
Glenbow Museum
October 7, 2017 – January 2, 2018

Lawren Harris (1885 – 1970)
Abstraction 119, c. 1945
Oil on canvas
141.0 x 171.0 cm
Audain Art Museum Collection, 2015.007

Works on loan to the Audain Art Museum

McMichael Canadian Art Collection
February 4, 2017 – January 2, 2018

J.E.H. MacDonald (1873 – 1932)
Above Lake O’Hara, 1929
Oil on paperboard
21.6 x 26.7 cm
Gift of Mr. C.A.G. Matthews 1968.25.14

J.E.H. MacDonald (1873 – 1932)
O’Hara Shores Stormy Weather, 1929
Oil on paperboard
21.6 x 26.7 cm
Gift of Mr. C.A.G. Matthews 1969.23.4

J.E.H. MacDonald (1873 – 1932)
Tamarack Lake O’Hara, c. 1929
Oil on paperboard
21.3 x 26.5 cm
Gift of Mrs. Hugh Cameron in Memory of Her Husband and Son 1969.14.2

J.E.H. MacDonald (1873 – 1932)
Wiwaxy Peaks, Lake O’Hara, 1926
Oil on paperboard
21.4 x 26.5 cm
Gift of Mr. C.A.G. Matthews 1968.25.15

National Gallery of Canada
May 18, 2016 – May 2019

George Paulding Farnham (1859 – 1927)
Ptarmigan Vase, c. 1900 – 1903
Copper, silver and gold
63.5 cm high
Purchased in 2011 with the assistance of a grant from the Government of Canada under the term of the Cultural Property Export and Import Act National Gallery of Canada (no. 43265)



Image:
Dempsey Bob (1948 -)
Northern Eagles Transformation Mask, 2011
Yellow cedar and acrylic pigment
40.6 x 58.4 cm
Promised Gift. Audain Collection
TAAM.2015.021

EDUCATION AND PUBLIC PROGRAMS

Image: Roam Travel PR

EDUCATION AND PUBLIC PROGRAMS

The Audain Art Museum was pleased to offer a range of programs in 2017 that supported our mandate to provide opportunities for children and youth to experience and connect with art. Continued feedback from our participants will help create innovative and diverse programs that encourage exploration, experimentation and learning.

Exposure to art and museums during early childhood is recognized as a motivator to continue patronage through to adulthood. In support of this mandate, the Board of Trustees has continued to support free admission for visitors aged 16 and under and a complementary range of school, youth and family programs.

Accessing the arts provides all audiences an opportunity to observe, learn and become inspired. Museums are places of enjoyment, contemplation, appreciation and understanding. Immersion in the arts allows us to better understand the past, other cultures, social dynamics and creative practices.

Image: Darby Magill



EDUCATION AND PUBLIC PROGRAMS



School programs

The Museum's school programs are offered as guided and self-guided. Guided tours include two-hour sessions where classes are led by a docent on an interactive tour of either the Museum's permanent collection or a special exhibition. The class then works in the studio, where they create a piece of art inspired by what they have experienced in the exhibitions. The studio portion includes learning about different media, materials and art-making techniques.

The Volunteer Education Committee continues to maintain a significant role in the development, implementation and review of all school programs. Volunteers on the committee are experts in their disciplines and are an invaluable resource for the Museum. Students between grades two and 12 from across the Sea to Sky Corridor attended the Museum for both guided and self-guided programs. During the summer of 2017, the Museum's programming team developed new program offerings for students throughout B.C. and beyond.

Existing programs that were reviewed for the 2017/ 2018 school year:

- Copper, Cedar and Wool: Exploring Art from Northwest Coastal First Nations
- People, Places and Ideas

New school programs for the 2017/2018 school year:

- Museums 101: Introduction to the history of museums
- Stone and Sky: Canada's Mountain Landscape

In September 2017, teachers were presented with the option to book a full day program offered in conjunction with the Squamish Lil'Wat Cultural Center (SLCC). Students participate in a program in the morning at SLCC and an afternoon program at the Audain Art Museum.

Image: Darby Magill

EDUCATION AND PUBLIC PROGRAMS

Public programming and community engagement

The Museum creates signature learning experiences based on works in the permanent collection and special exhibitions. Guided by artists, educators and museum professionals, the goal is for visitors to draw inspiration from the Museum's collections and exhibitions from around the world.

Public and private docent-led tours

The Museum offers a public Walk and Talk Tour series a minimum of seven times a week which incorporates tours of our permanent collection and special exhibitions. Private tours are booked by a range of groups including corporate groups, tour groups and seniors associations from Vancouver and B.C.'s lower mainland area.

In The Studio

Xwalacktun, an artist renowned for his skill as a traditional carver, led participants through an inspiring hands-on workshop that investigated First Nations art and design in November 2016. The Museum looks forward to presenting more of these workshops in 2018.

Meet Our Artists

Christos Dikeakos spoke at the Museum in October 2016 and contemporary interdisciplinary artist Matilda Aslizadeh discussed her work in photography and video production in January 2017. Shawn Hunt shared his knowledge of Heiltsuk and northern traditional design in February 2017. Close to 150 people attended the talk given by Bill McLennan in July 2017 who spoke about the Historical First Nations Masks. The lecture detailed his involvement with the collection throughout the years and was complemented by multiple images depicting a behind-the-scenes look at the masks on display at the Museum. In September 2017, Graham Gillmore visited the Museum and spoke on how his work has changed over time and the importance of text in his practice.

Image: Darby Magill



EDUCATION AND PUBLIC PROGRAMS

Family Studio Sunday

Furthering the Museum’s goal of engaging children and youth, once a month, volunteers, artists and facilitators welcome and guide families through hands-on, engaging art projects inspired by the Museum’s permanent collection and special exhibitions. This program is generously supported by BlueShore Financial.

Yoga @ the Audain

Once a month, these flowing sessions centre on the confluence of art and yoga. Qualified instructors from the local community hold yoga practice within the permanent collection and special exhibition galleries. In September 2017, the Museum partnered with lululemon Whistler to host their community yoga each Wednesday with up to 100 people participating in each session.

Spring Break and Summer Art Camps

In March 2017, the Museum offered three weeks of spring break programs. An additional week of custom programs was delivered to the Whistler Waldorf School which operates on a different calendar. Summer camps ran for three weeks in July and August 2017, with a total of 60 participants. Introduced in the summer of 2017, a new teen drop-in camp was offered for youth aged 13 to 18 spanning over two weeks.

Specialized Lectures

Collecting Contemporary Art: Laing Brown, a noted art collector and chair of the Audain Art Museum Art Acquisitions Committee, drew over 100 people on his topic: Top 10 Collecting Rules for Contemporary Art in October 2016.

From Geisha to Diva: Maiko Behr: Over 100 people joined Japanese art specialist Maiko Behr in January 2017 as she shared details about the lives of the high class, well-educated courtesans while exploring several kimono and personal objects of one of Japan’s most famous geisha, Ichimaru.

Where Voyeurs and Loiterers Feel at Home; the Photographs of Fred Herzog: In April 2017 Grant Arnold, Audain Curator of British Columbia Art for the Vancouver Art Gallery, explored Fred Herzog’s photographs within the broader context of 20th century street photography.

Matisse Drawings: In May 2017, in conjunction with the exhibition *Matisse Drawings: Curated by Ellsworth Kelly from the Pierre and Tana Matisse Foundation Collection*, the Museum presented two distinguished dialogues with internationally recognized scholars related to the art, lives and careers of Ellsworth Kelly and Henri Matisse. The dialogues, featuring prominent curators and academics Serge Guilbaut, John O’Brian and John R. Stomberg were moderated by the institution’s Gail and Stephen A. Jarislowsky Chief Curator, Darrin Martens.

Image: Darby Magill



SUPPORT



Image: Photographs by RAEF.ca

SUPPORT

The Audain Art Museum acknowledges the generous contributions of those who have provided financial support as well as gifts of art. These annual gifts are pivotal in reaching our goals and maintaining the highest standards for exhibitions and programming initiatives.

Fundraising events

In March 2017, the Audain Art Museum celebrated a successful first year with the ‘One-derful Gala’ and auction at The Westin Resort & Spa, Whistler with corporate partners, supporters, members, artists, volunteers and friends.

Guests were welcomed for an elegant evening to celebrate the Museum’s successful first year. The Westin’s Emerald Ballroom and impressive lobby were transformed into an inspired event space complemented by artistic elements and classical entertainment. The Gala featured performances by esteemed Japanese opera singer Mihoko Kinoshita as well as pianist Tina Chang and violinist Dan Huget. The Museum was honoured to welcome well-known Canadian journalist, Gloria Macarenko as the Master of Ceremonies for the event.

The Gala event is the principal fundraising event for the Museum and the generous support of guests and partners raised over \$300,000. This support provides the Museum with the ability to present major exhibitions to engage both local and global audiences and support expanded programming. Our major exhibitions and programs help elevate arts and culture internationally and attract visitors to the region. This additional funding also allows for expanded programing for children and families.

The Museum deeply appreciates the support of those who were involved in making this event a success. We are extremely fortunate to benefit from the community of Museum supporters and we look forward to building on the successes of the first year and expanding on them in the years to come.

Image: Founder, Michael Audain and his wife, Yoshiko Karasawa. Gadbois Photography



AUDAIN ART MUSEUM FOUNDATION

**VISIONARY
FOUNDERS
\$1,000,000 +**

Chrystal Family
Norman and Joan Cressey
Tom and Teresa Gautreau
Gail and Stephen A. Jarislowsky
Yoshiko Karasawa
Onni Group

**DISTINGUISHED
FOUNDERS
\$500,000 – \$999,999**

Jacques and Margaret Barbeau
Robert and Fatima Bruno
Sam and Sally Grippio
Whistler Blackcomb Foundation

**PRINCIPAL
FOUNDERS
\$250,000 – \$499,999**

David, Patsy, Ryan and Joshua Heffel
Robert, Jennifer and Ainsley Heffel
Michael O’Brian Family Foundation
Peeter and Mary Wesik Family

**FOUNDERS
\$100,000 – \$249,999**

Bob and Sue Adams
Allard Family
American Friends of Whistler
Fenya Audain
Kyra Audain
Axiom Builders
David Jacques Findlay Barbeau
Paul and Amanda Barbeau
Dale and Suzanne Barron
Allen W. Bell and Dr. Ola H. Dunin-Bell
Peter and Sheila Bentley
Peter and Joanne Brown
Fred and Marian Bucci
Christopher Foundation
Donald Ellis
Genest Family
Rick and Lauren Ilich
Jake and Judy Kerr
Hassan and Nezhat Khosrowshahi
George and Karen Killy

Robert H. Lee Foundation
Phil Lind
McKercher Family
Stuart and Della McLaughlin
VBCE – Tony Ma Family
Maché Family
John and Rebecca Mackay
Andrew Mahon Foundation
Kevin and Jo-anne Mahon
Eric and Jenny Martin Family
Jim and Doria Moodie
Bob and Elisa Morse
Resort Municipality of Whistler
Ralf and Helga Schmidtke
Seymour Investment Management
Jeffrey Shier and Signy Eaton
Thornhill Family
Jack and Susy Wadsworth
Yosef Wosk
Charles and Dale Young

**AUDAIN ART MUSEUM
FOUNDATION BOARD**

Michael Audain
Kyra Audain
Robin Elliott
Jim Moodie
Ralf Schmidtke
Chantal Shah, Executive Officer

SUPPORT

GOVERNMENT AND FOUNDATION SUPPORT

The Audain Foundation
BC Culture Days
Government of Canada

We gratefully acknowledge the support of the
Resort Municipality of Whistler

INDIVIDUAL SUPPORT \$2,500 +

Nick and Debbie Barton
Andrew Bianchini
Jacques and Margaret Barbeau
Celia Dawson
AJ and Jason McLean
Bruce Major and Merilea Creighton
Lance Mitamura
Guy Molinari
Doria Moodie
Colin Taylor and Clare Sellers
Mark Tindle and Leslie Cliff
Rory and Jane Young
Carol Lee
Paul Wong
Xwalacktun (Rick Harry)

CORPORATE SUPPORT

6S Marketing
Axiom Builders Inc.
Blueshore Financial
Concord Pacific
Genus Capital
Glacier Media
Martha Sturdy Inc.
PACART Vancouver
Patkau Architects
Polygon Homes
Race & Company LLP Lawyers
Summit Lodge Boutique Hotel
TD Canada Trust
Whistler Film Festival

EVENT SUPPORT

The Westin Resort & Spa, Whistler
Celebrate Events
Culinary Capers
Heffel Fine Art Auction House
International Cellars Inc.
Knight Inlet Lodge
Mission Hill Family Estate
One Ocean Expeditions
PSAV
Thierry

GIFTS OF ART

The Audain Foundation



AUDITED FINANCIAL STATEMENTS

AUDITED FINANCIAL STATEMENTS

Year ended September 30, 2017.

INDEPENDENT AUDITORS REPORT to the Members of the Audain Art Museum.

Report on the Financial Statements

We have audited the accompanying financial statements of Audain Art Museum, which comprise the statement of financial position as at September 30, 2017, the statements of operations, change in net assets and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

Management’s Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors’ Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of Audain Art Museum as at September 30, 2017, and its results of operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.



Chartered Professional Accountants
February 23, 2018
Vancouver, Canada

Previous Image:
Rodney Graham (1949 -)
Artist in Artists’ Bar, 1950s, 2016
Transparency in lightbox
241.3 x 181.9 x 17.8 cm
Audain Art Museum Collection, 2016.030

AUDAIN ART MUSEUM

Statement of Financial Position

September 30, 2017, with comparative information for 2016

	2017	2016
Assets		
Current assets:		
Cash	\$ 463,990	\$ 335,865
Restricted cash	-	87,950
Accounts receivable (note 6)	109,087	9,979
Prepaid expenses and exhibition costs	49,442	187,286
Government remittance receivable	873	313,544
Inventories	145,552	112,290
	768,944	1,046,914
Art collection (notes 1(g) and 7)	1	1
Capital assets (note 2)	42,650,774	43,233,471
	\$ 43,419,719	\$ 44,280,386

Liabilities and Net Assets

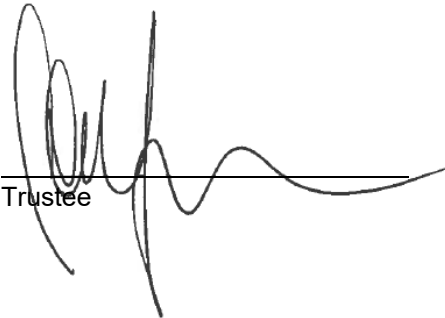
Current liabilities:		
Accounts payable and accrued liabilities	\$ 164,870	\$ 982,911
Government remittance payable	-	5,655
Deferred revenue	111,848	145,250
	276,718	1,133,816
Deferred contributions (note 3)	471,790	270,000
Deferred capital contributions (note 4)	42,620,187	42,833,232
	43,368,695	44,237,048
Net assets:		
Invested in capital assets	30,587	400,239
Unrestricted	20,437	(356,901)
	51,024	43,338

Commitments (note 8)

	\$ 43,419,719	\$ 44,280,386
--	---------------	---------------

See accompanying notes to financial statements.

Approved on behalf of the Board:


Trustee
Trustee

AUDAIN ART MUSEUM

Statement of Operations

Year ended September 30, 2017, with comparative information for 2016

	2017	2016
Revenue:		
Admissions	\$ 491,574	\$ 453,331
Amortization of deferred capital contributions (note 4)	950,307	552,289
Donations (note 6)	1,432,014	2,338,220
Facility rentals	79,288	35,595
Fundraising	430,702	302,629
Grants	128,687	24,343
Interest income	1,526	48,025
Memberships	174,424	69,182
Museum shop	347,728	229,612
Programs	29,203	25,790
Other	10,025	3,636
	4,075,478	4,082,652
Expenses:		
Amortization	\$ 952,325	\$ 552,710
Art collection (note 7)	448,926	1,358,907
Curatorial and exhibitions	463,667	314,205
Fundraising	109,375	203,409
Marketing	129,093	117,355
Museum shop cost of sales	195,815	183,230
Office and administrative	253,631	295,507
Repairs and maintenance	348,420	169,152
Salaries and benefits	1,148,177	849,477
Other	18,363	13,780
	4,067,792	4,057,732
Excess of revenue over expenses	\$ 7,686	\$ 24,920

See accompanying notes to financial statements.

AUDAIN ART MUSEUM

Statement of Changes in Net Assets

September 30, 2017, with comparative information for 2016

	Invested in capital assets (note 5)	Unrestricted	2017	2016
Net assets, beginning of year	\$ 400,239	\$ (356,901)	\$ 43,338	\$ 18,418
Excess of revenue over expenses	(2,018)	9,704	7,686	24,920
Net change in invested in capital assets	(367,634)	367,634	-	-
Net assets, end of year	\$ 30,587	\$ 20,437	\$ 51,024	\$ 43,338

See accompanying notes to financial statements.

AUDAIN ART MUSEUM

Statement of Cash Flows

Year ended September 30, 2017, with comparative information for 2016

	2017	2016
Cash provided by (used in):		
Operations:		
Excess of revenue over expenses	\$ 7,686	\$ 24,920
Items not involving cash:		
Amortization of capital assets	952,325	552,710
Amortization of deferred capital contributions	(950,307)	(552,289)
Change in non-cash operating working capital:		
Accounts receivable	213,563	(5,752)
Prepaid expenses	137,844	(125,743)
Inventories	(33,262)	(112,290)
Accounts payable	(823,696)	(2,126,722)
Deferred revenue	(33,402)	65,301
Deferred contributions	939,052	4,880,168
	409,803	2,600,303
Investing:		
Purchase of capital assets	(369,628)	(11,836,924)
Increase (decrease) in cash	40,175	(9,236,621)
Cash, beginning of year	423,815	9,660,436
Cash, end of year	\$ 463,990	\$ 423,815
Cash consists of:		
Cash	\$ 463,990	\$ 335,865
Restricted cash	-	87,950
Non-cash transactions:		
Transfer of funds to deferred capital contributions	\$ 737,262	\$ 11,436,503

See accompanying notes to financial statements.

AUDAIN ART MUSEUM

Notes to Financial Statements

Year ended September 30, 2017

Purpose of the Organization:

The Audain Art Museum (the “Museum”) was incorporated on October 4, 2012 without share capital pursuant to the Canada Not-for-Profit Corporations Act. Effective January 7, 2013, the Museum obtained registered charity status under the Income Tax Act of Canada and is accordingly exempt from income taxes.

The objectives of the Museum are to establish and maintain an art gallery for the perpetual benefit of the Province of British Columbia and its citizens. The Museum is located in the Resort Municipality of Whistler, BC and opened its doors to the public in March of 2016.

The Museum, more significantly during its start-up phase of operations, economically depends on the financial support of its donors and the Audain Art Museum Foundation (the “Foundation”). The Foundation is a separate legal entity with a purpose of receiving, holding and investing bequests, donations, funds, and property, the income of which supports the Museum's mandate (note 6).

1. Significant accounting policies:

These financial statements have been prepared in accordance with Canadian Accounting Standards for Not-For-Profit Organizations under Part III of the CPA Canada Handbook – Accounting and include the following significant accounting policies:

(a) Cash and restricted cash:

Cash consists of cash on hand and cash on deposit. Restricted cash represents holdbacks payable on construction invoices.

(b) Prepaid exhibition costs:

Prepaid exhibition costs consist of exhibition expenditures that have been paid by the Museum relating to exhibitions held subsequent to year-end. These expenditures are recognized as exhibition expenses over the duration of the exhibition.

(c) Inventories:

Inventories are comprised of books, jewelry, paper products, gifts, reproductions and clothing held-for-sale in the Gallery Store is stated at the lower of cost and net realizable value. Cost is determined on a weighted average basis.

Costs for inventories include all costs incurred in bringing inventories to their present location and condition. Net realizable value is defined as the anticipated selling price less the costs to sell. Any previous write-downs to net realizable value are reversed when there is a subsequent increase in the value of inventories.

AUDAIN ART MUSEUM

Notes to Financial Statements (continued)

Year ended September 30, 2017

1. Significant accounting policies (continued):

(d) Consignment goods:

Consignment goods consist of merchandise provided by consignors to the Museum to be sold at its Museum Store. The consignors retain ownership of the merchandise until such time as they are sold, at which time corresponding revenue and payable to the consignor is recorded in accordance with the revenue sharing model agreed to with each of the consignors. As a result, consignment goods are not recorded as inventory in these financial statements.

(e) Revenue recognition:

The Museum follows the deferral method of accounting for contributions, which include donations, fundraising revenue and grants. Under this method of accounting, revenue received with specific external restrictions is deferred and recognized in the period the related expenses are incurred or the restrictions are met.

Contributions restricted and used for construction, development, or purchase of capital assets are recorded as deferred capital contributions and amortized into revenue on a straight-line basis, at a rate corresponding with the amortization rate for the related capital assets once amortization of the capital asset commences.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

The portions of membership fees and exhibition loan fees relating to future periods are deferred and amortized into revenue over the period of membership or exhibition.

Museum store sales and facility rental revenue are recognized at the time the sales and rentals are made.

(f) Capital assets:

Purchased and developed capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Repairs and maintenance costs are charged to expense. Betterments that extend the useful life of an asset are capitalized.

Capital assets are amortized starting when they are available for productive use on a straight-line basis over the useful lives of the assets as follows:

Asset	Rate
Building	60 years
Building improvements	20 years
Furniture, fixtures and equipment	5 years
Computer equipment	3 years
Computer software	3 years

AUDAIN ART MUSEUM

Notes to Financial Statements (continued)

Year ended September 30, 2017

1. Significant accounting policies (continued):

(f) Capital assets (continued):

The Museum monitors the recoverability of capital assets based on their long-term service potential. When a capital asset no longer has any long-term service potential to the Museum, the excess of its net carrying amount over any residual value is recognized as an expense in the statement of revenue and expenses. Write-downs recognized under this policy are not reversed.

(g) Art collection:

The Museum holds a collection (the "Collection") of works of art for the perpetual benefit of current and future generations. The Collection is recorded as an asset at a nominal value of \$1 due to the practical difficulties of determining a meaningful value for these assets. The cost of additions to the Museum's works of art is charged as an expense in the year of acquisition (note 7). Donated works of art are not recognized in these financial statements.

(h) Donated works of art, materials and services:

The Museum may receive donated works of art, materials and services, including services from governance members and volunteers, the value of which is not reflected in these financial statements given the difficulty of determining the fair value.

(i) Financial instruments:

Financial instruments are recorded at fair value on initial recognition. Freestanding derivative instruments that are not in a qualifying hedging relationship and equity instruments that are quoted in an active market are subsequently measured at fair value. All other financial instruments are subsequently recorded at cost or amortized cost, unless management has elected to carry the instruments at fair value. The Museum has not elected to carry any such financial instruments at fair value.

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred. All other financial instruments are adjusted by transaction costs incurred on acquisition and financing costs, which are amortized using the straight-line method.

Financial assets carried at cost or amortized cost are assessed for impairment on an annual basis at the end of the fiscal year if there are indicators of impairment. If there is an indicator of impairment, the Museum determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If there is a significant adverse change in the expected cash flows, the carrying value of the financial asset is reduced to the highest of the present value of the expected cash flows, the amount that could be realized from selling the financial asset or the amount the Museum expects to realize by exercising its right to any collateral. If events and circumstances reverse in a future period, an impairment loss will be reversed to the extent of the improvement, not exceeding the initial carrying value.

AUDAIN ART MUSEUM

Notes to Financial Statements (continued)

Year ended September 30, 2017

1. Significant accounting policies (continued):

(j) Use of estimates:

The preparation of the financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Significant items requiring the use of management estimates include the determination of useful lives of capital assets for purposes of amortization of capital assets and related deferred capital contributions, valuation of inventories, allowance for doubtful accounts related to accounts receivable, and provisions, if any, for contingencies. Actual results may differ from these estimates.

2. Capital assets:

	Cost	Accumulated amortization	2017	2016
Building	\$ 42,956,989	\$ 1,139,969	\$ 41,817,020	\$ 42,316,191
Building improvements	141,262	-	141,262	-
Furniture, fixtures and equipment	877,768	277,355	600,413	768,169
Computer equipment	95,335	52,325	43,010	70,896
Computer software	87,440	38,371	49,069	78,215
	\$ 44,158,794	\$ 1,508,020	\$ 42,650,774	\$ 43,233,471

The building improvements were completed at the end of the fiscal year with amortization commencing October 1, 2017.

The Museum is situated on land leased from the Resort Municipality of Whistler for a nominal amount. The lease expires on July 7, 2212. Upon expiration of the lease, the building and all fixtures become the property of the municipality. The fair value of the lease is not recorded in these financial statements.

The Museum is also subject to the exemption of property taxes as approved by the municipality on an annual basis. The value of the exemption provided for the year ended September 30, 2017 was approximately \$271,000 (2016 - \$195,000).

3. Deferred contributions:

	2017	2016
Balance, beginning of year	\$ 270,000	\$ 6,826,335
Contributions received	1,553,209	4,880,168
Amounts transferred to deferred capital contributions	(737,262)	(11,436,503)
Amounts transferred to revenue	(614,157)	-
Balance, end of year	\$ 471,790	\$ 270,000

AUDAIN ART MUSEUM

Notes to Financial Statements (continued)

Year ended September 30, 2017

4. Deferred capital contributions:

	2017	2016
Balance, beginning of year	\$ 42,833,232	\$ 32,844,018
Amounts transferred from deferred contributions (note 3)	737,262	11,436,503
Amounts amortized into revenue	(950,307)	(552,289)
Amounts recognized against capital expenditures written-off (a)	-	(895,000)
Balance, end of year	\$ 42,620,187	\$ 42,833,232

(a) During the prior year, certain costs incurred related to the Museum building of \$895,000 were written-off due to faulty materials. As the costs were fully funded by deferred capital contributions, the corresponding deferred capital contributions of \$895,000 was recognized as revenue.

5. Net assets invested in capital assets:

(a) Invested in capital assets is calculated as follows:

	2017	2016
Capital assets	\$ 42,650,774	\$ 43,233,471
Amounts financed by deferred capital contributions	(42,620,187)	(42,833,232)
	\$ 30,587	\$ 400,239

(b) Excess of revenue over expenses:

	2017	2016
Amortization of deferred capital contributions	\$ 950,307	\$ 552,289
Amortization of capital assets	(952,325)	(552,710)
	\$ (2,018)	\$ (421)

(c) Change in net assets invested in capital assets:

	2017	2016
Purchase of capital assets	\$ 369,628	\$ 11,836,924
Funded by deferred capital contributions	(737,262)	(11,436,503)
	\$ (367,634)	\$ 400,421

AUDAIN ART MUSEUM

Notes to Financial Statements (continued)

Year ended September 30, 2017

6. Related party transactions:

(a) Audain Foundation and Michael Audain:

During the year, the Museum received \$992,953 (2016 - \$6,962,453) of donations from the Audain Foundation, of which Michael Audain, a director of the Museum, is the chairman of the board of directors. The amounts have been recognized in the financial statements based on donor specified use of funds. In addition, included within accounts receivable is \$86,231 due from the Audain Foundation to fund the acquisition of a specific work of art.

The Museum incurred \$2,078 (2016 - \$37,879) of accounting services and general labour provided by a company controlled by Michael Audain. These services are recorded at cost.

(b) Audain Art Museum Foundation:

The Foundation was incorporated in November 2013 under the Canada Not-for-Profit Corporations Act and is a registered charity under the Income Tax Act of Canada. The Foundation is a separate legal entity, and its purpose is to receive, hold and invest bequests, donations, funds, and property, the income from which supports the Museum's mandate. The Museum and the Foundation are related by virtue of the Museum's economic interest in the Foundation.

During the year, the Museum received \$282,022 (2016 - \$127,036) of donations from the Foundation.

7. Art collection:

Art collection represents the cost of acquisitions and maintenance of artwork held by the Museum. The Museum's art collection is comprised of original art work from Canadian artists. The Museum acquires works of art by purchase, gift and bequest. The cost of art acquisitions in the year totaled \$407,908 (2016 - \$1,352,241) and maintenance totaled \$5,189 (2016 - \$6,666).

8. Commitments:

The Museum is committed to minimum annual lease payments under various operating leases for equipment as follows:

2018	\$ 11,998
2019	11,998
2020	11,998
2021	10,409
2022	8,820
Thereafter	8,085
	<hr/>
	\$ 63,308

AUDAIN ART MUSEUM

Notes to Financial Statements (continued)

Year ended September 30, 2017

9. Financial risks:

(a) Liquidity risk:

Liquidity risk is the risk that the Museum will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Museum manages its liquidity risk by monitoring its operating requirements. The Museum prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations.

(b) Industry:

The Museum operates in the cultural industry environment and can be affected by general economic trends. A decline in economic conditions, public consumer-spending levels or other adverse conditions could lead to reduced revenues and changes in operating results.

(c) In management's opinion, the Museum is not exposed to significant interest rate, currency exchange rate, credit or other price risks related to its financial instruments.

There have been no changes in risk exposures from 2016.

BOARD OF TRUSTEES

On September 30, 2017

Michael Audain OC OBC
Founder and Officer

Jim Moodie
Chair

Sue Adams
Vice-Chair
Chair, Nominations Committee

Rob Bruno
Treasurer/Secretary

Neil Chrystal
Officer

Laing Brown
Chair, Art Acquisitions Committee

Kyra Audain

Jack Crompton

Naudia Maché

Eric Martin

John McKercher QC

Drew Meredith

Richard Prokopanko

Martha Sturdy

Nancy Wilhelm-Morden QC

Xwalacktun (Rick Harry) OBC



Image: Photographs by RAEF.ca

MUSEUM STAFF

On September 30, 2017

Brianna Beacom
Associate Director (Operations)
Acting Director, as of October 30, 2017

Suzanne E. Greening
Director, to October 30, 2017

Darrin Martens
Gail and Stephen A. Jarislowsky Chief Curator

Alison Meredith
Associate Director (Development)

Karen Ross
Finance Manager

Justine Nichol
Marketing and Communications Manager

Laura Minta Holland
Education and Volunteer Manager

Sonya Lebovic
Museum Shop and Admissions Manager

Andrew Vella
Site Manager

Kylie Millar
Programs Assistant

Anja Rodig
Venue Rental Specialist

Martine Lafontaine
Accounting Assistant

SECURITY/VISITOR SERVICES

Adela Smazilova
Museum Shop and Admissions Supervisor

Kyle Graham
Lead Guard

Grant Parnell
Lead Guard

Jason Symes
Lead Guard

Matt Andrews
Guard

Gen Carmody
Visitor Services

Oksana Danylchenko
Visitor Services

Bernie Duval
Guard

Zohreh Hassanshahi
Visitor Services

Leanna Hutchins
Visitor Services

Rachel Hesketh
Visitor Services

John Lee
Guard

Mackenzie Leslie
Visitor Services

Amy Morrison
Guard/Visitor Services

Meg Wren
Visitor Services

Alpha Villanea
Visitor Services

CASUAL AND PREVIOUS PERSONNEL

Sarah Bainbridge
Director of Development and Marketing

Justin Barski
Curatorial Assistant

Teresa Bilik
Guard

Clara Brillinger
Guard/Visitor Services

Meghan Deschenes
Guard

Lily Diamond
Visitor Services

Erin Edwards
Education and Programs Manager

Mathias Horne
Exhibition Engagement Assistant

Janell Lancaster
Guard/Visitor Services

Grant Laprade
Guard

Adam Patience
Guard

Kristi Poole-Alder
Guard

Alex Rudolf Vanier
Guard

Jashan Sangha
Guard

Sabina Smith
Guard

Sofia Stalner
Social Media Specialist

Teresa Vander Meer-Chassé
First Nations Assistant Curator

Rafal Warzybok
Guard



Image: Photographs by RAEF.ca

VOLUNTEERS

The Museum would like to extend its deepest gratitude to all of our volunteers and docents who shared their time with us in 2017 and for their ongoing commitment and support of the Audain Art Museum.

The Museum was able to deliver a range of programs, events and initiatives, which would not have been possible without the support of such dedicated volunteers.

Coming from diverse backgrounds and life experiences, our docents enhance our visitor experience through their engaging and informative tours of both our permanent collection and special exhibitions.

The Museum is committed to providing ongoing interactive training opportunities, skills development and recognition to all of our volunteers and docents.

Thank you again for making this year such a success!

Image: Darby Magill



Image: Wings + Horns

audainartmuseum.com

604.962.0413

Location

4350 Blackcomb Way
Whistler, BC Canada V0N 1B4

Mailing Address

PO Box 5
Whistler, BC Canada V0N 1B0

Charitable Registration Number:

84648 0739 RR0001

AUDAIN ART MUSEUM