



2018 A
YEAR
IN
REVIEW



OUR MISSION

The Aga Khan Museum is dedicated to fostering a greater understanding and appreciation of the many major contributions Muslim civilizations have made to world heritage.

CHANGING PERCEPTIONS

Prompted by the times and needs of our world, in 2017 the Museum embarked on its bold vision for the future, Changing Perceptions. Changing Perceptions is about bringing together diverse communities from across the world using the universally accessible medium of art. Through a wide array of innovative temporary exhibitions and public programs, the Museum has continued to proudly play an important role in promoting tolerance and in building bridges across our fractured world.

TABLE OF CONTENTS

Message from Prince Ayn Agha Khan, Chairman of the Board	2
Message from Henry S. Kim, Director and CEO	3
Thought Leadership	4
Centre for Innovation and Creativity	12
Museum Without Walls	18
Message from David White, Chief Development Officer	26
Changing Perceptions Together	27





MESSAGE FROM PRINCE AMYN AGA KHAN, CHAIRMAN OF THE BOARD

In reflecting on the Aga Khan Museum’s fourth year, I am pleased by what we have been able to achieve together. At a time when there is a global need for constructive discourse that explores and celebrates cultural commonalities, the Aga Khan Museum is connecting cultures and changing perceptions using art. The support of our donors, partners, and lenders has enabled us to create an arts institution of the 21st century, one capable of transcending geographic, denominational, and cultural boundaries. I would like to extend my most sincere gratitude to our tremendous supporters for sharing in the Museum’s noble vision.

Communities near and far felt the impact of the Museum in 2018, from school groups in Toronto, to young artists in Lahore, to university students in Baghdad. Our activities have demonstrated the power of museums to ignite positive change in contemporary society.

Locally, the inauguration of the Weston Family Growing Minds Program made it possible for 565 Toronto-area students to experience art through the Museum’s experiential educational programs, all in just four months. Internationally, with the Maktab Project, we engaged emerging artists in Pakistan to explore connections between historic practices and modern themes by creating a traditional miniature painters’ atelier. In a blend of the local and the international, Museum activities such as the

exhibition *From Baghdad to Timbuktu* allowed visitors in Toronto to change the lives of students in Iraq by helping to rebuild a library that was so sadly lost during conflict.

Our partnerships in 2018 were equally impactful. Throughout the year we forged partnerships that would allow visitors to access famous international collections. These partnerships across the world allowed visitors to discover Islamic art spanning many centuries and many continents with loans from the al-Sabah Collection, the Louvre, the Museum of Islamic Art Cairo, and the Metropolitan Museum of Art, among others.

In presenting the arts and histories of Islamic societies, the Aga Khan Museum is creating a living link not only between past and present, between Muslim societies and others, but perhaps more importantly, between people. Together we are affecting real change in individual lives on a global scale by illuminating truths about communities that have too often been misunderstood, thereby revealing, I believe, the full potential of museums in the 21st century.

Prince Ayn Aga Khan
Chairman of the Board



MESSAGE FROM HENRY S. KIM, DIRECTOR AND CEO

2018, the Aga Khan Museum’s fourth year, can be characterized by a simple yet profoundly meaningful word: **impact**. Propelled by the Museum’s institutional vision to change perceptions throughout the year, this annual review exemplifies our tremendous progress. I have often said we are a museum like no other, one of ideas, one that goes beyond arts appreciation to bring cultures together — and we are living up to this title. Our 2018 Year in Review gathers the activities undertaken by our various departments and places them squarely within this vision as we celebrate our growth as a Thought Leader, a Centre for Innovation and Creativity, and a Museum Without Walls.

As a Thought Leader we affected minds with our messages and with the expertise of our passionate staff. Through incredible international partnerships our exhibition *The World of the Fatimids* revealed the tolerance of an ancient dynasty as a model for our current world. We also actively catalyzed new scholarship with the Museum’s first Impact Initiative of the year, digitizing the Aga Khan Museum Collection, which invited the foremost experts on Islamic Art to study our artifacts and share their insights with the world through an accessible digital platform.

As a Centre for Innovation and Creativity, the Museum mounted unique new exhibitions and engaged emerging artists and visitors alike in the creation of new work.

Arrivals and Encounters, our contribution to the 2018 edition of the all-night art festival *Nuit Blanche*, created an unparalleled experience. For 12 hours we immersed more than 80 artists and 8,500 visitors in dialogue around the constant evolution of Toronto’s cultural fabric.

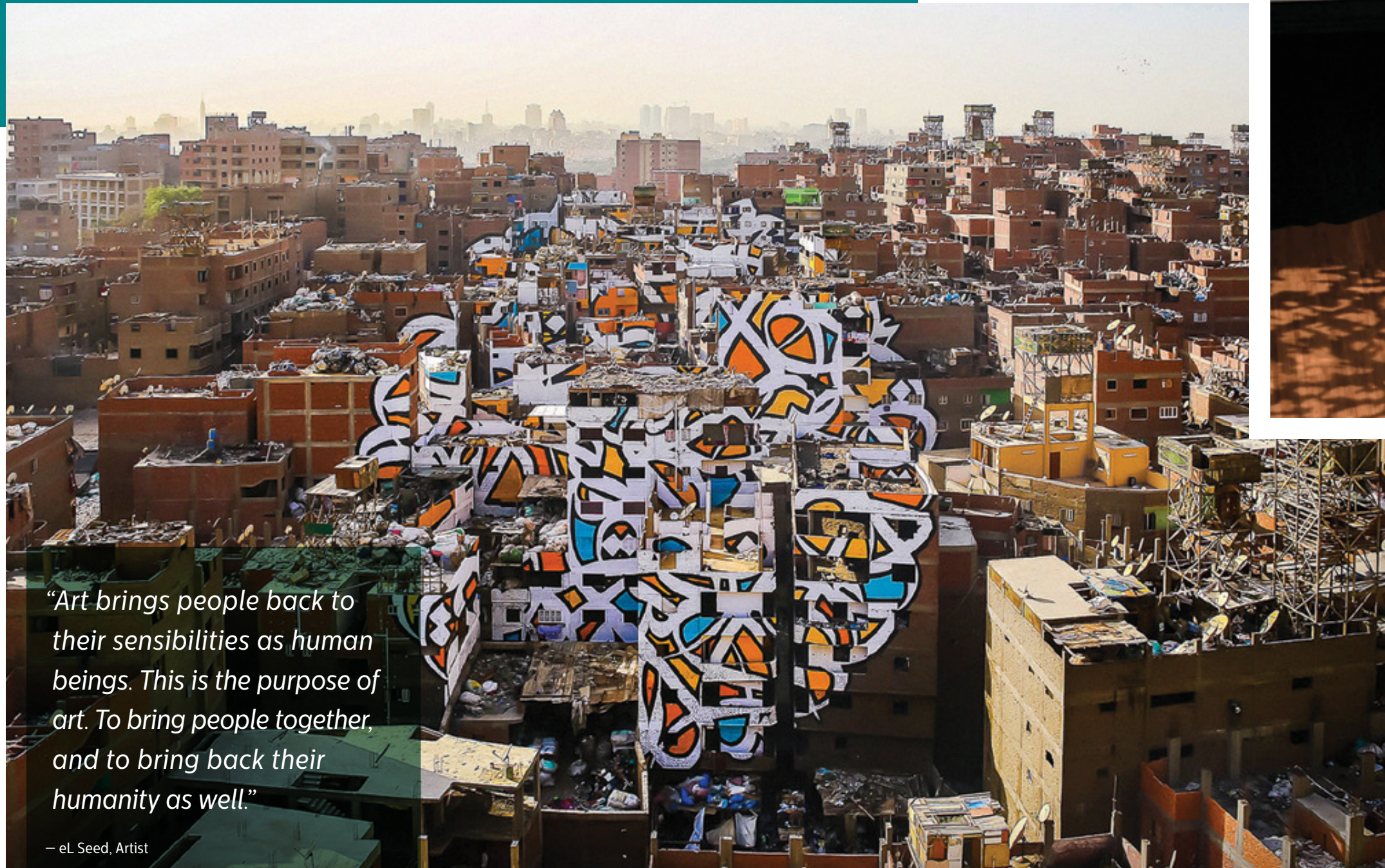
As a Museum Without Walls, we brought the Museum out to the world in unprecedented ways in 2018. By launching Global Patrons’ Programming we linked our growing network of supporters across the world, ensuring the reach of our activities internationally. We also challenged conventional ideas about the scope and boundaries of a museum’s work within communities through initiatives like the Maktab Project, which invited emerging artists to create new work in Pakistan’s historic Lahore Fort.

With the Museum entering its fifth year, this is a truly exhilarating time for us. We are showing that a Museum can minimize the limitations of geography to impact hearts and minds. Together we are not merely displaying beautiful art and artifacts in isolation, we are changing perceptions by revealing the common threads within our world’s shared heritage.

Henry S. Kim
Director and CEO

THOUGHT LEADERSHIP

In 2018 we stimulated scholarship, showcased the expertise of our passionate museum staff, enhanced the accessibility of our programs, and prepared the next generation of museum professionals. As a global thought leader with growing prominence, the Aga Khan Museum is facilitating the transmission of new knowledge while inspiring meaningful dialogue between cultures.



“Art brings people back to their sensibilities as human beings. This is the purpose of art. To bring people together, and to bring back their humanity as well.”

— eL Seed, Artist



EDUCATION ANNUAL LECTURE

The Museum welcomed internationally renowned artist and global thinker eL Seed for our fourth Annual Lecture. A French artist of Tunisian descent, eL Seed fuses Arabic calligraphy and street art, challenging conventional ideas of what art is and how it can be accessed.

In 2016, *Foreign Policy* magazine named eL Seed a Global Thinker for his project *Perception* in Cairo, which like many of his other works used a large-scale public mural to prompt social dialogue. With his Museum lecture *How Can Art Bring People Together*, eL Seed demonstrated the power of art to initiate conversations that promote pluralism and affect change in communities.



“Why an exhibition on the Fatimids? To celebrate a unique dynasty that led by example, and to inspire us in the way its enlightened, inclusive governance enabled all sectors of society to contribute their skills for the benefit of their shared homeland.”

— Dr. Ulrike Al-Khamis, Director of Collections and Public Programs

EXHIBITIONS

THE WORLD OF THE FATIMIDS

The North American debut of a carefully selected display of masterpieces from a host of renowned international collections, *The World of the Fatimids* offered insight into the diversity characteristic of society during the Fatimid era. The exhibition featured an unprecedented loan of 37 objects from the Museum of Islamic Art in Cairo and included lustrous ceramics, monumental architectural fragments, and even drone videography of the site where the original Fatimid court once stood. Every object revealed layers of cross-cultural exchange, demonstrating the remarkable dynasty’s pluralistic approach to life where people of three faiths — Islam, Judaism, and Christianity — lived, worked, and prospered together as one. Impressively researched and deeply resonant with a contemporary international community, *The World of the Fatimids* received a 2018 Global Fine Art Award in the category of Ancient Art.



IN CONVERSATION

CHLOÉ LAFRAMBOISE, COLLECTIONS INTERN

Why did you choose the Aga Khan Museum for your internship?

I have a personal interest in Islamic arts and culture, and support the goal of the museum to bring people from different cultures together.

What Museum projects were you involved in?

I worked closely with the Collections Manager and the Registrar every day. My major project was the documentation and storage of four ewers. I researched the ewers and updated The Museum System collection management database with new knowledge and condition reports.

What was your major takeaway from your internship experience?

At the Museum I learned how to use The Museum System database, observed how loans between museums work, and how artifacts are shipped. I was also able to work in English, which is not my first language. I apply all of this knowledge to my current job in Collections at the Canadian Centre for Architecture in Montreal.

ACCESSIBLE LEARNING OPPORTUNITIES

AFTERNOON LECTURES

Dr. Ulrike Al-Khamis
Meet the Fatimids

Dr. Kaveh Askari
Photography, Cinema, and Royal Painting in Qajar Iran

Wafaa Bilal
Performing Change

Dr. Farhad Daftary
Spiritual Foundations of the Fatimids

Justin Gray
Musical Synthesis:
Electrifying Traditional Music

Dr. Navina Najat Haidar
Jewels of Consequence in India’s
Mughal Age

Hussein Janmohamed
Singing as One: A Pathway to Pluralism

Zarqa Nawaz
Changing Perceptions:
Pop Culture and Social Insight

Bitia Poursvash
Persian Art in Canada:
Early Collections and Exhibitions

Ghazaleh Rabiei
Preserving Knowledge:
The Importance of Conserving
Historical Manuscripts



OUR CONTRIBUTION TO GLOBAL DIALOGUE

PUBLICATIONS, LECTURES, AND WORKSHOPS

Henry Kim
Director and CEO

- **Can a Museum Be Brave?**
Ontario Museum Association Conference
- **Changing Perceptions**
Courtauld Institute of Art
- **Centre and Periphery — Renewing Perspectives**
Louvre Abu Dhabi
- **Cultural Organizations in the Digital Era**
Al-Burda Festival
- **Museum Without Walls**
High Commission of Canada in the United Kingdom

Dr. Ulrike Al-Khamis
Director of Collections and Public Programs

- **Friends of the Basrah Museum Training Programme**
Basrah Museum
- **Interfaith Dialogue and Bridging Cultures Through the Arts**
2018 Parliament of the World’s Religion
- **Syria’s National Museum Reopens its Doors After Six Years of Civil War**
q with Tom Power, CBC

Dr. Filiz Çakır Phillip
Curator

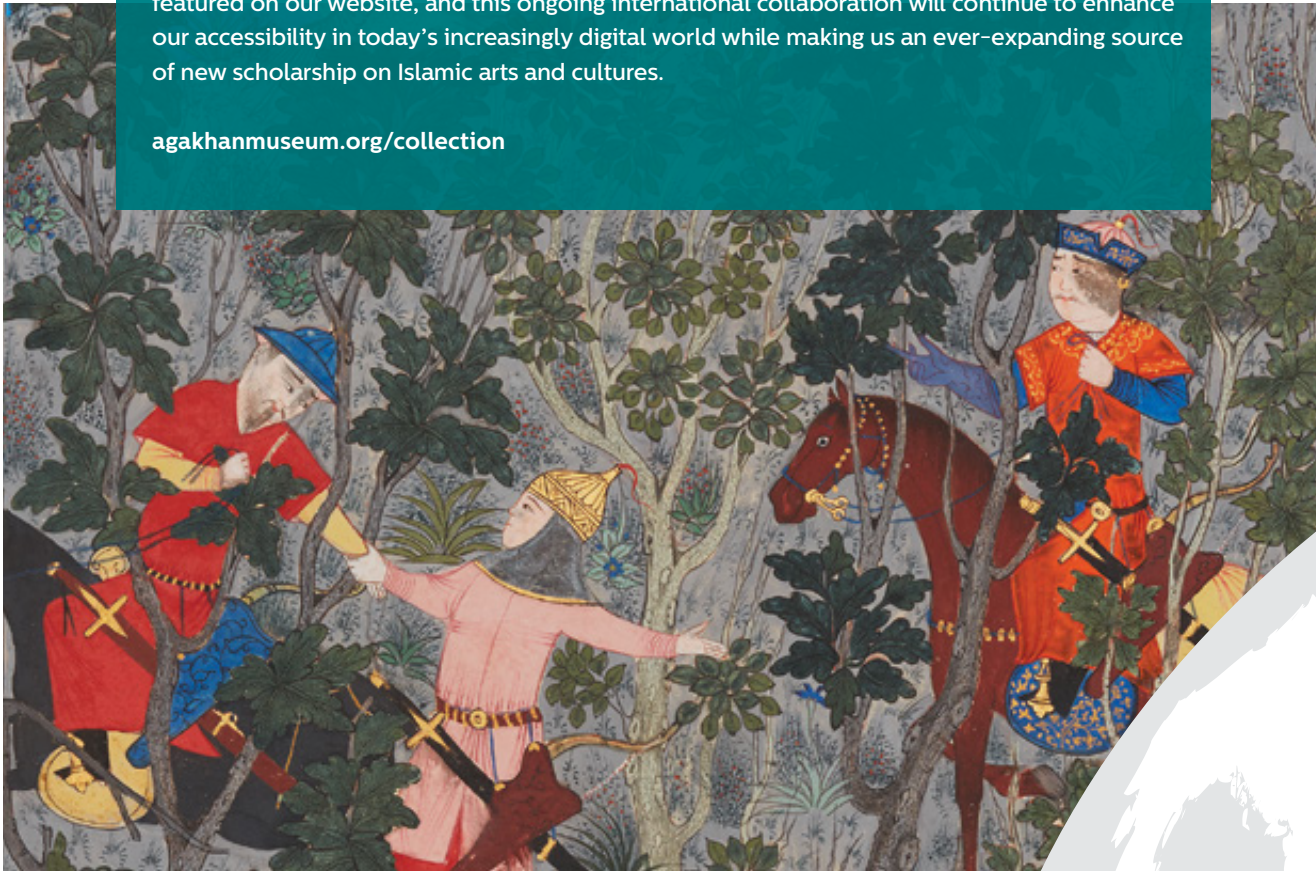
- **Caravaggio on Malta and his Connection to Ottoman Art**
UNED University
- **Chahar Ayna: Form Function, and Decoration of an Enigmatic Iranian Armour**
Louvre-Lens
- **Forum for Curators of Chinese Art**
Aga Khan Museum
- **Loans Across Borders**
Association of Art Museum Curators



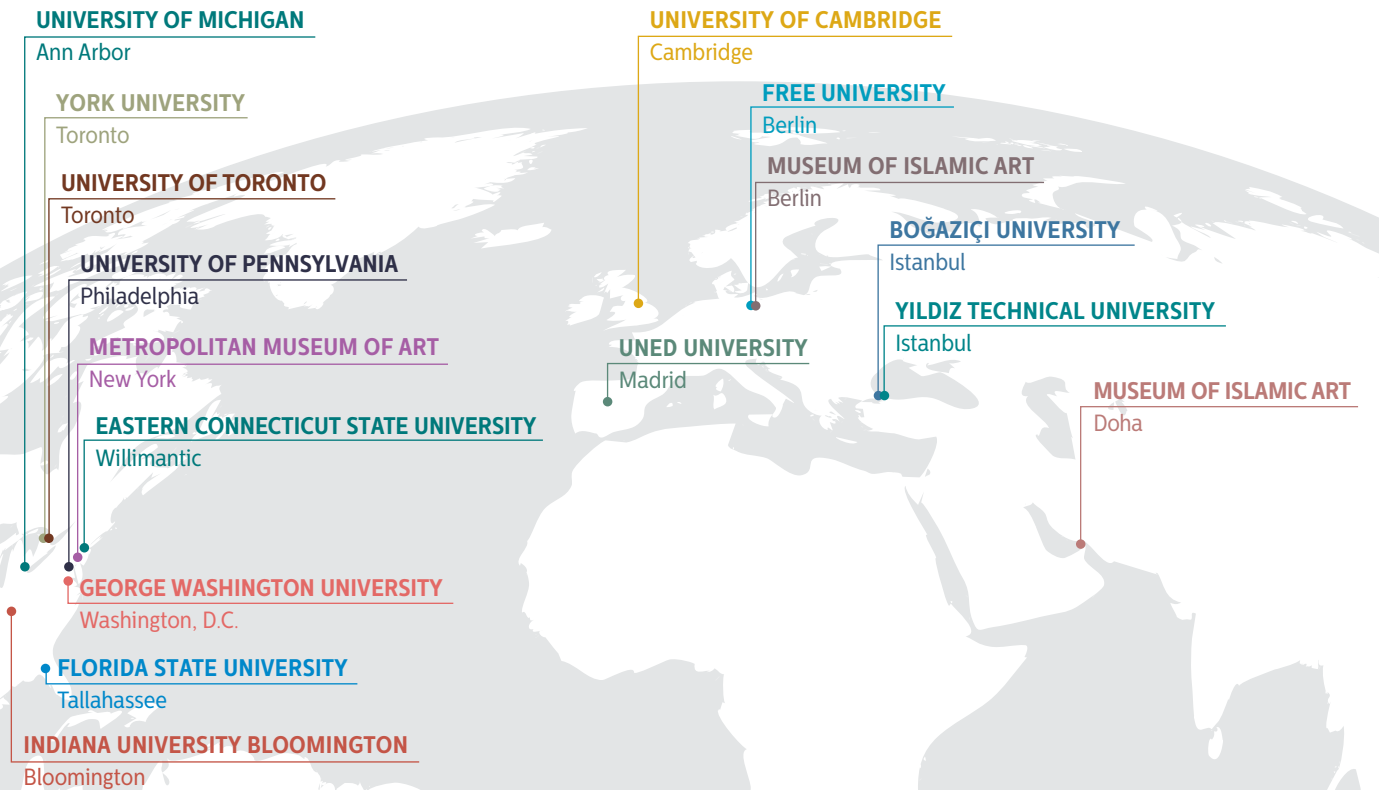
2018 IMPACT INITIATIVE DIGITIZATION OF THE AGA KHAN MUSEUM COLLECTION

Over the year, Aga Khan Museum staff had the privilege of working with leading scholars from sixteen globally recognized institutions to create a repository of in-depth descriptions on more than 40 per cent of the Museum's Permanent Collection. The results to date are proudly featured on our website, and this ongoing international collaboration will continue to enhance our accessibility in today's increasingly digital world while making us an ever-expanding source of new scholarship on Islamic arts and cultures.

agakhanmuseum.org/collection



COLLABORATING INSTITUTIONS INCLUDE:





2018 IMPACT INITIATIVE WESTON FAMILY GROWING MINDS PROGRAM

The generosity of the W. Garfield Weston Foundation enabled us to extend our education programs with the launch of the Weston Family Growing Minds Program in the fall of 2018. This landmark program ensures that the Museum is able to impact young minds through hands-on arts-based education by removing financial barriers for school groups in under-resourced areas across the Greater Toronto Area. Since its launch, students from kindergarten to grade 12 have participated in the program through exhibition tours and workshops, in addition to a screening of the academy-award nominated film *Breadwinner*.

“We are thrilled to be able to enrich the learning experiences of students in Toronto and across the GTA by supporting the Aga Khan Museum in its worthy mission to celebrate pluralism and promote inclusion through the arts.”

— The Honourable Hilary M. Weston, Director, The W. Garfield Weston Foundation

IN CONVERSATION

KATHERINE BEATTIE, THORNCLIFFE PARK PUBLIC SCHOOL TEACHER

Why was it important to bring your class to the Aga Khan Museum?

There are a number of reasons why the Aga Khan Museum is an important field trip for Grade 5 students. Art takes students on a complex journey and the Museum’s collection gives them the chance to learn about the history of Islamic art over many centuries. The way in which the artifacts are displayed and explained is really appealing to me as a teacher because I see how the exhibits capture my students’ imaginations.

How did your students benefit from the visit?

Experiential learning is hugely important because it stays with students in a way that in-class learning cannot. The art lesson at the Museum and the discussion during the guided tour were directly linked to a number of curriculum expectations in Math, Language, Art and Social Studies. Actually seeing the expressions of other societies, including religion, art, and other aspects of culture, in both the past and present, opens and develops students’ minds and imaginations in a way that cannot be achieved inside a classroom.

I hope that introducing students to museums and making them feel that they are welcome there will create a bond that will last a lifetime. I hope that my students will maintain this feeling of connection throughout their lives.

Why is providing this type of opportunity to your students important?

This opportunity and others like it are so important to the social and academic development of our students because they engage the imagination and curiosity of students with rich and interesting ideas, stories, and images. The field trip to the Aga Khan Museum is one that my students will never forget. More than four months later, we still talk about it.

Why are initiatives like the Weston Family Growing Minds Program important?

The Weston Family Growing Minds program not only made it possible for all of our students to experience the wonderful collection, it also allowed them to work with Museum staff to reflect on the ideas and techniques they learned about in the exhibits.

This year, my class included Muslim families from a variety of countries. I could see the pride my students felt when they walked through the galleries and looked closely at the beautiful installments. The students explained many things to me about their own lives and cultures and read passages of the Qur’an that were on display. The students felt that this was a place that welcomed them and to which they belonged.

CENTRE FOR INNOVATION AND CREATIVITY

Innovation and creativity informed our activities throughout 2018 to create a year of ground-breaking initiatives. Energized by our aim to break down barriers between cultures, we enabled visitors to engage in critical global issues and interact with art in non-traditional ways. By devising exhibitions that brought history to life, and performing arts programs that brought cultures together, the Museum is actively building its reputation as an incubator for creativity.



2018 IMPACT INITIATIVE THE OTHER SIDE OF FEAR

The Other Side of Fear, the theme of the Museum's fall 2018 performances, explored how we define, confront, and conquer fear in ourselves and others.

Whether it was a modern interpretation of Kurdish musical traditions, an original Kathak dance theatre, or a workshop of a contemporary Rumi-inspired play, each performance spoke directly to the heart of the Museum's powerful mission to bridge cultures through the arts. The result of the series was a unique constellation of acclaimed artists who, through their art, have transcended fear to offer audiences transformative messages of hope, positivity, and pluralistic solidarity.

PERFORMING ARTS NOOR

In October our public spaces were brilliantly animated by the performance company Generous Friends and their production of the original play *Noor*. Written by Erum Khan, *Noor* chronicles a young woman's journey through issues of identity, belonging, and displacement. With public programming that included open rehearsals and a final performance, *Noor's* run at the Museum provided not only an opportunity for artists to develop new works but also for visitors to observe the complexities of theatrical performance development.





EXHIBITIONS LISTENING TO ART, SEEING MUSIC

Listening to Art, Seeing Music brought together the Museum’s stunning Collection and stellar performances for a multi-sensory journey of discovery. From soundscapes and hands-on interactive displays to the contemplative space of an authentic Mongolian yurt, nearly a dozen installations brought the Museum to life. Using innovative interactive displays and a specially developed smartphone app, *Listening to Art, Seeing Music* showcased the interconnectedness of the material arts and of intangible heritage practices of Islamic cultures, from the past to present day.

PERFORMING ARTS POP-UP PERFORMANCES

Beginning as a program devoted to emerging artists and students, our Pop-Up Performance series, supported by TD Bank Group, has garnered widespread acclaim. That success underlines the importance of our commitment to facilitating artist development in new and innovative ways.

Since the introduction of the series, the Museum has actively encouraged collaborations among emerging artists that breathe life into our institutional vision to connect cultures through art, and *Spiral Modes* is a prime example. Beginning as individual Pop-Up performers, the members of *Spiral Modes* came together as a group after a jam session at the Museum with Yo-Yo Ma’s internationally acclaimed Silk Road Ensemble. With several performances under their belt by 2018’s close, *Spiral Modes* attributes the evolution of their artistic vision to collaborating outside the confines of their individual musical traditions.



NUIT BLANCHE ARRIVALS AND ENCOUNTERS

Twelve hours, 10 sites, 30 performances, two installations, more than 80 artists, and over 8,500 visitors: the numbers from our participation in the 2018 edition of *Nuit Blanche*, the City of Toronto’s annual all-night art festival, were astounding. As local media and many visitors agreed, the Museum’s annual *Nuit Blanche* offering is becoming an event not to be missed, with fun and fascinating new discoveries every hour of the night.

The Museum’s past participation in *Nuit Blanche* helped spur 2018’s expansion of the event beyond Toronto’s downtown core into the suburban neighbourhood of Scarborough. Inspired by the expansion to reflect on the rich cultural fabric of the city as a whole, we created *Arrivals and Encounters*, our 2018 *Nuit Blanche* offering. All night, visitors were able to explore and reflect on what it means to live in a city of constant change through an imaginative program of art, culture, and community that left none of the senses untouched.

“[The Museum] is an amazing space, and it’s neat seeing how it keeps being refashioned and reconfigured.”

— Matt Galloway, CBC Metro Morning



“Dar al-Athar al-Islamiyah is highly honored to be involved in a joint exhibition, *Emperors & Jewels*, here at the wonderful Aga Khan Museum in Toronto. I could have described the Museum as “fantastic”, which it is, or “beautiful”, which is evident. But I say “wonderful” when one considers how the first museum of Islamic Art in North America is the culmination of years of the dedication of so many to presenting the culture of Islamic and Muslim lands to the world.”

— Bader Al-Baijan, President,
Friends of Dar-al-Athar al-Islamiyah Steering Committee



EXHIBITIONS

EMPERORS & JEWELS: TREASURES OF THE INDIAN COURTS FROM THE AL-SABAH COLLECTION, KUWAIT

Paintings from the Aga Khan Museum Collection showing receptions and gardens, hunts and battles set the scene for an array of jewelled artworks on loan from Dar al-Athar al-Islamiyah’s al-Sabah Collection, one of the foremost collections of Islamic arts in the world. Whether they were gem-studded rings and cups, intricately carved dagger hilts and trays, or any of the many other glittering artworks displayed, the objects in *Emperors & Jewels* innovatively brought together content and context to reveal the importance of adornment within the Mughal courts.



EXHIBITIONS

TRANSFORMING TRADITIONS: THE ARTS OF 19TH-CENTURY IRAN

Transforming Traditions: The Arts of 19th-Century Iran invited visitors to contemplate how art transforms and is transformed by societies faced with major change. The exhibition told powerful stories through artworks created under Iran’s Qajar dynasty, which was caught between the desire to maintain time-honoured local traditions and the increasing need to engage with ever more pervasive outside influences and currents of innovation. In bringing together artifacts from a host of prominent international and national collections, *Transforming Traditions* built on the Museum’s global reputation as a leading institutional voice on Islamic cultures, while offering a window into a country challenged to navigate competing cultural dynamics.

EDUCATION

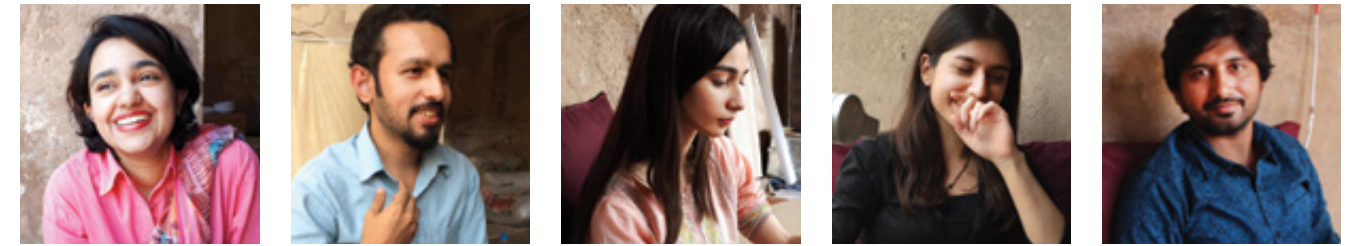
KEYNOTE LECTURE DR. LAYLA DIBA

Scholar, art advisor, and curator Dr. Layla Diba brought new insights to the Museum during her keynote lecture *Between “East” and “West”: Art of Qajar Iran (1875-1925)*. With specific reference to the Museum’s Permanent Collection, Dr. Diba deconstructed what “East” and “West” meant during the Qajar period through an illustrated exploration into royal images, landscapes, and photographs.



MUSEUM WITHOUT WALLS

2018 was a critical year in which we forged important partnerships, harnessed technology, and grew as a museum without walls capable of making a tangible global impact. From enhancing the accessibility of our programs, to collaborating on a miniature painters' atelier in Lahore, to the launch of a global programming network for Patrons' Circle supporters, our work is demonstrating the power of art to transcend both borders and difference.



2018 IMPACT INITIATIVE MAKTAB PROJECT

As part of the inaugural Lahore Biennale, the Aga Khan Museum and the renowned Pakistani artist Imran Qureshi recreated a miniature painters' workshop in the historic setting of the Lahore Fort. Twenty-four young artists were engaged to create new works, using the technique of miniature painting as a bridge between traditional and contemporary art and putting contemporary themes in constant dialogue with the traditional methodology and historic setting. From conception to delivery, the Maktab Project removed walls: between time periods and artistic practices, as well as between artists and the public. It also demonstrated that museums need not only display art but can be active in supporting its creation.

“Originally, there were many miniature painters living in Lahore Fort and making paintings there. And now, after many centuries, we are reviving that history. We want to see how this space will affect the current practices of young miniature artists.”

— Imran Qureshi, Artist, Assistant Professor at the National College of the Arts, Lahore



“A lot of artists raise awareness, but ultimately nothing goes to those on the ground. I wanted to raise awareness of the destruction, yes, but at the same time give something tangible back to the people who lost everything.”

– Wafaa Bilal, Artist

EXHIBITIONS

FROM BAGHDAD TO TIMBUKTU: LIBRARIES RISING FROM THE ASHES

Throughout history, culture has often been targeted during times of conflict, subjected to systematic damage and destruction in an attempt to erase knowledge and artistic achievements. A moving experience with a powerful purpose, *From Baghdad to Timbuktu: Libraries Rising from the Ashes* mourned the loss of a 13th-century library and empowered visitors to help rebuild a 21st-century one. Wafaa Bilal’s art installation *168:01* invited visitors to transform shelves of blank white books — and change the lives of students and faculty at the University of Baghdad’s College of Fine Arts for the better — by donating educational texts to replace those destroyed in 2003 during intense conflict in Iraq. Our visitors made a truly lasting impact, as thanks to their generosity, more books were donated at the Museum than at any other institution that has hosted Bilal’s inspiring installation.



EXHIBITIONS

REFLECTIONS OF HOPE: AIDA MULUNEH IN THE AGA KHAN PARK

In 2018, the Aga Khan Park’s serene reflecting pools were transformed for the first time into a dramatic exhibition venue. *Reflections of Hope*, a free outdoor art installation presented in partnership with Scotiabank CONTACT Photography Festival, showcased the large-scale portraits of photographer Aida Muluneh. Enhanced by the breathtaking surroundings of the Park, Muluneh’s provocative artistic response to the hardships of slavery, war, colonialism, and human rights abuses was a unique exhibition experience with dramatic impact.

AGA KHAN PARK PROGRAMMING

The Aga Khan Park acted as a gathering place where, through a diverse array of programming, visitors engaged with art, nature, and each other to create a radiant hub of activity in 2018. From yoga among the Park’s blossoming serviceberry tree to spirited games on our larger-than-life chess board, Dancing in the Park events, Nuit Blanche, and more, the events at the Aga Khan Park became a catalyst for community.





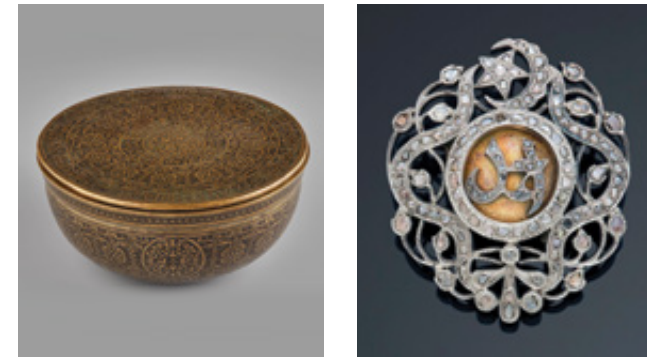
2018 IMPACT INITIATIVE GLOBAL PATRONS' PROGRAMMING

In 2018, we hosted 48 events for Patrons' Circle supporters in Toronto, Calgary, Edmonton, Vancouver, Atlanta, Dallas, Houston, Lisbon, London, Dubai, Abu Dhabi, and Lahore. Attended by a total of over 7,400 individuals, these events provided Patrons with unique opportunities to engage deeply with Islamic arts and cultures.

- Patrons enjoyed a curator-led tour of Jameel Prize 5 at the Victoria and Albert Museum with winner Marina Tabassum in London, and a private tour of the Calouste Gulbenkian Museum in Lisbon.
- Patrons had access to behind-the-scenes experiences including a visit to Idris Khan and Annie Morris' joint studio in London and the grand opening of the Jameel Art Centre in Dubai. They were also among the first to walk through the new Aga Khan Garden in Edmonton.
- Patrons received VIP access to a multitude of art fairs around the globe, including Art Dubai, the Abu Dhabi Art Fair, 1-54 London, Contemporary Istanbul, and the inaugural Lahore Biennale.
- Our landmark exhibition *The World of the Fatimids* came to life through a travelling virtual reality experience across North America, and a special event with Curator Dr. Souren Melikian-Chirvani for the launch of the exhibition publication in London.

EXHIBITIONS IDEALS OF LEADERSHIP: MASTERPIECES FROM THE AGA KHAN MUSEUM COLLECTIONS

Coinciding with His Highness the Aga Khan's Diamond Jubilee celebrations in Lisbon, the Museum loaned 17 artifacts including folio paintings, ceramics, and works of wood and steel for display at Portugal's Assembly of the Republic. Reflective of our Permanent Collection's remarkable chronological and geographic breadth which spans many centuries and empires, the diverse selection came together to create a timeless exhibition honouring universal ideals of leadership.



NOTABLE ACQUISITIONS

Purchased with funds provided by Changing Perceptions campaign donors.

Bowl and Cover

Probably Egypt or Syria, 16th century
Brass, engraved and inlaid with silver
AKM2018.1.1

Order of Glory (*Nichan Iftikhar*)

Turkey, 1837-1855
Metal, gold, silver, and diamond, chiselled and
openwork decorated
AKM2018.2.1

LOANS AND PARTNERSHIPS

During 2018 we established creative partnerships that spanned the globe

253

Borrowed Objects

8

Exhibitions

Loans from **18**

Institutions

Loans from **6**

Artists

Loans from

10

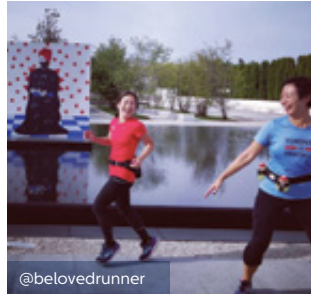
Private Collections

Across

12

Countries

- Aida Mulneh** – Artist
- Arthur Sackler Gallery** – Washington, USA
- Benaki Museum** – Athens, Greece
- Bibliothèque Inguimbertaine** – Carpentras, France
- Germanisches Nationalmuseum** – Nuremberg, Germany
- Hedayat Collection** – Toronto, Canada
- Javid a.k.a. JAH** – Artist
- Keir Collection, Dallas Museum of Art** – Dallas, USA
- Madinat al-Zahra Museum** – Cordoba, Spain
- Manal alDowayan** – Artist
- Marshall and Marilyn R. Wolf** – Toronto, Canada
- McGill University Rare Books and Special Collections** – Montreal, Canada
- Metropolitan Museum of Art** – New York, USA
- Mohamad Tavakoli-Targhi** – Toronto, Canada
- Musée de la Musique** – Paris, France
- Musée du Louvre** – Paris, France
- Musée du Louvre-Lens** – Lens, France
- Museo Archeologico Nazionale di Reggio Calabria** – Reggio di Calabria, Italy
- Museo Nazionale del Bargello** – Florence, Italy
- Museum of Fine Arts, Houston** – Houston, USA
- Museum of Islamic Art, Cairo** – Cairo, Egypt
- Nurjahan Akhlaq** – Toronto, Canada
- Private Collection** – Geneva, Switzerland
- Private Collection** – London, UK
- Private Collection** – Boston, USA
- Radwan al Taleb** – Toronto, Canada
- Royal Ontario Museum** – Toronto, Canada
- Sama Mara** – Artist
- Scotiabank CONTACT Photography Festival** – Toronto, Canada
- Shahzia Sikander** – Artist
- Textile Museum of Canada** – Toronto, Canada
- The al-Sabah Collection, Dar al-Athar al-Islamiyyah** – Kuwait City, Kuwait
- The British Library** – London, UK
- The David Collection** – Copenhagen, Denmark
- Vahid Kooros** – Houston, USA
- Victoria & Albert Museum** – London, UK
- Wafaa Bilal** – Artist



MOMENTS WE SHARED



36.4K FOLLOWERS



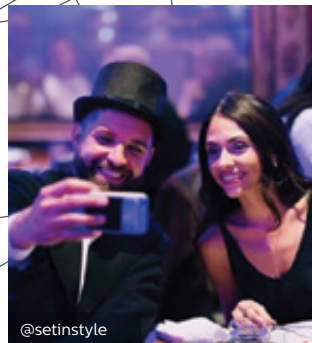
15.9K FOLLOWERS



12.6K FOLLOWERS



427K VIEWS





MESSAGE FROM DAVID WHITE, CHIEF DEVELOPMENT OFFICER

As you have read in the previous pages, the Museum made great progress in 2018 toward accomplishing its bold vision of Changing Perceptions. While our ambitious efforts to transform the Museum into a Thought Leader, a Centre for Innovation and Creativity, and a Museum Without Walls are uniquely inspiring, they cannot be fully realized without the incredible generosity of our Museum supporters.

Our over 4,000 donors, sponsors, Friends, and Patrons, spanning five continents and more than 20 countries, truly are the lifeblood of our institution. In 2018 alone, they donated over \$8 million in support of our collection and exhibitions, and our performing arts and education programs. Our supporters allowed eL Seed to showcase his unique blend of calligraphy and street art, changed the lives of students and faculty in Baghdad through the donation of educational texts, created numerous artistic collaborations outside of conventional music traditions, and provided hundreds of schoolchildren from under-funded schools with the opportunity to experience our Museum.

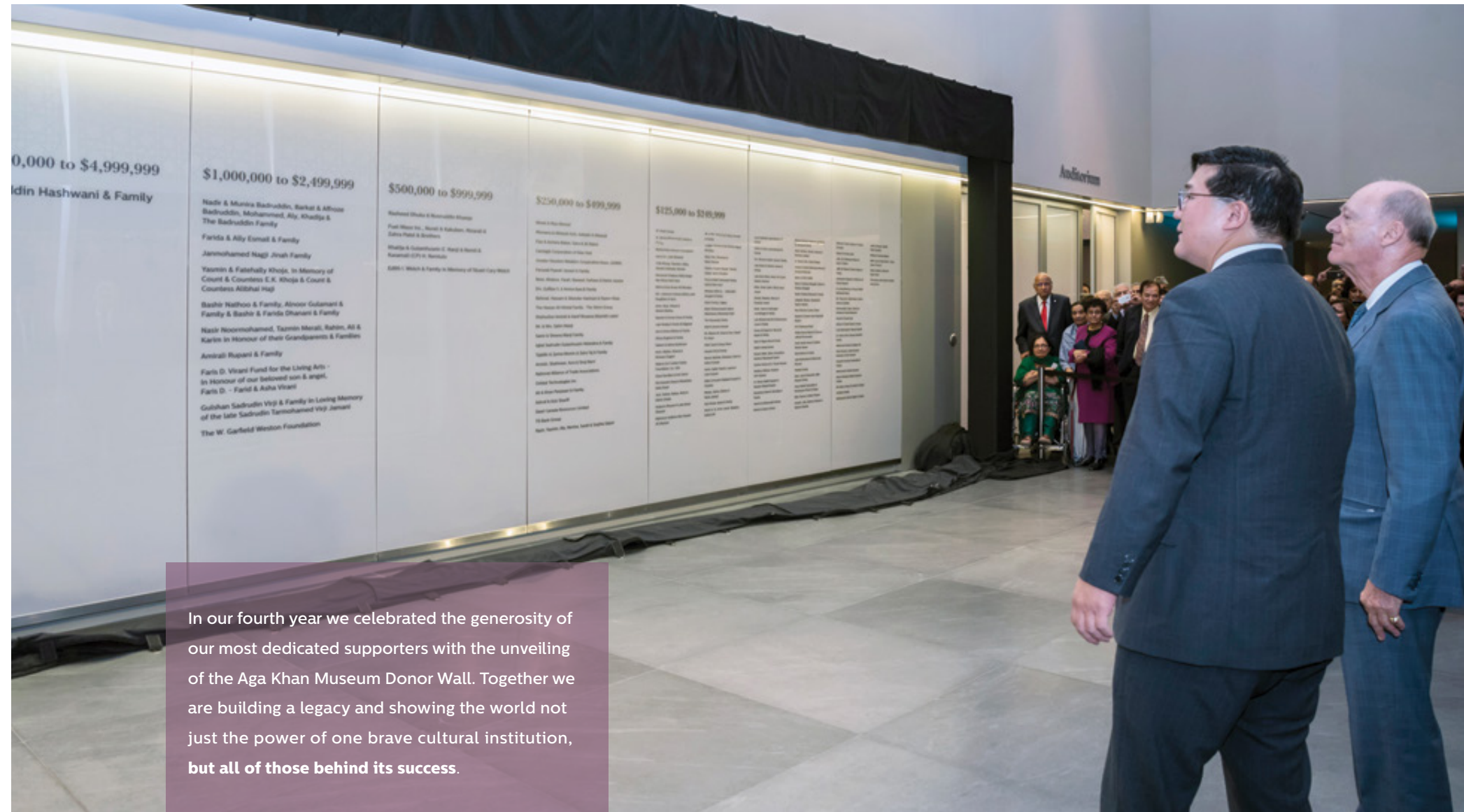
To recognize the contributions of our most loyal and dedicated supporters, the Museum unveiled its inaugural donor wall in November 2018. As our Chairman, Prince Ayn Aga Khan, noted in unveiling the wall, “The Aga Khan Museum’s sense of purpose is

clear but we are a young institution and like all young institutions, and particularly museums, the extent of our impact depends heavily on the generosity, and the commitment of our Friends, Patrons, and supporters. It is our hope that as time passes and we reach more people, we will inspire others to stand with us in our joint mission to build bridges between cultures and to reveal the astonishing contributions that Muslim civilizations have made, and continue to make, to our world’s shared human heritage.”

I would also like to offer appreciation to our international network of incredible fundraising volunteers. You are the bedrock of our team and play a critical role in allowing the Museum to convey its message in Toronto, across Canada and the U.S., and around the world.

We thank you for your tremendous support in 2018 and hope you will continue with us on our journey. Together, we will unleash the power of art and culture to unite people in the face of adversity, promoting peace through understanding.

David White
Chief Development Officer



In our fourth year we celebrated the generosity of our most dedicated supporters with the unveiling of the Aga Khan Museum Donor Wall. Together we are building a legacy and showing the world not just the power of one brave cultural institution, **but all of those behind its success.**



CHANGING PERCEPTIONS TOGETHER

A single exhibition, program, or visit cannot, by itself, achieve our goal of changing minds and perceptions globally. Rather, that is accomplished with the sum of all our many activities. In reflecting on the Aga Khan Museum's important work in 2018, that collective power and impact can be read. Thanks to the immense generosity of our Key Supporters, Director's Circle, Board of Directors, and volunteers, we have made incredible progress. Together, we are changing perceptions.



LAPIS BALL 2018

2018 marked the Second Annual Lapis Ball, a fundraising gala where more than \$500,000 was raised in support of our future programs and exhibitions. The 350 guests in attendance enjoyed an immersive evening showcasing a diverse cross-section of the arts. From the performative to the decorative, the experiential to the edible, each facet demonstrated how art is able to transcend boundaries, and build connections across cultures, during the course of a single evening.



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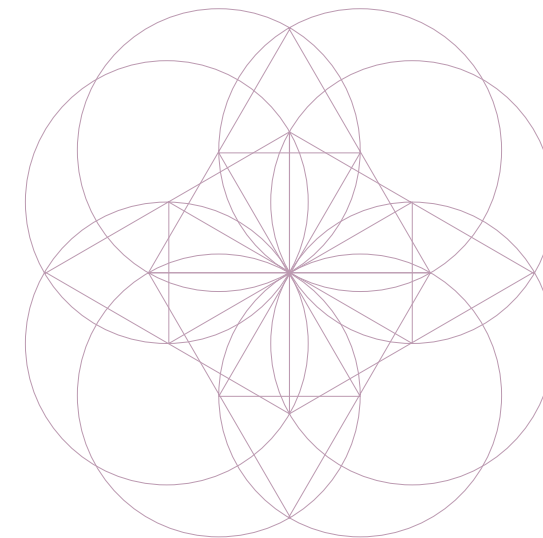
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On behalf of the Museum, Henry S Kim, Director and CEO, acknowledges and appreciates the tremendous support received at the Director's Circle level (\$25,000) in 2018.

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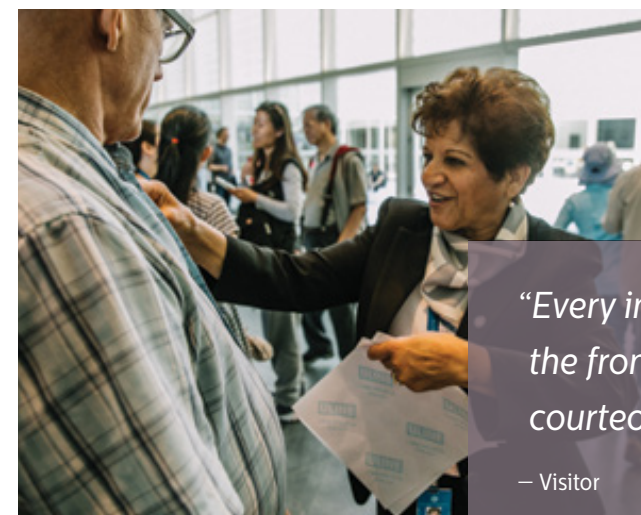
The Aga Khan Museum is home to more than 300 volunteers who wholeheartedly and unconditionally dedicate their time, day in and day out, to help create an exceptional experience for visitors. Our efforts this year have been centered around streamlining and digitizing our systems so as to be able to support our growing number of volunteers as well as incorporating their unique skills into the many threads of our operations.

Each year brings with it new growth and new challenges, but our excellent volunteers always help maintain a sense of peace, joy, and togetherness.

2018 saw our volunteers donate 39,900 hours in service of the Museum, and over 11,380 visitors joined our volunteer-led tours!

“I am humbled to be in an environment that is so dynamic and so full of people with great passion for the institution and the work they contribute to it.”

— Badur Bardai, Volunteer



“Every individual with whom we interacted — from the front desk staff to the ticket takers — was courteous, friendly, helpful, informed, and polite.”

— Visitor





THANK YOU

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