

FOCUSED ON **COMMUNITY**

2025-26 ANNUAL REPORT



ART GALLERY OF NOVA SCOTIA

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Opening of *Sonia Boyce: Feeling Her Way*

MESSAGE FROM THE MINISTER



The Art Gallery of Nova Scotia holds a unique place in the cultural life of our province.

Through its programs, exhibitions and stewardship of the provincial art collection, the Gallery connects Nova Scotians with the ideas, stories and perspectives that shape our communities. It also plays a significant role in supporting cultural tourism, strengthening the creative economy and enriching everyday life across our province.

I thank the Board, staff, volunteers, donors and community partners for the time and commitment they bring to this work year after year. Together, they make the AGNS a valued and enduring cultural institution—and a source of pride for Nova Scotia.

I look forward to the Gallery's continued success in the years ahead.

The Honourable Dave Ritcey
Minister of Communities, Culture, Tourism and Heritage

"THE GALLERY CONNECTS NOVA SCOTIANS WITH THE IDEAS, STORIES AND PERSPECTIVES THAT **SHAPE OUR COMMUNITIES.**"

MESSAGE FROM THE BOARD CHAIR



As Chair of the Board of Governors, I am pleased to reflect on a year of strong progress and momentum for the Art Gallery of Nova Scotia.

Over the past year, the Gallery continued to strengthen its role as one of Canada's leading cultural institutions. Through compelling exhibitions, impactful public programs, increased visitation, and meaningful community engagement, the AGNS demonstrated the important role that arts and culture play in enriching our communities, attracting visitors, and contributing to the social and economic vitality of our province.

This year marked the first year of implementation of *Framing the Future*, the Gallery's five-year strategic plan. Guided by a commitment to artistic excellence, accessibility, sustainability, and public impact, we have begun translating vision into action through new initiatives, expanded access opportunities, and investments that will help shape the Gallery's future.

As we look ahead, we remain focused on ensuring the Gallery has the capacity, resources, and foundation required to meet the evolving needs of audiences, artists, and communities, while continuing to contribute to Nova Scotia's cultural and economic growth.

On behalf of the Board, I thank the Gallery's staff, volunteers, donors, members, partners, and supporters for their dedication and belief in the AGNS. While the year brought some challenges, it also demonstrated the resilience and leadership that define this institution. The Board remains confident in the Gallery's future and excited by the opportunities ahead as we continue to connect people with art while strengthening Nova Scotia's cultural sector.

Thank you for your continued support of the Art Gallery of Nova Scotia.



Grant Machum | Board Chair

MESSAGE FROM THE CEO

2025-26 has been a defining year at the Art Gallery of Nova Scotia, marking the first year of our five-year strategic plan, *Framing the Future.*

Across our exhibitions and program offerings the Gallery focused on expanding Nova Scotians' access to art and strengthening connections between artists and the communities we serve. Our work emphasized collaboration between institutions and regions, ensuring that ambitious and meaningful artistic projects were experienced not only in the Gallery, but directly within the communities that helped shape their meaning.

This year we saw extraordinary projects come to fruition, reinforcing the importance of these collaborations. A particular highlight was the exhibition *Joan Jonas: We come from the sea*, produced in partnership with the National Gallery of Canada and staged simultaneously at Eltuek Arts Centre in Sydney and the Inverness County Centre for the Arts, Cape Breton.





Other partnerships gave us the opportunity to amplify traditionally underrepresented voices and histories. The exhibitions *Hidden Blackness: Edward Mitchell Bannister (1828-1901), Sonia Boyce: Feeling Her Way*, and *Oluseye: Negro Crossing* were the result of cooperation between the AGNS and local, regional, national, and international institutions. These relationships are essential to elevating Nova Scotia and ensuring the Gallery remains relevant and accessible.

I would like to extend my sincere thanks to our Board of Directors, Honorary Governors, dedicated staff, volunteers, and many partners for their ongoing commitment and care. Most importantly, I want to thank the communities across Nova Scotia who continue to engage with art and shape the work of the Gallery.

As we move forward with our strategic vision, we remain centred on building an experience that is rooted in community, one that is inclusive, connected, and focused on the future.

Sarah Moore Fillmore | Chief Executive Officer





1 Sarah Moore Fillmore, artist Sonia Boyce, and Cheryl Sim (PHI Foundation for Contemporary Art) at the opening of *Sonia Boyce: Feeling Her Way* **2** Artists Teresa Hubbard and Alexander Birchler, Sarah Moore Fillmore, and David Diviney at the opening of *Teresa Hubbard / Alexander Birchler: No More Boring Art* **3** Colin Boyd (Canadian Heritage), Jean-François Bélisle (NGC), Sarah Moore Fillmore, Josée Drouin-Brisebois (NGC), artist Joan Jonas, David Diviney, and Melissa Kearney (Eltuek Arts Centre) at the opening of *Joan Jonas: We come from the sea*

FRAMING THE FUTURE UPDATE

With a bold vision to be an inclusive public gathering space that connects people with art to inspire, the AGNS concentrated efforts on its three five-year strategic plan goals; elevate Nova Scotia through the visual arts, create a compelling impact, and set a standard for sustainable operations.

In 2025-26, the AGNS advanced these strategic priorities through a dynamic program of exhibitions that connected global artistic conversations with Nova Scotia's local contexts. Exhibitions such as *Sonia Boyce: Feeling Her Way, Joan Jonas: We come from the sea*, and *Hidden Blackness: Edward Mitchell Bannister (1828-1901)* brought internationally significant artists and ideas into dialogue with Nova Scotians.

Partnerships with organizations such as the National Gallery of Canada, the Smithsonian American Art Museum, PHI Foundation for Contemporary Art, and regional, provincial, and grassroots community organizations, expanded opportunities for cultural exchange, increased access to artistic experiences, and elevated Nova Scotia's presence within national and international arts sector. Collaborative projects with organizations including the Inverness County Centre for the Arts, Eltuek Arts Centre, and Memory Café NS further strengthened the Gallery's community-focused approach here in Nova Scotia.

This work was matched by a strong focus on public engagement, accessibility, and sustainable operations which strengthened the Gallery's ability to serve audiences. Initiatives including accessibility planning, a program review, enhanced visitor resources, and significant growth within the Gallery Shop reflected the organization's continued commitment to improving the visitor experience, strengthening the sustainability of our operations, and elevating Nova Scotia through the visual arts.



Artist Joan Jonas delivers an artist talk with David Diviney at the Inverness County Centre for the Arts

2025-26 HIGHLIGHTS



Guests in the courtyard during Nocturne activities

56,025
VISITORS TO THE AGNS

8,163
PROGRAM PARTICIPANTS

6,164
STUDENTS REACHED THROUGH ART EDUCATION PROGRAMS

592,728
WEBSITE PAGE VIEWS

822,880
PEOPLE REACHED THROUGH SOCIAL MEDIA

208 WORKS ACQUIRED

114 ARTISTS ON VIEW

692 SUPPORTERS



Opening of *Joan Jonas: We come from the sea* in Cape Breton

2025-26 EXHIBITIONS

The 2025-26 exhibition program was deeply connected to the communities and creative voices of Atlantic Canada. Through partnerships with local, provincial, national, and international organizations, the AGNS expanded public access to exciting exhibitions and cultural experiences both in the Gallery and beyond.

2025-26 EXHIBITIONS

Sonia Boyce: Feeling Her Way

Recipient of the Golden Lion for Best International Participation at the 2022 Venice Biennale, renowned British artist Sonia Boyce brought *Feeling Her Way* to the AGNS for the final stop of its North American tour.

Organized and circulated by the PHI Foundation for Contemporary Art, this exhibition combined layered sound, tessellating wallpaper, gold geometric sculptures, and a rich display of music memorabilia from Boyce's collection to celebrate the often-overlooked contributions of Black female musicians.

Centring on vocal performances of Jacqui Dankworth, Poppy Ajudha, Sofia Jernberg, and Tanita Tikaram, and guided by composer Errollyn Wallen, *Feeling Her Way* invited audiences into a playful and immersive experience of listening, experimentation, and exchange.

Supported by AGNS Patron Supporters and Benjamin Bridge.

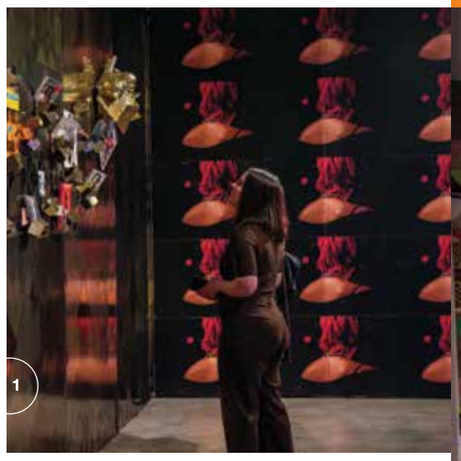
Oluseye: Negro Crossing

Featuring work from Nigerian Canadian artist, Oluseye Ogunlesi, *Oluseye: Negro Crossing* traced migrations of African diasporic peoples across the Atlantic, celebrating the ways culture, knowledge, and spiritual practices are transferred, reimagined, and reclaimed through these movements.

Through sculpture, assemblage, and architectural interventions, the exhibition both examined and challenged the imposed borders that have shaped Black life, reclaiming them as a declaration of presence and inviting viewers to reflect on where we come from, and what we carry forward.

"THIS WAS SUCH A **TERRIFIC, ENERGETIC EVENT** AND I LOVE SEEING SONIA BOYCE'S EXHIBITION. THANKS, ART GALLERY OF NOVA SCOTIA."

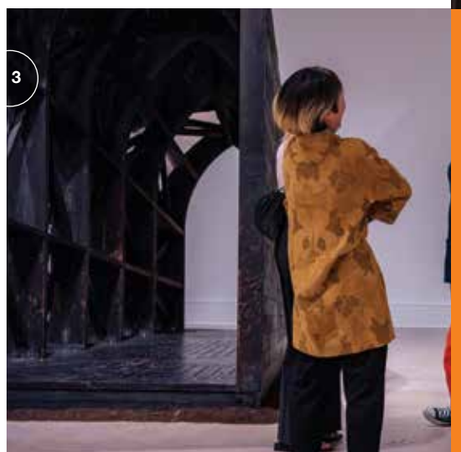
— Julie Bevan, Executive Director and CEO at Museum London



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1/2 Opening of *Sonia Boyce: Feeling Her Way* **3** Opening of *Oluseye: Negro Crossing*

EXHIBITIONS

Blacklight

Blacklight placed work by Black and non-Black artists in dialogue to explore the multifaceted nature of Black Canadian identity and to challenge reductive understandings of Blackness. Curated by TD Curatorial Fellow, Fabiyino Germain-Bajowa, prompted by themes of light and refraction, the exhibition brought together figurative and abstract work in a range of media to create a space for conversation around who portrays Black subjectivity and why these representations—or misrepresentations—matter.

Drawing from the Permanent Collection, *Blacklight* encouraged visitors to consider how art and art collections shape perceptions of race, identity, and culture, and reflect on the role museums play in reinforcing or disrupting these narratives. It also emphasized the importance of ongoing engagement, accountability, and growth and contributed to supporting a more inclusive understanding of the communities the Gallery serves.

Supported by TD Bank Group (Presenting Sponsor)



1

Mi’kma’ki Artists’ Spotlight: Gordon Sparks

This spotlight section of *Ta’n a’sikatikl sipu’l | Confluence* celebrates artwork created by Indigenous artists across Mi’kma’ki.

The 2025-26 *Mi’kma’ki Artists’ Spotlight* featured artist Gordon Sparks, who creates hand-carved wooden masks that embody the spirit of Mi’kmaw stories, traditions, and teachings. Working exclusively with non-powered tools, Sparks sources every material, from wood to animal materials, through ceremony.

His work honours traditional knowledge and storytelling, bringing Mi’kmaw characters to life through collaborations with dancers, drummers, and regalia makers. Through mentorship, he also helps renew ancestral knowledge and inspires a new generation of mask carvers.



2

Hidden Blackness: Edward Mitchell Bannister (1828-1901)

Hidden Blackness: Edward Mitchell Bannister (1828-1901) was the first Canadian presentation of the work of New Brunswick-born artist Edward Mitchell Bannister, a 19th century painter and abolitionist whose pastoral landscapes earned him recognition mainly in the United States. Largely under-recognized in Canada, this exhibition of Bannister’s work created space for public engagement with his legacy and fostered renewed attention to Black art history and its connections to Atlantic Canada.

Curated by David Woods, this exhibition brought together loans from major public and private collections, including the Smithsonian American Art Museum, the New Brunswick Museum, and the Beaverbrook Art Gallery.

Organized and circulated by the Owens Art Gallery, Mount Allison University, and the Black Artists Network of Nova Scotia (BANNS). Funded by the Government of Canada and Mount Allison University. PACART is the exclusive transportation provider of the exhibition. Supported by The Craig Foundation, Louis and Fedora Deveau, Carol and Colin Dodds, Wayne Garland, Joan Hayes, Dennice and Stephen Leahey, Jane and Grant Machum, John MacLeod and Karen Smith through the Community Foundation of Nova Scotia, Donald H and Linda Oliver, Elizabeth Precious, Elizabeth and Michael Ryan, Arif Samad, and Robbie and Jean Shaw.



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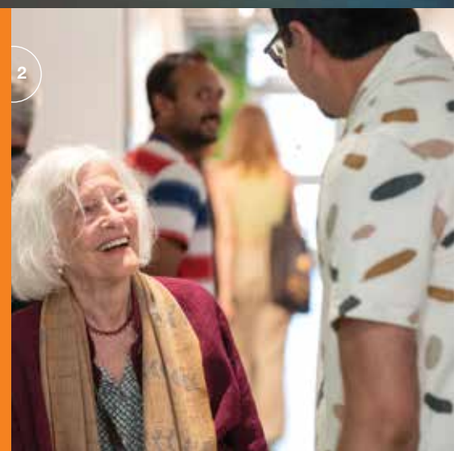


3

1 Opening of *Blacklight* **2** Detail of *Mi’kmaw kelo’tk mimajuaqn | Mi’kmaw life protector* by Gordon Sparks **3/4** Opening of *Hidden Blackness: Edward Mitchell Bannister (1828-1901)* and curator David Woods

“WONDERFUL AND INSPIRING EXHIBITION AND OPENING. THANK YOU JOAN JONAS, @ELTUEKARTS AND ALL THOSE INVOLVED!” —Barbara Lounder, Gallery Visitor


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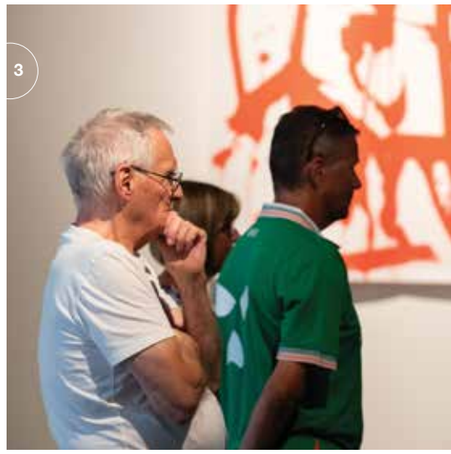
Joan Jonas: We come from the sea (Cape Breton)

Joan Jonas: We come from the sea marked the Canadian debut of Jonas’ *Moving Off the Land II* following its North American premiere at MoMA in New York. Co-organized by the Art Gallery of Nova Scotia and the National Gallery of Canada and presented simultaneously at both Eltuek Arts Centre in Sydney and the Inverness County Centre for the Arts, this project demonstrated the value of cross-institutional collaboration and gave people in Cape Breton the opportunity to experience a major international exhibition in their own communities.

Grounded in Jonas’ long-standing connection to Nova Scotia, *We come from the sea* reflects decades of research, performance, and filmmaking in waters of both Jamaica and Cape Breton. Visitors encountered the work as both local and global, shaped by Cape Breton’s imagery while highlighting broader topics of environmental change and interconnection. Through layered video, sound, and drawing, the exhibition created an immersive environment that explored the ocean as a site of ecological complexity, cultural memory, and shared responsibility.

By presenting the exhibition across multiple regional sites, the project gave access to internationally significant contemporary art and ambitious programming not typically seen outside major urban centres. It also generated meaningful cultural and economic benefits by strengthening local creative capacity, supporting small businesses, and reinforcing the region’s role as a vital place for contemporary art engagement in Nova Scotia.

Supported by AGNS Patron Supporters, CBCL, and Benjamin Bridge. The Art Gallery of Nova Scotia acknowledges the support of the Province of Nova Scotia, the Canada Council for the Arts, the D.R. Sobey Foundation and The Sobey Foundation. The National Gallery of Canada’s National Engagement initiative is generously supported by Michael Nesbitt, with additional funding from the National Gallery of Canada Foundation.


3


4

1-4 Opening of *We come from the sea* in Cape Breton **2** Artist Joan Jonas speaking with a guest at the opening

EXHIBITIONS

"SUCH A **GROUNDBREAKING EXHIBITION**—MADE EVEN MORE MEANINGFUL BY ITS LOCATION, WITH NSCAD SITUATED ON THE VERY SAME STREET..."

— Elanor J., Artist, re: *Teresa Hubbard / Alexander Birchler: No More Boring Art*

Teresa Hubbard / Alexander Birchler: No More Boring Art

No More Boring Art revisited a pivotal yet often-overlooked moment in NSCAD University's conceptual art history. Centred on John Baldessari's 1971 *Punishment Piece*, in which students repeatedly wrote the phrase "I will not make any more boring art" across the walls of the Mezzanine Gallery, the exhibition examined the lasting impact of conceptual art practices and the students whose contributions have historically remained anonymous.

Through archival research, video, and personal narratives, Hubbard / Birchler traced the lives and memories of the former students who carried out Baldessari's work, creating a layered exploration of memory, authorship, and artistic legacy. Focusing on overlooked voices, particularly those of women, the exhibition fostered renewed dialogue around the histories that have shaped contemporary art, offering a counterpoint to the predominantly male narratives that define it.

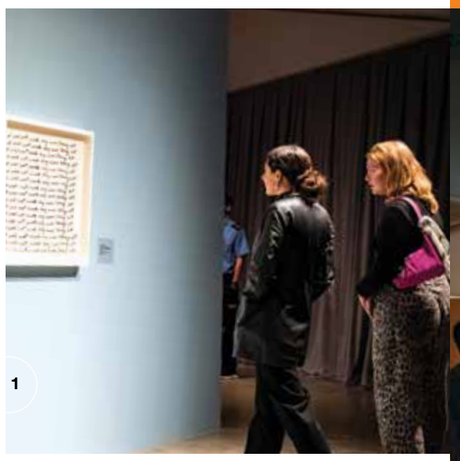
Supported by Pro Helvetia, John MacLeod and Karen Smith through the Community Foundation of Nova Scotia, Consulat général de Suisse à Montréal, AGNS Patron Supporters, and Benjamin Bridge. Developed with the support of the Art Gallery of Nova Scotia and Contemporary Calgary.

Conversation Threads

Curated by TD Curatorial Fellow, Fabiyino Germain-Bajowa, the exhibition *Conversation Threads* sought to broaden the discourse on fibre arts and challenge historical narratives that have confined textiles to domestic labour and industrial production and presented work by 17 Atlantic Canadian textile artists.

By experimenting with new materials and addressing themes such as climate change, sustainability, preservation of cultural knowledge, and the reaffirmation of gender, ethnic, and racial identities, these artists allow textiles to transcend their materiality to become a record of history, a form of resistance, and a tangible way to engage with the past and future.

Supported by TD Bank Group (Presenting Sponsor), Jules Chamberlain • NICE MOVES • Red Door Realty, AGNS Patron Supporters, and Benjamin Bridge.


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1-2 Opening of Teresa *Hubbard / Alexander Birchler: No More Boring Art* **3** Opening of *Conversation Threads*

PERMANENT COLLECTION

Maud Lewis

One of Canada's most well-known and well-loved artists, Maud Lewis' work, including her beloved painted house, has been on permanent exhibition in the Maud Lewis Gallery since 1998.

Nova Scotia Spotlight: Cecil Day

The Nova Scotia Spotlight series highlights recent acquisitions to the Art Gallery of Nova Scotia's Permanent Collection by artists contributing to the province's cultural heritage. This year's spotlight featured Cecil Day and her works *Underfoot: Beach Peas and Plantain.*

From One to Many Natures

From One to Many Natures included recently acquired paintings, photographs, sculptures, videos, and prints exploring our profound connection to nature. These works look to expand understanding and inspire conversation about our relationships to each other and the world around us.

Supported by Keyes Insurance

Ta'n a'sikatikl sipu'l | Confluence

This exhibition celebrates works by Indigenous artists practicing in Mi'kma'ki and has been built on themes inspired by the work of selected First Nations, Inuit, and Métis artists to encourage ongoing dialogues about connection and exchange. Within this exhibition are the *Mi'kma'ki Artists' Spotlight* and *(Tea)chings* which is a space for artwork created through Indigenous-centred community programming.





Jawbone Corner: Watercolours of Henry M. Rosenberg

Jawbone Corner: Watercolours of Henry M. Rosenberg featured fifteen of the artist's watercolours illustrating urban and rural landscapes of Nova Scotia. Included were several recent donations depicting scenes from the Canard area near the Minas Basin, and rare scenes of Halifax Harbour leading up to and during the First World War.

Widely known for his etchings, illustrations, and oil paintings, Rosenberg's watercolours bridge tonalism with impressionism, a variation in his painting style that paralleled shifting global movements of fine art and politics.

Conceptual Art and the Camera

Conceptual Art and the Camera featured photography, film, and video works by artists connected to NSCAD's conceptual art movement in the 1960s and 1970s. During this period, artists began shifting away from traditional approaches to art making, focusing instead on ideas and experimentation. Photography, film, and video emerged as important tools for exploring language, performance, narrative, and conceptual practice.

Supported by H. Wayne Garland





1 School tour of the Maud Lewis Gallery **2** Cecil Day, *Underfoot: Beach Peas and Plantain* (detail), 2019 **3** Visitors in *Ta'n a'sikatikl sipu'l | Confluence* **4** Richards Jarden, *The Image* (detail), c. 1970

2025-26 PUBLIC OFFERINGS

In 2025-26, the Gallery deepened its commitment to community connection through a wide range of programs and experiences designed to make art more engaging, inclusive, and accessible. These diverse initiatives continued to strengthen the AGNS' role as a welcoming cultural space rooted in learning, participation, and belonging.

Hands-on art making at the opening of *Conversation Threads*

CREATIVE MINDS

> “I LOVED IT. IT WAS AMAZING. I’M SO HAPPY THAT THE GALLERY IS DOING STUFF LIKE THIS...WE CAN JUST COME HERE AND **LISTEN TO ARTISTS TALK.”** — Creative Minds attendee

Creative Minds invites artists and community members to respond to works on view in the Gallery and beyond. Through conversation, music, or performance, Creative Minds aims to ignite new ideas, foster more understanding of the power of the arts, and champion those working to push the boundaries of their artistic profession.

This year, the AGNS presented eight Creative Minds events and partnered with external institutions to expand the program’s capacity and reach. They included:

Speculative Fabulations

Sobey Art Award shortlisted artist Séamus Gallagher (2023) moderated a conversation between themself and artists Lou Sheppard, Marissa Sean Cruz, and Adrien Crossman reflecting on the overlaps and differences between their media art practices.

Black Atlantic Harmonies

In celebration of *Sonia Boyce: Feeling Her Way*, the acclaimed artist with guests Cyndi Cain, Sylvia D. Hamilton, and moderator Tara L. Taylor discussed the powerful histories of Black female musicians and their contributions to the music and arts industries in Britain and Nova Scotia.

In Conversation: Teresa Hubbard / Alexander Birchler

Teresa Hubbard / Alexander Birchler joined us for two Creative Minds events in support of their exhibition *No More Boring Art.* In the first event, the artists presented an engaging discussion about their exhibition with curators Melanie O’Brian and David Diviney.

For their second conversation, the artists returned for a talk with art historian Christina Végh at the Halifax Central Library. This discussion dove further into the inspiration behind *No More Boring Art* and explored memory, reconstruction, and what gets overlooked in archival records. They also touched on historic links between NSCAD University and CalArts.









1 Artist Séamus Gallagher speaking at *Speculative Fabulations* **2/3** Artists Teresa Hubbard and Alexander Birchler and art historian Christina Végh (Kunsthalle Bielefeld) speak at Creative Minds at the Halifax Central Library. Guests at the event **4** Artist Sonia Boyce

CREATIVE MINDS

Gordon Sparks and Jordan Bennett

Presented in partnership with the Prismatic Arts Festival, Mi'kmaw artists Gordon Sparks and Jordan Bennett discussed overlapping themes in their practices, their inspirations, and Indigenous tattoo culture. Throughout the evening, they collaborated on a large-scale canvas to design a back tattoo for Jordan.

In Conversation with Joan Jonas

Hosted at the Inverness County Centre for the Arts in Cape Breton, artist Joan Jonas treated guests to an afternoon of storytelling. In conversation with Chief Curator, David Diviney, she reflected on living between New York City and Cape Breton, and shared insights into her powerful exhibition *We come from the sea.*



Hidden Blackness: Uncovering the Art of Edward Mitchell Bannister

During this discussion between curator David Woods and writer and artist, Sylvia D. Hamilton, visitors gained insight into the creation of *Hidden Blackness: Edward Mitchell Bannister (1828-1901)*, the first-ever Canadian exhibition of Edward Mitchell Bannister.

Mi'kmaw Lunar Calendar with Gerald Gloade

Dr. Gerald Gloade, respected Mi'kmaw Elder, educator, artist, and naturalist, shared insight into the Mi'kmaw lunar calendar. This talk was inspired by artist Jordan Bennett's series of 13 moons on view in *From One to Many Natures*.



EVENTS

Opening Events

Throughout 2025-26, supporters, members, artists, and guests were treated to three exclusive exhibition openings. These seasonal gatherings helped foster a deeper sense of belonging and engagement between members and the Gallery, creating an opportunity for conversation and shared experiences through art.

Celebrated exhibitions included *Sonia Boyce: Feeling Her Way, Oluseye: Negro Crossing*, *Blacklight, Joan Jonas: We come from the sea, Teresa Hubbard / Alexander Birchler: No More Boring Art, Hidden Blackness: Edward Mitchell Bannister (1828-1901), Mi'kma'ki Artists' Spotlight: Gordon Sparks*, and *Conversation Threads.*

Patron Previews

Patron supporters, dignitaries, and special guests were treated to three preview events ahead of exhibition celebrations allowing them to get a special sneak peek at new exhibitions before opening to the public.

From the Vault

Two exclusive talks and tours gave Patron supporters a chance to engage more deeply with artists and curators, see work that isn't typically on view, and gain unique insight into thought processes that goes into creating art and curating exhibitions.





1 Hands-on activities during Creative Minds with artists Jordan Bennett and Gordon Sparks **2** Artist Joan Jonas with David Diviney in Cape Breton **3** Opening of *Sonia Boyce: Feeling Her Way* **4** Opening of *Conversation Threads*



1

"COMMUNITY PARTNERSHIPS HELP CREATE RICHER PROGRAMS, ENGAGE NEW AUDIENCES, AND **BUILD STRONGER CONNECTIONS THROUGH ART.**"

— Laura Carmichael, Public Programs Specialist

EVENTS

Rhythms and Reflections

This special event was a unique celebration of *Sonia Boyce: Feeling Her Way, Blacklight,* and *Oluseye: Negro Crossing*. Guests were invited to immerse themselves in a multi-sensory experience that amplified the voices and visions of local Black artists including soulful performances by singer-songwriter Zamani Folade, evocative readings by poet Dáminí Awóyígà, and dynamic movement performances by multidisciplinary artists Kay MacDonald, l'thandi Munro, and Makayla Criss.



2

Nocturne

More than 1,700 visitors took part in this year's Nocturne activities at the AGNS. As part of our partnership, the AGNS hosted a talk between artists Peter Morin and Leah Decter reflecting on their collaborative project *X: where our paths cross*.

In the courtyard, the AGNS presented the video project *Pleasure Prospects*, which followed artists Tayna Busse and Emilija Škarnulytė (New Mineral Collective) as they acquired prospector licenses in order to question the values and environmental impact of the mining industry.

In the studio, the AGNS partnered with the Youth Project for *Print, Grow, Glow*, a vibrant night of creativity and connection through hands-on art making. Visitors explored how fungi transform, connect, and thrive by making a glowing print or contributing to a community mural.

Pride Art Jam! with the Youth Project

In celebration of Pride, the AGNS once again hosted Pride Art Jam! in partnership with the Youth Project. Participants explored printmaking, drawing, painting, and created art that celebrated 2SLGBTQIA+ joy and histories.



3

1/2 Performer Zamani Folade and guests during *Rhythms and Reflections* **3** Participants taking in studio activities during Nocturne

EVENTS

Film Screenings

To honour the National Day of Truth and Reconciliation, the AGNS partnered with director Stephanie Joline to offer a drop-in screening of *Dr. Imelda Perley Opolahsomuwhes: Women of This Land* highlighting the community work of this highly respected New Brunswick Elder. The video played on a loop for all visitors to enjoy throughout the day.

The AGNS also collaborated with Visual Arts Nova Scotia and ARTSPLACE in Annapolis Royal to host a hybrid in-person and online screening of the film *Out of the Picture*, which focuses on art critics navigating unprecedented changes to art and media in the 21st century.

15th Annual Dalhousie University Mawio'mi

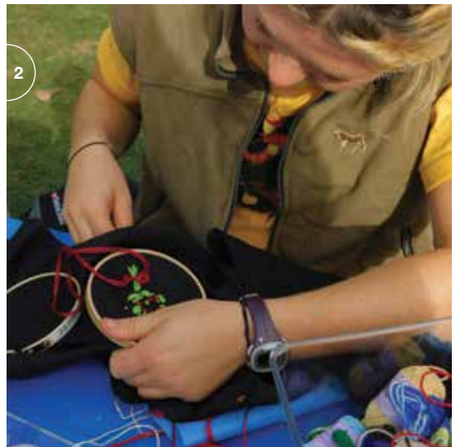
At this year's Dalhousie Mawio'mi, the AGNS partnered with L'nu artist Diane Langevin to host collaborative drop-in art making. Diane introduced guests to the legendary Mi'kmaw sea serpent, jipijka'm, and helped them add their own story to jipijka'm's scales through embroidery and drawing activities.

Halifax Art Book Fair

The AGNS co-sponsored the second annual Halifax Art Book Fair and supported two discussions in their programming. The Halifax Art Book Fair is a community-based event that brings together publishers and enthusiasts to highlight Atlantic art books, catalogues, zines, periodicals, and other printed materials.



Image courtesy of Peep Media (Producer) and Stephanie Joline (Director).



1 Video still of "Elder Imelda Perley, Opolahsomuwehs: Women of this Land," 2024
2 Art making at the Mawio'mi at Dalhousie University

TOURS & INTERPRETATIVE TOOLS

French Language Tours

In partnership with the Alliance Française Halifax, the AGNS hosted four guided tours in French featuring exhibitions *Séamus Gallagher: OH BABY*, *From One to Many Natures, Sonia Boyce: Feeling Her Way, Teresa Hubbard / Alexander Birchler: No More Boring Art*, *Blacklight,* and the *Mi'kma'ki Artists' Spotlight: Gordon Sparks.*

Mi'kmaw Language Tour

In 2025, the AGNS presented its first Mi'kmaw language tour. Geared toward fluent speakers and language learners, Mi'kmaw teacher Curtis Michael linked vocabulary and cultural themes with artwork on view delighting curious visitors along the way.

Maud Lewis Audio Tour

To enhance the visitor experience within the Maud Lewis Gallery, an audio tour of the exhibition was made available to Gallery guests and website visitors. To date, the audio tour has been played more than 28,400 times.

Multilingual Visitor Guides

In response to increasing visitation from people whose first language is not English, the AGNS updated and expanded its visitor guides in Mi'kmaw, French, Arabic, Mandarin, German, and Spanish making them available in print and online to support a more welcoming and accessible visitor experience.

Gallery Activities

Activities like bingo cards, sketchbooks, and colouring pages add a playful element to Gallery interpretation. In 2025-26, a simplified version of our bingo card was created for our youngest visitors to discover works on view throughout the Gallery.





3 French tour of *Sonia Boyce: Feeling Her Way*
4 Mi'kmaw language tour of *Ta'n a'sikatikl sipu'l | Confluence*

WORKSHOPS

Hands-on Art Making

Throughout 2025-26, three casual hands-on art-making activities inspired by exhibitions on view were offered to visitors. *Nipinku's: Forest in Bloom* and *Wikewiku's: Our Changing Forest* invited people to celebrate the changing seasons and create an art piece to add to a collaborative forest. *Conversations with Jipijka'm* was an immersive installation of soft sculptures by artist and educator Diane Langevin which invited people to explore the power of collective storytelling through play. In total, more than 4,000 visitors dropped in to participate.

Painting & Pints

Artists Meggie Richards and Zara Leblanc led 10 workshops where participants painted landscapes inspired by Elizabeth Styring Nutt, and classic, colourful Maud Lewis favorites. These adults-only workshops are full of painting, drinks, and laughter and sell out time and again.

(Tea)chings: Clay Mask Medicine Workshop

Through a series of hands-on workshops offered in partnership with Ulnooweg Education Centre, youth from Eskasoni First Nation worked with artists Nancy Oakley and Gordon Sparks to explore clay mask-making and Mi'kmaw cultural teachings, bridging traditional art practices with STEAM learning. The resulting exhibition, *Clay Mask Medicine* presented within *Ta'n a'sikatikl sipu'l* | *Confluence*, featured masks created by participants and celebrated the sharing of artistic knowledge, mentorship, and community connections across generations.

(Tea)chings is supported by:

DOROTHY J. DOWNIE & CHARLES R. WENJACK FUND | ULNOOWEG EDUCATION CENTRE | Eskasoni ACCESS Youth Space





ART EDUCATION

Summer Art Camps

Drawing on four themes, light, colour, space and multiples, our week-long summer camps inspired youth through hands-on artistic experiences in a variety of mediums.

March Break

This March Break, visitors were invited to participate in three artist-led drop-in activities centred around *Conversation Threads.* These casual family-friendly workshops introduced visitors to embroidery, weaving, and rug hooking, giving them an opportunity to learn directly from artists and makers. Additionally, our week-long March Break Art Camp helped build youths' creative confidence through experimentation with textiles, painting, printmaking, drawing, and more.





1 Participants during Painting & Pints **2** Clay Mask Medicine workshop **3** March Break Camp participant **4** Student artwork inspired by Maud Lewis

ART EDUCATION

“I FEEL LIKE MY **IMAGINATION IS ON FIRE!**”

— Wolfville Student Participant

ArtReach and ArtsSmarts

The ArtReach and ArtsSmarts programs have been mainstays of AGNS’ educational outreach for decades. These programs are designed to inspire learners and provide teachers with collaborative and responsive models that build art appreciation and challenge students.

Taking place across the province, ArtReach and ArtsSmarts provide engaging opportunities for students, teachers, and artists to work together within dynamic art-making sessions, allowing students to realize ideas, develop artistic skill sets, and engage in learning about themselves and the world around them.



1

School Visits

The AGNS School Visit Program engaged learners from pre-primary to post-secondary through experiences that spark curiosity, creativity, and critical thinking. Whether participating in a guided tour or exploring independently, students connect with artworks in ways that encourage reflection and imagination.

Guided tours culminate in a studio experience that provides a meaningful opportunity for students to explore materials, processes and ideas, encouraging them to reflect through thematic art making.

The School Visit Program maintains a 100 per cent recommendation rate based on evaluation forms. Classes and educators are often inspired to return year after year.



3

ArtsSmarts/ArtReach is supported by:

The School Visit Program is supported by:
P. Diane Swanzey, Susan Covert, and The Azrieli Foundation



2



4

1/4 Students participate in studio activities **2/3** School tour in the Maud Lewis Gallery

ART EDUCATION

Artful Afternoon

Since 2014, the Alzheimer Society of Nova Scotia and the AGNS have been offering Artful Afternoon, an in-Gallery program designed to engage people living with dementia and their care partners through the power of art. Working with artist-facilitator Sarah Mosher, more than 170 participants were given opportunities to interact with art and each other through exhibition visits and art-making activities.

Autism Arts

Art can be an effective and inspiring tool for self-expression, especially for those with unique needs. Developed in 2006 in collaboration with Autism Nova Scotia, Autism Arts is a weekly art class for children, youth, and young adults designed to create opportunities for those on the autism spectrum by providing positive experiences through art. This year, classes took place in Halifax led by artist Agne Kubiliute, and in Yarmouth at Ignite led by artist Jay Leblanc.

Artful Afternoon is supported by:

R. Howard Webster Foundation
Fondation R. Howard Webster

THE WINDSOR FOUNDATION

Autism Arts is presented in partnership with:

autism NOVA SCOTIA

The CRAIG FOUNDATION



1



2

Volunteer Guide Program

Enthusiastic volunteer guides play a vital role in creating welcoming, engaging experiences for visitors of all ages. Volunteers help make each visit inspiring and memorable by fostering meaningful conversations about art through school and group tours, as well as the Gallery's Ask Me program.

This year, volunteer guides contributed nearly 1,700 hours to the Gallery, dedicating their time through research, training, and tour preparation to support thoughtful visitor engagement and community connection.

Memory Café

The AGNS once again partnered with Memory Café NS to support people living with dementia. Ten images from the Gallery's Permanent Collection were shared with 16 Memory Café locations across the province as tools to facilitate conversation and social connection.

During monthly gatherings, participants used the images to spark reflection and creativity, engaging with the artwork in ways that emphasized shared experience rather than memory or recall. The initiative demonstrates the power of art to support well-being and inclusion.



4



3

"IT'S A GREAT RELIEF FOR PEOPLE TO COME TO THE CAFÉ AND KNOW THAT **ALL VOICES WILL BE HEARD,** AND THAT MEMORY DIFFICULTIES WILL NOT HINDER HAVING A GOOD TIME."

— Beverley Cassidy, President, Memory Café NS Association

1 Art making during Artful Afternoon **2** Artful Afternoon participants in *From One to Many Natures* **3** Art making during Autism Arts in Yarmouth **4** Volunteer Gallery Guides in training

SPECIAL INITIATIVES

Program Review

A key goal outlined in *Framing the Future* is to make art more inviting and accessible by enhancing the visitor experience with innovative public programs and engaging gallery activities. Stronger offerings, deeper integration of diversity, equity, inclusion, and accessibility, and a more financially sustainable operating model are essential to accomplishing this goal.

As a first step, in 2025-26 the AGNS undertook a comprehensive program review to assess current offerings, identify opportunities and gaps, and propose a clearer direction for programming. Working with external consultants, the project included a review of the Gallery's key program streams, a comparative scan of peer institutions, and the development of a forward-looking program framework supported by business modelling and an implementation road map. This work will help the AGNS make more intentional decisions about how programming resources are invested in the years ahead.

Accessibility Advancements

Working with external consultants and people with a range of lived experiences, the Gallery undertook accessibility reviews of the visitor journey, exhibition spaces, programs, orientation tools, staff training, and the built environment to better identify barriers and opportunities for improvements. These initiatives informed planning for more inclusive exhibitions, programming, and visitor services.

Expanded accessibility features were implemented across digital platforms and programs through tools such as alt text, captioning, and ASL interpretation. The Gallery also continued partnerships with community organizations including the Autism NS EmploymentWorks program which provided meaningful skills development opportunities for participants. The Accessibility Advisory Committee was further strengthened through expanded community representation, reinforcing the Gallery's ongoing commitment to be an inclusive and welcoming space for all.



BMO Free Access Thursday Nights

The AGNS continued to welcome guests for free on Thursday nights thanks to the generosity of BMO Financial Group. Since 2017, BMO has allowed more than 50,000 visitors to enjoy the AGNS on Free Access Thursday Nights and has renewed this commitment through 2027.

This initiative advances the AGNS's strategic commitment to broadening access and deepening engagement with art for all audiences. BMO remains a national leader in opening up gallery and museum spaces to visitors free of charge through a number of free access programs across the country. BMO Free Access Thursday Nights have helped and inspired the AGNS to explore further ways to remove barriers and increase accessibility to the Gallery and our programs.

Free Access Thursday Nights is presented by:

BMO





1 A student shows off Maud Lewis-inspired artwork **2** Guests participating in art-making activities **3** Visitors taking in works in the Maud Lewis Gallery

GALLERY SHOP



1

"MORE THAN 15 NEW ARTISTS, MAKERS, AND VENDORS WERE ONBOARDED AS PART OF THE SHOP'S ONGOING **COMMITMENT TO SUPPORT LOCAL CREATIVE COMMUNITIES.**"

— Natalie Downie, Manager, Visitor Experience

The AGNS Gallery Shop features original work by regional artists and makers and carefully selects and develops custom items that are inspired by current exhibitions, the AGNS collection, and art history themes. All proceeds from the Gallery Shop support AGNS exhibitions, programs, and community initiatives.

The Gallery Shop experienced significant growth this year, with sales increasing by 40 per cent over 2024-25. More than 15 new artists, makers, and vendors were onboarded as part of the Shop's ongoing commitment to support local creative communities.

Wholesale activity also saw substantial growth in 2025-26, increasing sales by 58 per cent. Participation in the inaugural Atlantic Gift + Home Show in March resulted in 25 new wholesale customers and established new connections with regional and national retailers.

As a member of the Museum Store Association, the Shop participated in the annual Museum Store Sunday event raising awareness for museum and gallery gift shops during the giving season. It also represented the AGNS at the Museum Store Association North Atlantic Chapter Conference in Long Island, New York, strengthening ties with peer institutions and contributing to wider conversations around museum retail and community-centred commerce.

Finally, the Gallery Shop was recognized internationally through the LUX Life Magazine Global Excellence Awards, receiving both the Best Cultural Retail Experience 2025—Nova Scotia and Arts-Driven Retail Innovation Excellence Award 2025.

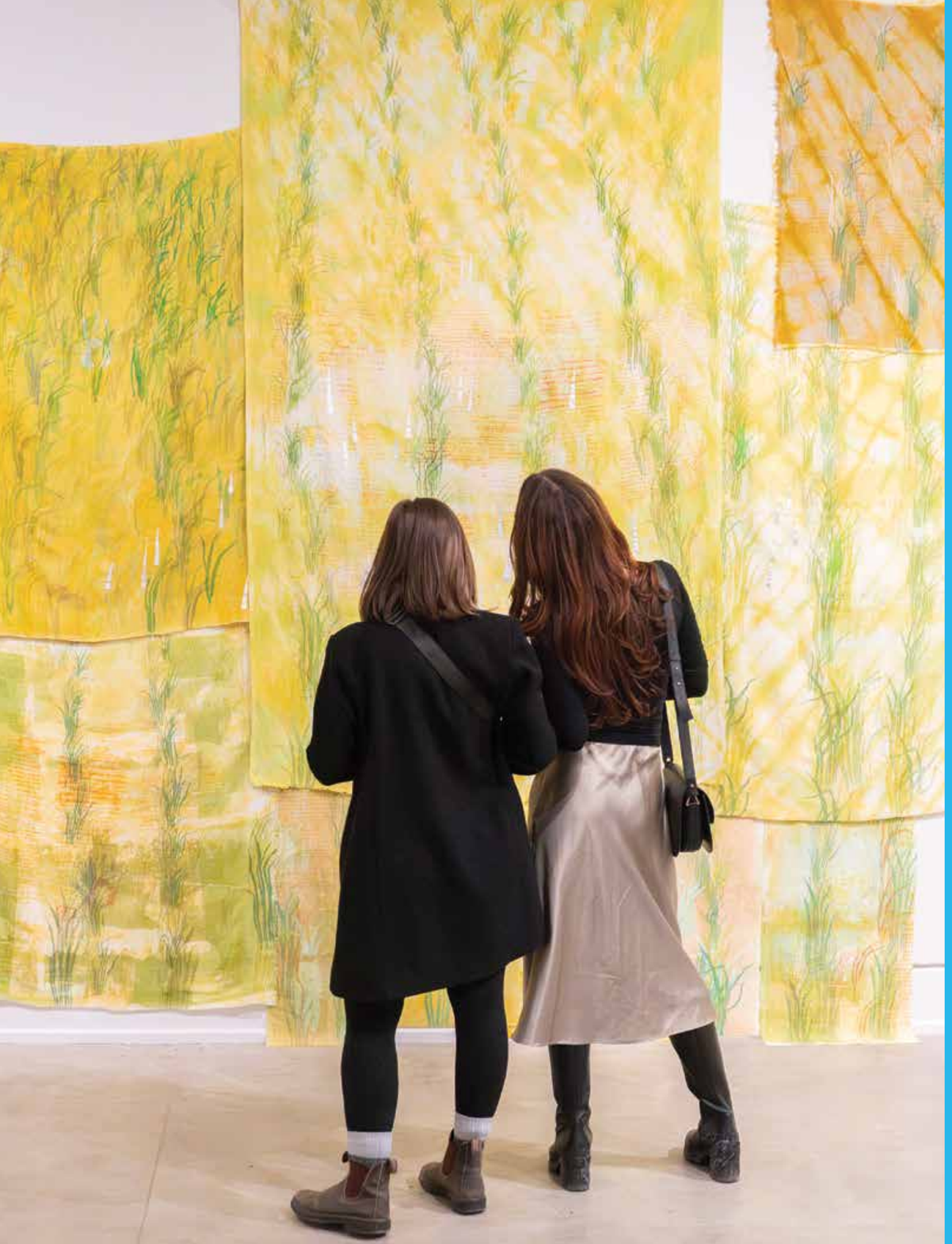


2



3

1/2 Visitors browse products in the Gallery Shop **3** Maud Lewis-inspired "Fluffy the Stuffy"



Patron supporters at the preview of *Conversation Threads*

2025-26 SUPPORTERS

The generosity of our supporters strengthens the ability of the AGNS to connect Nova Scotians through art, expand access to creative experiences, and foster meaningful cultural dialogue across the province and beyond. Thank you for helping us build a more connected, inclusive, and vibrant future.

2025-26 SUPPORTERS

The Art Gallery of Nova Scotia gratefully acknowledges our community of supporters for contributions made between April 1, 2025, and March 31, 2026.

Government

Arts Nova Scotia
Canada Council for the Arts
Canadian Heritage
Province of Nova Scotia
Young Canada Works

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$10,000+

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John MacLeod & Karen Smith through the Community Foundation of Nova Scotia
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$5,000-$9,999

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$2,500-$4,999

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Jane & Grant Machum
Janice MacNeill
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Rob & Monique Sobey
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Takao Tanabe & Anona Thorne
Bruce Towler & Judy Steele
Farhad Vladi

$1,000-$2,499

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Elizabeth Precious
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Catherine Read
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Arif Samad
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Paul & Susan Scott
The Seraj Family
Robbie & Jean Shaw
Sarah Simpson
Barbara Smith
Sara Jane Snook & Jim Dickson
Elizabeth & Thomas Swarbrigg
Anne & Ray Wagner
Catherine & Dara Woodman
Anonymous

$500-$999

Elisabeth Bigras
Ann Birks
John-David Bridges
Donald & Susan Church
Marcelle Comeau
Francene Cosman
Suzanne & Michael Day
Rex Dunn
John & Marilyn Edgecombe
Gordon Giacomin & Pat Brewer
Edwin Harris
Monique Hurtubise
Cameron & Mary Little
Barbara A. MacKinnon
Rod & Robin MacLennan
Wendy McDonald
Tara Niekamp
Sean Ryerson
Michael B. Sherar
Rachel Solomon
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$250-$499

Kirk & Chris Annand
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Dale Sheppard
Susan Sherwin & Richmond Campbell
Kathryn Stanfield
Dr. & Mrs. W. Stanish
Robert & Barbara Walker
Anonymous (5)

The AGNS is also grateful to donors who made gifts under $250, and to the many visitors who supported the Gallery through TipTap, the cash box, and by adding a donation to their order at the Welcome Desk and Shop.

In Honour of

Jennifer A. Garland
Iris E. Newman
Perry Nodelman

In Memory of

Katharine Beaman
Jack Craig
Gerry Ferguson
Janet Forrest
Gay Hansen
Jacques Hurtubise
Enid Shaw
Warren Smith
Chris Stewart

Gifts of Art

In honour of Jessie Mary Haigh Kaye and Major Donald Charles Kaye
Michael Colborne
Thierry Delva
The Ferguson Family
Elizabeth Haigh
Patricia and Andrew Isner
Katherine Knight
Paula and Pierre Lessard
Sharon M. H. MacDonald
Marg MacLean
Margaret Crawford Maloney and Peter Geoffrey Scott Large
Richard Milette
Michael and Frances Morris
Dianne O'Neill
John Oyler
Kathleen and Robert Remillard
Charlotte Wilson-Hammond

Names in **bold** indicate 10+ consecutive years of giving.

Every effort is made to ensure proper recognition of each supporter.
Contact **donations@agns.ca** regarding any omissions or corrections.

SUPPORTER HIGHLIGHTS

Supporting Through Shared Experiences

Our supporters and partners play an essential role in helping us build community. This year, they helped create many meaningful opportunities for connection through the visual arts. Exclusive events, curator and artist-led tours and talks, and exhibition previews invited supporters to engage more deeply with art and each other, fostering dialogue around the important role art plays in strengthening our communities.

In addition to exhibition Patron Previews, supporter program highlights included: a From the Vault talk with Thaddeus Holownia and private viewing of his Sable Island series from the AGNS Permanent Collection; a tour of the fall exhibitions *Blacklight* and *Hidden Blackness* with TD Curatorial Fellow, Fabiyino Germain-Bajowa, and a ticketed exhibition tour and reception which gave guests special insight into *Conversation Threads*.


1


2


3

1 From the Vault featuring artist Thaddeus Holownia in conversation with Melanie Colosimo and David Diviney **2** Tour of *Blacklight* with TD Curatorial Fellow Fabiyino Germain-Bajowa **3** Curator-led tour of *Conversation Threads*

"CONVERSATION THREADS, AND THE IMPORTANT CONVERSATIONS IT SPARKS, IS A PRIME EXAMPLE OF **THE IMPACT ART HAS ON OUR COMMUNITIES**. I'M PROUD TO BE PART OF INTRODUCING NEW PEOPLE TO THE AGNS." – Claire MacGillivray, Patron Supporter and Volunteer

SUPPORTER HIGHLIGHTS

"THE TD CURATORIAL FELLOWSHIP CREATES OPPORTUNITIES FOR EMERGING TALENT TO HAVE ACCESS TO MENTORSHIP, SKILL DEVELOPMENT, AND PRACTICE EXPERIENCES THAT WILL **HELP SUPPORT SUSTAINABLE CAREERS FOR TRADITIONALLY UNDER-REPRESENTED VOICES**."

—Brian MacIsaac, Vice President Atlantic Canada, TD Commercial Banking

TD Ready Commitment Platform

With thanks to TD Bank Group, the AGNS welcomed TD Curatorial Fellow Fabiyino Germain-Bajowa in 2024 for a two-year position in the curatorial department. In 2025-26, Fabiyino led the curation of three exhibitions; *Oluseye: Negro Crossing, Blacklight*, and *Conversation Threads*, assisted in curating *Hidden Blackness: Edward Mitchell Bannister (1828-1901)* and *Sonia Boyce: Feeling Her Way*, and worked on programming for *Rhythms and Reflections*.

Breaking into curatorial practice remains challenging for those facing financial, social, and structural barriers. As a result, many voices are excluded from shaping the work of museums and galleries—impacting whose stories are told within cultural institutions. This additional resource has strengthened the AGNS's ability to amplify diverse voices and be more inclusive and representative of the communities we serve. By creating accessible pathways into the arts sector, TD is supporting the next generation of curatorial voices.

TD READY COMMITMENT





1 Brian MacIsaac (TD) at the winter Patron Preview **2** TD Curatorial Fellow Fabiyino Germain-Bajowa speaks to guests during *Rhythms and Reflections* **3** Visitors take in Nocturne activities in the courtyard

2025-26 COMMUNITY PARTNERS

Alliance Française Halifax

Alzheimer Society of Nova Scotia

Annapolis Region Community Arts Council

Apple Blossom Festival Children's Parade

Autism Nova Scotia

Black Artists Network of Nova Scotia

Cape Breton Centre for Craft and Design

Cape Breton University Art Gallery

Contemporary Calgary

Dalhousie Art Gallery

Dalhousie Indigenous Student Centre

Dalhousie University

Eltuek Arts Centre

Eskasoni ACCESS Youth Space

Genie Arts

Halifax Public Libraries

Inverness County Centre for the Arts

La Fédération culturelle acadienne de la Nouvelle-Écosse

Memory Café NS

Mi'kmaw Native Friendship Centre

National Gallery of Canada

Nocturne Art at Night

Nova Scotia Art Bank

NSCAD University

Owens Art Gallery, Mount Allison University

PHI Foundation for Contemporary Art

Prismatic Arts Festival

Rug Hooking Guild of Nova Scotia

Ulnooweg Education Centre

Writers' Federation of Nova Scotia

Writers in the Schools

YMCA

Youth Project



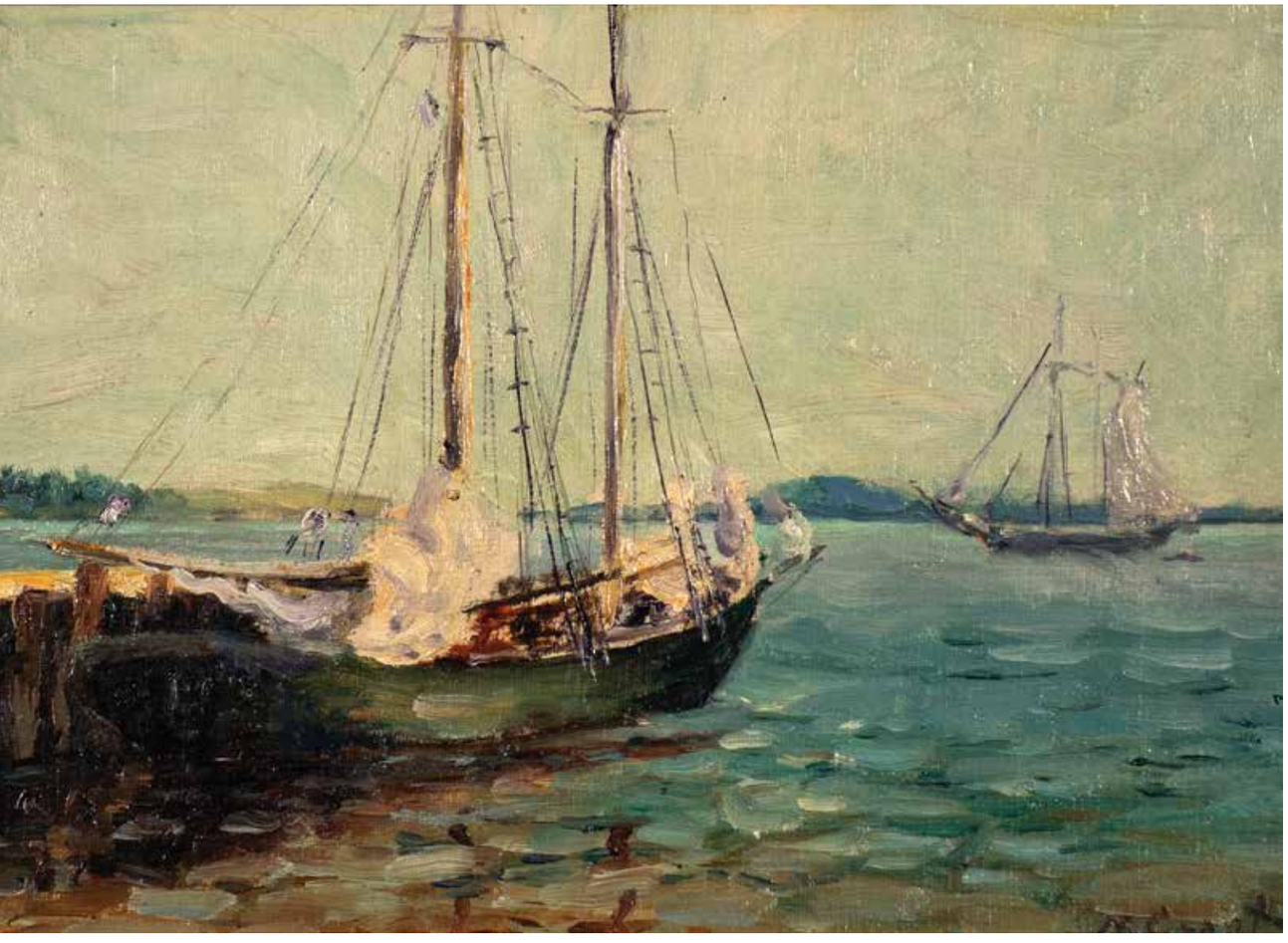


A visitor views works by Gerald Ferguson in *From One to Many Natures*. Four works were generously gifted to the AGNS in 2025 by the Ferguson family.

2025-26 ACQUISITIONS

In 2025-26, the Art Gallery of Nova Scotia was thrilled to acquire 208 new works. Expanding and diversifying the provincial collection remains a priority for the AGNS as we work to bolster the work of regional artists, broaden our narrative, and better reflect the AGNS vision.

ACQUISITION HIGHLIGHTS



Mary Grant
Lunenburg Harbour detail), c 1920s
Oil on board, 23.0 x 33.2 cm

The John and Norma Oyler Collection.
Gift of John Oyler, Halifax, Nova Scotia, 2025
2025.34



Cecil Day
Porcupine V, 1989
Colour etching on Johannot paper, 1/10
43.8 x 60.0 cm

Gift of Dianne O'Neill, Halifax, 2025
2025.70

Preston Pavlis
Christa, Trystin, and James (detail), 2025
Oil on canvas, quilted onto fabric backing
218.4 x 205.7 cm

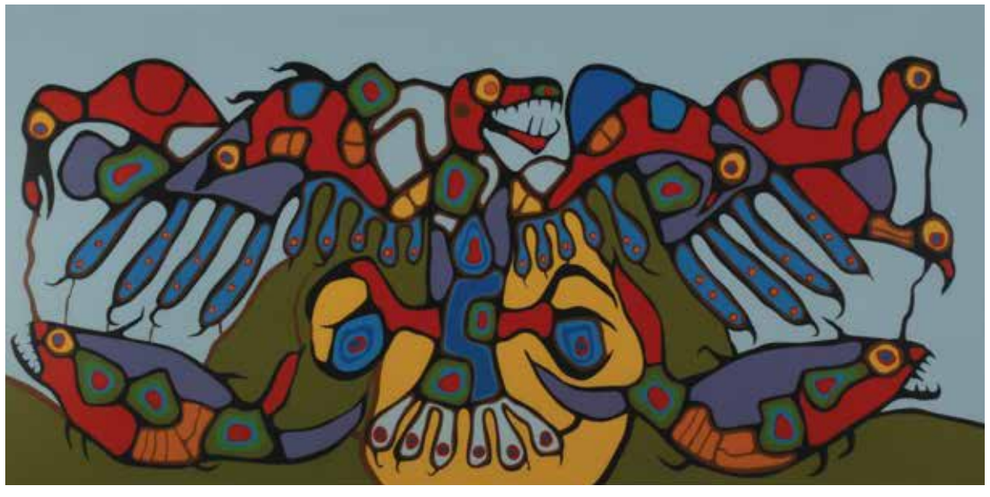
Purchased with funds provided by Joanne Hames, 2025
2026.1





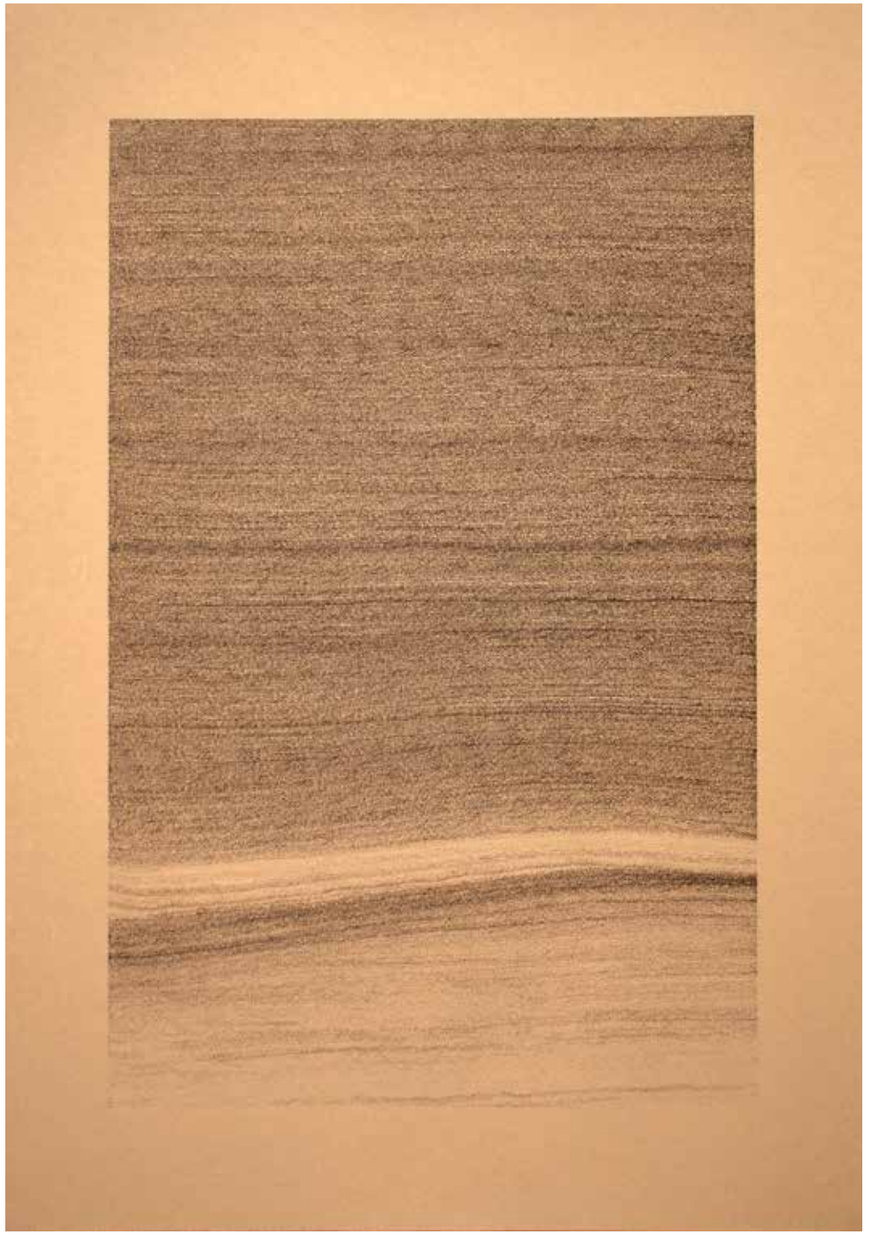
José Antonio Valverde-Alcalde
Flowers at the Window in Parkstone, c 2012
Acrylic and collage on canvas, 92.3 x 91.2 cm

Gift of Marg MacLean, Toronto, Ontario, 2026, with assistance from the Fred and Elizabeth Fountain Endowment for Contemporary Art
NTL2025.194



Norval Morrisseau
Norval Viewing Duality, c 1979
Colour serigraph on paper, 13/69, 50.3 x 97.3 cm

Gift of Paula and Pierre Lessard, Kingsport, Nova Scotia, 2025
2025.64



Danielle Friesen
01, 2024
Marker on Stonehenge paper, mounted to cherry frame
77.0 x 57.0 x 10.0 cm

Purchased with funds from the Elisabeth Connor Endowment Fund, 2026
2026.2







above, left to right

Kevin Cranmer
Kwa-Guilth Sea Monster Mask, 1991
Cedar, cedar bark, acrylic, copper
30.8 x 36.0 x 16.5 cm (overall)
2025.140

Glen Rabena
Moon Mask, 1995
Red alder, acrylic, 39.0 x 38.8 x 8.5 cm
2025.130

John Livingston
Thunderbird Transformation Mask, 1994
Cedar, cedar bark, acrylic
50.0 x 91.0 x 54.0 cm
2025.146

Gifts of Margaret Crawford Maloney and Peter Geoffrey Scott Large, Kingston, Ontario, 2025



Krystyna Sadowska,
Untitled [Abstract Blue Composition], c 1950s
Mixed media on paper, 107.0 x 66.0 cm

Gift of Sharon M. H. MacDonald, Dartmouth, Nova Scotia, 2025, with assistance from the Sheldon and Marjorie Fountain Endowment Fund
2025.151



Charlotte WIlson-Hammond
In/Visible #10, 2017
Colored pencil on Mylar
129.5 x 81.3 cm

Gift of the Artist, Clam Harbour, Nova Scotia, 2025, with assistance from the Dr. S.T. Laufer and Mrs. Irmgard Laufer Endowment
NTL2025.115

2025-26 FINANCIALS



A student participates in an activity in the Maud Lewis Gallery

ART GALLERY OF NOVA SCOTIA

STATEMENT OF FINANCIAL POSITION

AS AT MARCH 31	2026	2025
	$	$
FINANCIAL ASSETS		
Cash	**355,064**	405,454
Accounts receivable	**423,555**	281,158
Inventory for resale	**283,157**	344,021
Investments	**8,147,544**	7,364,310
	9,209,320	8,394,943
FINANCIAL LIABILITIES		
Accounts payable and accrued liabilities	**1,121,446**	925,616
Deferred revenue	**1,363,609**	1,474,860
Retirement health benefits obligation	**284,200**	304,100
	2,769,255	2,704,576
Net financial assets	**6,440,065**	5,690,367
NON-FINANCIAL ASSETS		
Tangible capital assets, net	**3,892**	17,327
Prepaid expenses	**89,331**	41,329
Other assets	**46,641**	46,936
	139,864	105,592
Accumulated surplus	**6,579,929**	5,795,959
Accumulated surplus comprises		
Accumulated operating surplus	**4,122,129**	4,121,727
Accumulated remeasurement gains	**2,457,800**	1,674,232
	6,579,929	5,795,959

ART GALLERY OF NOVA SCOTIA

STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS

YEAR ENDED AT MARCH 31	2026	2025
	$	$
REVENUE		
Operating	**4,884,066**	4,093,136
Programming	**224,927**	195,838
Gallery Shop	**894,460**	651,070
Other revenue	**424,203**	465,413
	6,427,656	5,405,457
EXPENDITURES		
Salaries and benefits	**3,736,352**	3,217,352
Programming	**1,197,609**	865,250
Administration	**538,254**	465,661
Gallery Shop	**510,105**	358,985
Development and marketing	**339,224**	345,939
Visitor experience	**35,904**	53,571
Acquisitions	**42,031**	20,137
Building operations	**14,340**	25,618
	6,413,819	5,352,513
	13,837	52,944
Amortization of tangible capital assets	**13,435**	17,080
Annual surplus	**402**	35,864
Accumulated surplus, beginning of year	**4,121,727**	4,085,863
Accumulated surplus, end of year	**4,122,129**	4,121,727

ART GALLERY OF NOVA SCOTIA

STATEMENT OF REMEASUREMENT GAINS

YEAR ENDED AT MARCH 31	2026	2025
	$	$
Accumulated remeasurement gains, beginning of year	**1,674,232**	1,437,408
Unrealized gains attributable to investments	**561,359**	158,672
Net realized gain reclassified to statement of operations	**222,209**	78,152
Net remeasurement gains for the year	**783,568**	236,824
Accumulated remeasurement gains, end of year	**2,457,800**	1,674,232

2025-26 LEADERSHIP | GOVERNANCE | STAFF

AS OF MARCH 31

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John-David Bridges

Austin Janega
Chair of Audit & Finance Committee

Jim Mills
Interim Chair of Human Resources & Governance Committee

Bethany Moffatt

Bessy Nikolaou

Nicola Ray Smith

Raul Rodriguez

Catherine Woodman

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Sarah Moore Fillmore
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Cecil Day

Carol Dodds

Elizabeth Enders

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Dennice Leahey, C.M.

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Rod McCulloch

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Elizabeth Ryan

Robbie Shaw

Robert G. C. Sobey, O.N.S.

Farhad Vladi

John Volcko

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Melanie Colosimo
Manager of Exhibitions

Fabiyino Germain-Bajowa
Assistant Curator, TD Fellowship

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Preparator

Michael McCormack
Assistant Curator

James Norton
Preparator

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Laufer Curator of Collections

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Director of Finance and Operations

Josué Barrón
Administrative Assistant

Jayne Corey
HR Business Partner (on leave)

Mary Hergett
Accounting Assistant

Ryann McNamara
Controller

Lindsay Melvin
HR Business Partner (leave coverage)

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Director, Marketing and Visitor Experience

Natalie Downie
Manager, Visitor Experience

Brenna Hill
Marketing and Communications Officer (on leave)

Shawn Miner
Gallery Shop Coordinator

May Nguyen
Digital Marketing Coordinator

Yuna Park
Visitor Experience Coordinator

Angie Reid
Marketing and Communications Officer (leave coverage)

Deborah Vail
Graphic Designer

Visitor Experience Associates:
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George Hope
Alison Robertson
Zéa Jones
Emily Flinn
Claudia Manco
Leo Puddester

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