



Art Gallery of Hamilton

engage your imagination

2016 ANNUAL REPORT



Joanesie (possibly Qikiqtarjuaq or Pangnirtung), *Testing One's Strength, Pulling Game (Nusurautijuuq)*, steatite, 8 x 15 x 5 cm, Art Gallery of Hamilton, Chedoke Collection of Inuit Art, Anonymous Gift, 2016.

Table of Contents

Art Gallery of Hamilton Board of Directors	3
Message from the Chair and President & CEO	4
Exhibition and Collection Highlights	6
Programs and Education Highlights	10
Report from the Chair, AGH Volunteer Committee	13
Donor Support and Sponsorship	14
2016 Acquisitions	16
2016 Exhibitions	32
2016 Programming	33

123 King Street West
Hamilton, Ontario L8P 4S8
T: 905.527.6610 F: 905.577.6940
E: info@artgalleryofhamilton.com

Facebook: Art Gallery of Hamilton
Twitter: @TheAGH
Instagram: @at_theagh

www.artgalleryofhamilton.com

Charitable registration number: 10672 3588 RR0002

Art Gallery of Hamilton Board of Directors

Luigi V. Celli, Chair
David Kissick, Secretary-Treasurer
Charles P. Criminisi, Past Chair

Dan Banko
Paul Berton
Dr. Brenda Copps
Laurie Davidson
Adrian Duyzer
Craig Laviolette
James Lefebvre
Lisa Marcuzzi
John Noestheden
Councillor Maria Pearson
Anna Ventresca
Dr. Leonard Waverman
Elizabeth Wensley, Chair, AGH Volunteer Committee

Shelley Falconer, President & CEO, ex officio

Message from the Chair and President & CEO

In 2016, we began to implement the four key priorities of the Art Gallery of Hamilton (AGH) Strategic Plan: 1. Renewed focus on the Collection and Program; 2. Community Engagement; 3. Learning through Art; 4. Long-Term Sustainability. This implementation included community consultations with our stakeholders and the public. We were pleased by the response of the many individuals who enthusiastically offered their insights and recommendations for increased access, diversity and continued engagement. Consultations will continue as we strive to create a more inclusive and dynamic AGH for all.

Canadian art took centre stage in 2016 with exhibitions and programs highlighting important historical and contemporary artists. This balanced programming included such exhibitions as *1920s Modernism in Montreal: The Beaver Hall Group*; *Fearful Symmetry: The Art of John Scott*; *The Artist Herself: Self-Portraits by Canadian Historical Women Artists*; *Imaging Phantoms: Catherine Heard*; *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*; *Beyond the Crease: Ken Danby*; *Last Folio: Yuri Dojc*; and *The Living Room*, featuring a unique interactive collaboration with award-winning writer, multimedia artist and composer Gary Barwin. Once again this year, the majority of exhibitions presented were curated by AGH staff and/or featured a number of key works from our Collection.

Our visitors responded with near-record attendance of 254,908 and an economic impact of \$21,772,435, according to the Ontario Ministry of Tourism, Culture and Sport Tourism Regional Economic Impact Model (TREIM). Yes, you read that correctly: that's almost \$22 million in economic impact in Hamilton (and another \$7.8 million in the rest of Ontario). While we've always known that a visit to the Gallery is good for one's personal growth and well-being, TREIM clearly



Photo: Robert Brown Photography

Photo: Mike Lalich

demonstrates just how important the exhibitions, programs and services we offer are to this region and province's economic vitality.

Our visitors come, in great part, because of the Gallery's Permanent Collection. In 2016, notable acquisitions enriched this Collection, which included a number of sizeable donations: over 140 works that comprise the Chedoke Collection of Inuit Art; 33 works-- primarily Canadian and French--donated by Pierre Karch and Mariel O'Neill-Karch; 49 eighteenth- and nineteenth-century British drawings donated by Clare and Michael Watson, among others. We are grateful to the artists and collectors whose generosity allowed the Gallery's Collection to grow in breadth and strength. Purchased works included those by Barry Pottle, Shelley Niro, Hadley+Maxwell, Panchal Mansaram, Robert Gibbons Foster, and Alexander McKenzie Cunningham.

The Permanent Collection also allows us to strengthen our partnerships with galleries in Canada and abroad through loans and travelling exhibitions. In 2016, these partner institutions included the Montreal Museum of Fine Arts; Virginia Museum of Fine Arts;

Hammer Museum at UCLA; Art Gallery of Windsor; Glenbow Museum; McMichael Canadian Art Collection; Kelowna Art Gallery; McMaster Museum of Art; Surrey Art Gallery; and the Confederation Centre for the Arts in Charlottetown.

In keeping with our strategic priorities, we've invested substantially in our public and educational programs to ensure we reach broader, new and diverse audiences. For example, the Gallery's education department consulted with several school board departments to develop programs in response to the new curricula now in use by the public, private and Catholic school boards. We developed a new day-long symposium program for high school students; in 2016, the four symposia offered allowed grade 10 and 11 students to explore the exhibition *Last Folio: Yuri Dojc* as part of their history studies related to the Holocaust.

The generosity of the incite Foundation for the Arts, in addition to supporting other AGH programs, allowed us to implement Art Smart visits: a program offering children from some of our community's high-risk schools the opportunity to visit the Gallery and benefit from our programs at no cost to them; even bus transportation was included.

Our visitors were able to explore *The Living Room*, our new interactive and evolving installation in the Young Gallery, targeting family audiences with a collaborative, creative experience.

Perhaps the most important, and most challenging, priority in our strategic plan is that of achieving long-term sustainability. From reducing our deficit to ensuring ongoing stable base funding, the Board of Directors, Council of Governors, staff and volunteers remain committed to pursuing a new financial model that will ensure the preservation, on-going

research and programming of our Collections for years to come.

The willingness of the AGH family to join us in taking on this, our greatest challenge, is our greatest strength. We are grateful to you, our Members, volunteers, and donors, for your participation, your generosity, and your support.

Thank you to the members of our AGH Board of Directors and Council of Governors for your contributions of time, expertise and resources. We are grateful to all of our partners whose sponsorships, gifts and grants allow the Gallery to offer the excellent programming for which we are known. Thank you to the dedicated AGH staff for their continued professionalism and hard work.

We extend a special thank you to the City of Hamilton, the Ontario Arts Council and the Canada Council for their financial assistance and support. We are grateful to Orlick Industries for providing free admission to the exhibitions on Gallery Level Two, allowing members of our communities and visitors to the city to experience treasures from our Collection. In addition to their continued support of the AGH's film program, support from the incite Foundation for the Arts allows school children, regardless of family income, to visit the Gallery, take part in hands-on art making, and engage in creative endeavours that can make a lifelong difference to a child.

We look forward to continuing to work with you all to build a stronger community and Gallery.

Thank you.

Luigi V. Celli
Chair, Board of Directors

Shelley Falconer
President & CEO

Exhibition and Collection Highlights

Exhibitions

At the beginning of 2016, AGH opened two banner exhibitions that exceeded expectations in terms of audiences and interest.

1920s Modernism: The Beaver Hall Group, organized and circulated by Montreal Museum of Fine Arts, proved to have blockbuster appeal as attendance and audience reach rivalled that of our 2014 presentation of *The World is an Apple: The Still Lifes of Paul Cézanne*. Drawing large numbers from Toronto and region, the exhibition proved immensely popular with new visitors and members alike. At the same time, *Fearful Symmetry: The Art of John Scott* also exceeded all expectations. We were thrilled to work with the artist who visited the exhibition several times and met with the docents, among other groups. The Art Gallery of Ontario's loan of their *Trans Am* was a highlight given its power and the critical place it occupies in Scott's oeuvre. A week's program of active conservation on the car, with AGO conservator Sherry Phillips onsite, proved immensely popular and was a critical component in further engaging audiences in our behind-the-scenes work.

P. Mansaram: 1980s Xerox and Mail Art opened at the Design Annex on the artist's 82nd birthday. We were proud to showcase one aspect of the Burlington-based artist's practice, which focused on Xerography and touched on his adept use of emerging technologies throughout his over 50-year career. An in-house brochure was produced to commemorate the exhibition.

In April, the entire second floor was reinstalled with no fewer than four exhibitions. Two foundational presentations, *Collection Classics* and *Evolution of Form: 150 Years of Sculpture from the Collection*, with approximately 150 works between them, presented the depth and breadth of our Collection's strengths.

Staging Abstraction: Paintings from the Collection was co-curated by Melissa Bennett

and Hamilton painter Daniel Hutchinson, a featured artist in the 2014 exhibition *Painting Hamilton*, whose critical writing was also highlighted in the exhibition pamphlet. *Saga of a City: Hamilton at 200 Years*, co-curated by Devin Therien and Hamilton historian and AGH docent Bill Manson, celebrated the founding of the City of Hamilton in 1816. This project reflected important collaborations with the City of Hamilton collections, Dundas Museum, Hamilton Public Library and Six Nations of the Grand River.



Collection Classics, installation. Photo: Mike Lalich.

The June 16th opening celebrated nine exhibitions. *Embracing Canada: Landscapes from Krieghoff to the Group of Seven* anchored the temporary downstairs galleries in a season that explored Canadian art and identity. Organized and circulated by the Vancouver Art Gallery, the exhibition presented masterworks from the Vancouver Art Gallery's collection together with loans from a significant local private collection of Canadian art. The opportunity to show these rarely-seen canvases to a southwestern Ontario audience was particularly important. Alongside *Embracing Canada*, we opened *The Artist*

Herself: Self-Portraits by Canadian Historical Women Artists, co-produced by the Art Gallery of Hamilton and the Agnes Etherington Art Centre, Queen's University, and presented by TD Bank Financial Group. The presentation of the exhibition here marked the close of a national tour that saw the exhibition travel to four venues, providing a landmark in the history of Canadian art as the first exhibition and publication to treat the subject in Canada.



The Artist Herself co-curators Tobi Bruce and Alicia Boutilier lead an exhibition tour at the summer opening reception. Photo: Mike Lalich.

In the contemporary arena, *Catherine Heard: Imaging Phantoms* was the culminating exhibition of a five-year partnership with St. Joseph's Healthcare and Dr. Julian Dobranowski. The exhibition presented new experimental work by the artist, who is represented in the AGH Collection and last exhibited at the Gallery in 2010.

Exhibitions opening in October included *Last Folio: Yuri Dojc*, a powerful photographic examination of a small Jewish village in Slovakia that had been abandoned in 1943, its villagers either fleeing or being taken away to concentration camps.

The Living Room is the name for an interactive, evolving installation in the Young Gallery, situated on the main level of the Art Gallery of Hamilton. Meant to loosely replicate the function of a family living room—comfortable seating, reading material, music, screens, toys, etc.—the space is intended to be re-imagined up to three times a year by invited artists,

design teams, and/or community groups. *The Living Room* will have the same potential for cultural engagement as other exhibition spaces in the gallery; what distinguishes it is its potential to be informal, unstructured, creative, evolving and interactive. The inaugural exhibition *Subject. Object. Verb* was anchored by an interactive quartet of sound modified typewriters designed by author and artist Gary Barwin that allowed guests to respond to Permanent Collection photographs by Canadian artist Susan Keeley.

Presented by RBC Royal Bank, *Beyond the Crease: Ken Danby* examined four decades of Danby's remarkable career as an accomplished realist painter, watercolourist, printmaker, and commercial artist, with works demonstrating the range of an important artist from this region who lent visual form to familiar Canadian icons and ideals.

On view in two parts at both the AGH Annex and at the AGH, *Framing History: Photo-journalism and The Hamilton Spectator* showcased over eight decades of images, including top news events and pop culture moments that defined our community, and the human moments, large and small, that reflected our ever-changing city as presented by the 170-year-old *Hamilton Spectator*.



Guests at the opening reception take time to explore the exhibition *Catherine Heard: Imaging Phantoms*. Photo: Mike Lalich.

Drawing on archival illustrations, plans and photographs from Mark Osbaldeston's book of the same title, *Unbuilt Hamilton* presented the Ambitious City at its most ambitious, exploring unrealized building, planning, and transportation proposals from the early 19th century to the early 21st.



Framing History: Photojournalism and The Hamilton Spectator, installation.
Photo: Mike Lalich.

2016 Members Exhibition of the Central Ontario Art Association: *Rhapsody in Colour* presented works of the members of the Central Ontario Art Association for the first time at the Gallery. This juried exhibition highlighted the members' diverse artistic practices, embracing all media and all levels of artistic development.

AGH on the Road

We were extremely proud to share the Gallery's Collection through loans nationally and internationally, by showcasing AGH-generated projects in Canada and the US, and via reproductions of our works, thus extending our artistic reach and brand well beyond our region's borders.

Travelling Exhibitions

AGH travelling exhibitions included *Graeme Patterson: Secret Citadel*, which toured to the Surrey Art Gallery and made its final stop at Confederation Centre for the Arts in Charlottetown in the summer. *Jennifer Marman and Daniel Borins: The Collaborationists* also made its final stop in the spring, opening at the Art Gallery of Windsor in April. Each of these

exhibitions had five venues at national and international museums.

Loans

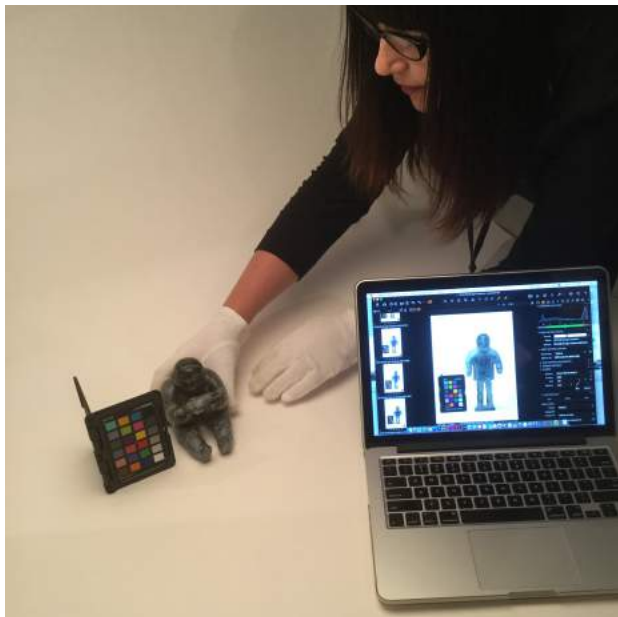
Auguste Rodin's *Frère et Soeur*, which had initially travelled to the Montreal Museum of Fine Arts in 2015 for *Metamorphosis: The Studio of Rodin*, continued to the Virginia Museum of Fine Arts through April 2016. Lawren Harris' *Ice House, Coldwell, Lake Superior* and *Grey Day in Town* travelled to the Hammer Museum at UCLA for their joint exhibition with the Art Gallery of Ontario entitled *The Idea of North: The Paintings of Lawren Harris*, with three venues from September 2015 to December 2016. Seven paintings by Emily Coonan, Prudence Heward, Anne Savage, Mabel May, Adrien Hébert and Albert Robinson were loaned to the extensive MMFA touring exhibition *1920s Modernism in Montreal: The Beaver Hall Group*, that opened at the Montreal Museum of Fine Arts on November 2, 2015, and continued on to the Art Gallery of Hamilton, the Art Gallery of Windsor and the Glenbow Museum through February 2017.



Getting interactive with *The Living Room: Subject. Object. Verb.* Photo: Mike Lalich.

Other loans included: A.Y. Jackson's *Near Canoe Lake* to the McMichael Canadian Art Collection for their show *The Wounds of War. Jackson. Thomson. 1916*, June 2016 to January 2017; 14 prints to Dundas Museum and Archives for *Impressions: 500 Years of Printmaking*, June through September 2016; John Hall's *Cover (1980)* to the Kelowna Art Gallery's retrospective *John Hall: Travelling*

Light, April to July 2016; and François Morellet's *sphere-trames* to McMaster Museum of Art's presentation *THE RULES OF ITS FUNCTIONING; SYSTEMS WORKS, 1946-2011*, April to August 2016.



Collections Manager and Researcher Christine Braun prepares a work from the Chedoke Collection of Inuit Art for photographic documentation.

Reproductions

Permanent Collection works requested and provided for upcoming projects included Walter Sickert's *The Painter in his Studio* for the French monograph *Walter Sickert*; Paul Nash's *Monster Shore* for the 2017 Tate Britain exhibition catalogue *Paul Nash*; Walter Murch's *Attention* for the catalogue raisonnée *Walter Murch*; Helen McNicoll's *The Apple Gatherer* for the book *Les pionnières, les femmes impressionistes*; 6 works by Anne Savage, Mabel Lockerby and other Beaver Hall artists for Evelyn Walters' *The Beaver Hall Group and its Legacy*; 5 works by Lawren Harris for an upcoming film on the artist produced by White Pine Pictures; and Alan Collier's 1955 portrait of his son, *Ian*, to author

Peter Neary and UBS press for the upcoming book on the artist.

Caring for the Collection: Conservation

Over the summer, artist Kim Adams repaired a section of the *Bruegel-Bosch Bus*, restoring damaged buildings and figures to their original appearance and adding some extra ornamentation. Jean Arp's *Initiale d'une feuille* (1958), a work of welded bronze that has been in the vaults for many years due to its tarnished and finger-printed surface, was restored over a four-day period by Sjoukje Van der Laan of Toronto Art Restoration Inc. The work's vastly improved appearance allowed it to be exhibited in *Evolution of Form: 150 Years of Sculpture from the Collection*.

The Chedoke Collection of Inuit Art

In 2016 the Art Gallery of Hamilton was honoured to receive an important collection of Inuit art through the generosity of a local collector and philanthropist. The more than 100 objects in the Collection—primarily stone sculptures but also a small collection of hand-sewn dolls—were created by Inuit artists during their recovery from tuberculosis at the Mountain Sanatorium. Known more recently as the Chedoke Hospital, the Sanatorium was the country's largest principal hospital treating Inuit people with tuberculosis in the 1950s and 1960s.

Our long-term goal for the Collection is a permanent installation and educational outreach to responsibly interpret this local and national story. Still in early stages of research, we are committed to ensuring that the outcome is the result of a comprehensive consultation process driven and led by Inuit voices, fully respectful of their histories, experiences and memories. These voices will be complemented by those in the South who were also involved through their work at the Sanatorium.

Programs and Education Highlights

School Program

An expansion of the school program to serve new curricula used by the public and Catholic school boards was undertaken after consultation with several school board department heads and experts. The exhibition *Last Folio: Yuri Dojc* allowed the Gallery to focus its school program on aspects of the grades 10 and 11 history curriculum related to the Holocaust, and offered a day-long symposium for high school students. In total, four symposia occurred over the duration of the exhibition.

Art Smart visits – a program supported by the incite Foundation for the Arts – were implemented in 2016, offering some of Hamilton-Wentworth’s high-risk schools the opportunity to visit the AGH at no cost, including bus transportation. Partnerships with Earl Kitchener and the SAGE program at Strathcona School continued in 2016 as well.

School visits included in-depth study of portraiture and landscape as well as an exploration of social commentary and the power of art to inspire social change through the work of John Scott. Schools visiting in early February also had the privilege of speaking with AGO conservator Sherry Phillips working in the Gallery on John Scott’s *Apocalypse Trans Am*. In Fall 2016, the arts-curriculum focused programs were centred on *Beyond the Crease: Ken Danby* and the Collection-based exhibitions on the second level of the Gallery, with a focus on realism and narrative in art.

Family and Children’s Programs

Audiences for studio programs, supported by BMO Financial Group, and Family Fun Day activities continued to be strong, with our regular families returning each session. March Break, supported by Great West Life, Canada Life and London Life, had the highest attendance in over 10 years. Full-day programs for ages 4 to 12 were offered as well as morning programs for ages 3 to 5 with

caregiver. PD Day Camp programming was also offered during the school year. A well-received Summer Camp program included specialized programs for students over 12, and for high-risk students, along with four weeks of regular programming for ages 4 through 12.



Visiting schoolchildren talk to AGO conservator Sherry Phillips about her work on John Scott’s *Apocalypse Trans Am*. Photo: Mike Lalich.

The AGH Annual Family Picnic: Love Your Landscape offered a revitalized picnic experience for nearly 500 people. Community partners, including the Hamilton Public Library, Environment Hamilton, Royal Botanical Gardens, Manoran Farms, and the Mustard Seed Coop, participated in a multi-disciplinary event that showcased some of Hamilton’s environmentally-themed organizations. The day included information tables for partners, pop-up talks from each organization, art-making and musical performances along with exhibition tours, activity kits and a free BBQ lunch for the first 300 guests. This event was sponsored by Cogeco, Arcelor Mittal Dofasco, and received support from Celebrate Ontario.

CLiC/EMERGE Committee

Originally a networking group for young professionals, CLiC re-configured its vision in early 2016 to broaden its membership to new generation adults (20 to 40-year-olds) who share an interest in the changing role of culture and cultural entrepreneurship in the city. The

year's activities included ReTHINK, an evening of lectures, music and food from local creatives and entrepreneurs at the AGH Annex; a Spring Art Sale-related event called Crash Course geared for young people interested in collecting art; an annual Summer Social event in July called CAMP AGH, and a holiday hands-on workshop at the close of the year. By the end of 2016, CLiC had formally rebranded itself as AGH EMERGE, with continued support from RBC Royal Bank.



EMERGE members and guests enjoy Camp AGH in the Sculpture Garden. Photo: Mike Lalich.

Youth Council

Interest continued to develop in the new AGH Youth Council, supported by RBC Royal Bank, with monthly meetings attracting both regulars and new attendees. Youth Council members participated in exhibition tours, took part in exhibition-related hands-on activities, visited the vaults, met with various programming and curatorial staff, and enjoyed hands-on studio sessions with professional artists. Built into each meeting was a brainstorming session in which participants were encouraged to share their ideas and goals for the program.

Adult Programs

In February, John Scott, in conversation with acclaimed art critic Robert Enright, addressed a capacity audience who attended a pre-talk reception and an artist- and curator-led exhibition tour following the talk.

Our lecture series focused on the very popular *1920s Modernism in Montreal: The Beaver Hall*. The first and last of four talks welcomed academic speakers. First, Montreal Museum of Fine Arts Curator Jacques Des Rochers shared his research and process in the development of the exhibition, and later Dr. Kristina Huneault of Concordia University discussed the issue of gender as related to the Group. The other two lectures were presented in a new format for historical shows: we invited contemporary local artists to respond and converse about the exhibition through the lens of their artistic practices. *In Contemporary Terms: Responding to the Beaver Hall* invited three prominent Hamilton women painters to speak about their own work and to address a work from the exhibition. Painters Andrea Kastner, Katherine MacDonald and Christina Sealey were in conversation and were moderated by Melissa Bennett and Tobi Bruce. The second event, *Shared Visions: A Conversation about Artist Collectives*, brought together members of two Hamilton collectives: Svava Thordis Juliusson and Margaret Flood from F(NOR), and Claudia Manley and Liss Platt from Shake 'n Make. The conversation was moderated by Tor Lukasik-Foss, member of the collective TH&B.



The AGH provides specialized programming such as Artful Moments so that all can engage in meaningful art making activities. Photo: Mike Lalich.

Other talks included one in support of the exhibition *The Artist Herself* with Tobi Bruce and curator Alicia Boutillier; An Evening with Suzy Lake featured the artist and AGO curator

Georgiana Uhlyarik; and collecting art by the Group of Seven was explored with Charles Hill. Furthermore, an artist's talk featuring Catherine Heard was paired with Photophobia, making for an exciting night of art and film.



Post-screening discussions added to the AGH BMO World Film Festival experience. Photo: Mike Lalich.

Painting Uncorked at the Design Annex continued to welcome sold-out audiences for an arts-based evening that is part-party, part-wine-and-cheese, and part-studio class, with an artist-instructor leading participants through a painting lesson served with drinks, friends and lots of fun. Other adult studio classes ran at capacity and included *Let's Explore Colour* with Diana Gordon, *Travelling with your Sketchbook* with Ann Manson, *Pastels* with Clarence Porter, *Introduction to Watercolour* with Brian McPhee, and *Learning From the Masters: The Canadian Landscape* with Diana Gordon.

AGH Reads maintained a list of over 60 interested participants. A partnership with the Hamilton Public Library allowed for two monthly meetings: one at AGH and one at HPL, each with a different book selection. Special thanks to TD Bank Financial Group for their continued support of this engaging program.

Art and Healthcare

Following a significant donation by 100 Women Who Care to the St. Peter's

Foundation in support of Artful Moments, plans were finalized for a new 6-month program, including exploring the feasibility of a training curriculum for wider distribution.

Film Program

Supported by the incite Foundation for the Arts, the ilovefilm series enjoyed an audience increase over the previous year. Partnerships with the McMaster Department of Psychiatry, Hamilton Family Health team and imagineNATIVE led to dedicated programs for Mental Health Awareness Week (Changing the Script Film Festival) and Aboriginal Day.

Returning in 2016 for the first time in over a decade was Photophobia, the Art Gallery of Hamilton's highly successful outdoor Film and Video Festival. Another program made possible through the generosity of the incite Foundation for the Arts, Photophobia enabled AGH to partner with Hamilton Artists Inc. for this two-day event. The highly successful 2016 AGH BMO World Film Festival took place from October 14 to 23 and featured 39 screenings at 6 locations. With the renovation of Landmark Cinemas at Jackson Square and its reduced capacity, the Gallery—thanks to the City of Hamilton Future Fund—was able to secure funds to improve filmgoer experience at alternate venues. The Gallery cemented new partnerships with the Lincoln Alexander Centre, Collective Arts Brewery, and established improved screening capacity at the AGH Annex.



Hands-on music-making fun at the Family Picnic. Photo: Mike Lalich.

Report from the Chair, AGH Volunteer Committee

In 2016, the Art Gallery of Hamilton's volunteer program continued to support:

- school, public, and Family Fun Day tours and studio experiences (Education);
- visitor reception at the front desk, member mailings and phone calls (Visitor & Member Services);
- the ilovefilm series and BMO World Film Festival (Film & Performance);
- retail activities (Retail/Annex);
- special events such as the Gala, the AGH Family Picnic, citizenship ceremonies, and exhibition openings (Special Events).

As highlighted in the chart below, approximately 120 active volunteers contributed almost 6,500 hours to the Gallery in the 2016 calendar year, with many of the Gallery's volunteers active in more than one area. This represents an increase of 127 hours over 2015. It also represents more than 3.5 full-time equivalents calculated at 1,820 hours per year, and a financial contribution of more than \$110,000, conservatively calculated at \$17 per hour.

Volunteer Placement	Hours Contributed
Education/Docent	2,473
Visitor/Member Services	1,285
Film & Performance	1,025
Special Events	617
Volunteer Executive	477
Ad Hoc Projects	236
Retail/Annex	204
Recruitment Committee	<u>180</u>
Total	6,495

The Volunteer Committee Executive included: Elizabeth Wensley (Chair); Marilyn Hollick (Past Chair/Nominating Committee Chair); Hanno Weinberger (Vice Chair/Orientation Officer); Brian Winer (Secretary); Kay Steel (Recruitment Committee Chair); Erin O'Neil (galleryGAB Editor to April 2017); Diana Gordon (Education/Library Liaison); Jennifer Powell-Fralick (Film & Performance/WFF Liaison); Margaret Fong Retail (Retail Liaison); Franca Marazia (Visitors & Member Services Liaison to January 2017); Valery Dunlop (Special Events Liaison to May 2016).

In 2016, we were pleased to recognize five years of service to the AGH by Erin O'Neil (Film and Performance); Jennifer Lang (Special Events); and Trinetta Dewijk (Education). Ten-year volunteer anniversaries were celebrated by Valerie Cousens (Film and Performance/Special Events); Susan Kilby (Library); and Linda Sinclair (Education).

Elizabeth Wensley
Chair, Volunteer Committee, 2016

Donor Support and Sponsorship

Leonardo da Vinci

ArcelorMittal Dofasco Inc.
Bank of Montreal
HG Bertram Foundation
David Braley and Nancy Gordon
Bob and Maggie Carr
CIBC & CIBC Foundation
Cogeco Inc
The Effort Trust Company
Filomena Frisina and the Frisina Family
Great-West Life, London Life, and Canada Life
Hillary Enlow Haggan
The Hamilton Spectator
Harris Steel Group
The Hutton Family
incite Foundation for the Arts
JNE Consulting Ltd.
The Joyce Foundation
Alec Murray and Sharon Levy-Hardaker
Novamerican Steel Inc.
Orlick Industries Ltd.
Don and Sheila Pether
A.K. Prakash Foundation
RBC Royal Bank & RBC Foundation
Samuel, Son & Company
Michael and Jane Schwenger
Scotiabank
Simpson Wigle Law LLP
Stresscrete Group
Joey and Toby Tanenbaum
Taylor Steel
TD Bank Financial Group
Turkstra Lumber Company Ltd.
Turkstra Foundation
The Edith H. Turner Foundation (HCF)



*Collection
Classics,
installation.*

Michelangelo

JP Bickell Foundation
Brickworks Communications
Charles P. Criminisi Professional Corporation
Rick Court
P.J. Daly Contracting
Louise Dompierre and John Ismay
M.P. Fischer
Grant Thornton LLP
Pierre Karch and Mariel O'Neill-Karch
Douglas and Maryella Leggat
The Catherine & Maxwell Meighen Foundation
Paul D. and Carolyn Milne
Robert Munroe and Sheila Sammon
William and Carole Piggott
Pioneer Petroleum's Children's
Foundation (HCF)
Northland Power
Richard Shapero
John and Virginia Soule
Carl J. and Kate Turkstra
US Steel Canada
Tom and Sasha Weisz

van Gogh

AON Reed Stenhouse Inc.
Chub and Estelle Baxter
L.V. Celli Professional Corporation
Alan and Marlies Clark Fund (HCF)
FELLFab Ltd.
William and Doris Festeryga
FirstOntario Credit Union
Gordon H. Fox
G4S Security Services (Canada) Ltd.
Helen and Chip Holton
Jackman Foundation
JetPort Inc.
Laidlaw Inc.
Paul and Pam Lakin
Dianne L. and the late Joseph Maziarz
McMaster University
Hon. Jane Milanetti
David and Karen Mills
Pearson Dunn Insurance
Mark Rizzo
Dr. Michael A. and Mary Romeo
Frances J. Waters
Weisz Family Foundation

Picasso

Deepa Aditya
Agro Zaffiro LLP
Ike Ahmed
Arctic Experience McNaught Gallery
AXA Art Insurance
Salar J. Bachir
BankoMedia
Belanger Engineering
Bryan and Joanne Bennett
Richard Bethune and Judith McCulloch
Estate of Doreen E. Birk
Brenda Copps M.D.
Burgeonvest Bick Securities Ltd.
Business for the Arts
Betty Carlyle
CCXIT Computer Service
Cineplex Media
Patrick Collins
Collyer Benson Capital Inc.
Robert D. Crockford
Kieran Dickson
The late Gerry and Shirley Elford
Falconers LLP
Brent and Sally Foreman
Foxcroft Capital Corporation
Justice George Gage and Deborah Finn
Peter and Judy Gordon
Gowling Lafleur Henderson LLP
Gyptech
The late Louise Haac
Hamilton and Burlington Society of Architects
Hamilton Downtown BIA
Paul A.L. Hartwick
Joseph and Marilyn Hollick
Honeywell Ltd.
Constance and the late Dr. Harish C. Jain
Warwick and Sylvia Jones
KPMG LLP
The late Tom LaPierre and
Patricia Clemes LaPierre
Alvin A. Lee
Lees & Lees
LeVan Family Foundation (OCF)
Liuna Station
Lugowy Associates, C.A.
Peter and the late Reverend Ann MacDonald

The Malloch Foundation
Judy Marsales Real Estate Ltd.
McGrath Milne Fund (HCF)
Mohawk College
Michael and Shirley Molot
Margaret Morison
Paul J. Myler Trust
John and Anne North
OLG
Paul G. and Joyce Philp
PwC Canada
Jim and Annette Ray
Redhill Toyota Scion
Reinhard Reitzenstein and Gayle Young
The Schreiber Family
Edmund and Susan A. Shaker
Simplex Grinnell
Herb and Rhoda Singer
Estate of Ronald Eugene Snow
St. Joseph's Healthcare Foundation
Michael and Pam Taylor
Robin Taylor
Thier & Curran Architects Inc.
Upper James Toyota
Anna Ventresca
Jeffrey Weitz and Julia Masterson
Women's Art Association of Hamilton
Zarvan Investments Ltd.

Government Funders

City of Hamilton
City of Hamilton Future Fund
Ontario Arts Council
Celebrate Ontario
Ontario Ministry of Tourism, Culture and Sport
Ontario Arts Foundation
Ontario Cultural Attractions Fund
Canada Council for the Arts
Department of Canadian Heritage

As of June 15, 2017. Gifts in kind not included.

2016 Acquisitions

DONATIONS

Chedoke Collection of Inuit Art – Works Produced at Sanatorium

Kovianituk Adamie (Iqaluit b. 1906)
Goose
steatite
6 x 7.7 x 4 cm

Pauloosie Akitirq (Ikpiarjuk 1935-1995)
Hunter pulling seal
steatite
12.3 x 12 x 4.5 cm

attributed to Johnny Alashua
Mother and Seal Pup on Sea Ice in Spring
steatite
7 x 19 x 9.5 cm

attributed to Henry Evaluardjuk (Iqaluit 1923-2007)
Rearing Polar Bear
steatite
11.5 x 5.2 x 3.4 cm

attributed to Henry Evaluardjuk (Iqaluit b. 1923-2007)
Walrus
steatite with ivory
8.5 x 14 x 9 cm

attributed to Samwillie Itukalla (Puvirnituq)
Hunter and Dog Team
steatite and leather
tableau 17.5 x 20 x 9.5 cm; 5 dogs each 5 x 15 x 3 cm

attributed to Moses Meeko (Sanikiluaq 1920-1975)
Owl
steatite
10.5 x 9.5 x 6.5 cm

attributed to Moses Meeko (Sanikiluaq 1920-1975)
Loon
steatite
8.5 x 11 x 6 cm

attributed to Noona (Iqaluit)
Hunter with Harpoon
steatite, leather and plastic
16 x 6 x 6 cm

attributed to Noona (Iqaluit)
Hunter and Seal
steatite and leather
9.2 x 16 x 4.5 cm

attributed to Isapic Qanguq (Mittimatalik b. 1918)
Kayaker, Bear and Seal
steatite and ivory
3.5 x 13 x 8.4 cm

Johnny Amaruali Alashua (Puvirnituq b. 1939)
Seal
steatite
5.7 x 12.5 x 5 cm

Peter Anangnilik Panniluk (Qikiqtarjuaq b. 1922)
Polar Bear
steatite
7.3 x 13 x 4.2 cm

Peter Anangnilik Panniluk (Qikiqtarjuaq b. 1922)
Polar bear
steatite
5 x 10 x 4 cm

Peter Ussuqi Anauta (Akulivik b. 1934)
Standing Woman
steatite, ivory and plastic
20.5 x 10 x 10 cm

Peter Ussuqi Anauta (Akulivik b. 1934)
Hunter Lifting a Dead Seal
steatite
25 x 12 x 16.5 cm

Peter Ussuqi Anauta (Akulivik b. 1934)
Man Drilling an Implement and Woman with Lidded Basket
steatite, wood and thread
12.5 x 25 x 13 cm

Peter Angutiguluk (Kuujuaraapik b. 1938)
Over the Breathing Hole
steatite
25 x 12 x 11 cm

Peter Arnatsiaq (Iglulik b. 1928)
Hunter in Kayak
steatite, leather and ivory or plastic
6.7 x 20 x 4 cm

Charlie (Iqaluit b. 1938)
Ashtray
steatite and ivory
4 x 10 x 8.2 cm

Charlie (Iqaluit b. 1938)
Walrus
steatite
6.5 x 9.8 x 4.5 cm

Etidlooie
4 walrus heads mounted on wood base
wood with pigment
10 x 24.2 x 8 cm

Henry Evaluardjuk (Iqaluit 1923-2007)
Standing Fox
steatite
7.3 x 15 x 9.7 cm

Charlie Fleming (Kuujuaraapik d. 1960)
Canada Goose
steatite
8 x 8 x 3.5 cm

Samwillie Itukalla (Puvirnituq)
Loon
steatite
10 x 11.2 x 5 cm

Tommy Johannes (Kuujuuaq b. 1938)
Running Hunters and Otter
steatite
11 x 20.5 x 9.8 cm

Tommy Johannes (Kuujuuaq b. 1938)
Boy fishing
steatite
6 x 15.5 x 9 cm

Allie Kasudluak (Inukjuak 1926-1982)
Hunter with fox and trap
steatite, ivory and plastic
12 x 19 x 9 cm

Kavavow King (Iqaluit b. 1939)
Canada Goose
steatite
10.8 x 20.5 x 7 cm

Kavavow King (Iqaluit b. 1939)
Hunter at Seal Hole
steatite, plastic and thread
11.2 x 8.3 x 5.4 cm

Noah Kinuajua (Puvirnituq 1913-1962)
Bust of a Polar Bear
steatite and ivory
12.5 x 13 x 9.5 cm

Noah Kinuajua (Puvirnituq 1913-1962)
Standing Polar Bear
steatite and ivory
17.3 x 12.2 x 15 cm

Josephie Kokseak (or Kudlu) (Qikiqtarjuaq b. 1933)
Canada Goose
steatite
10.4 x 14 x 6 cm

Koloula (Kimmirut d. 1962)
Fish
steatite and wood
6.5 x 12.5 x 2.5 cm

Joanesie (possibly Qikiqtarjuaq or Pangnirtung)
Resting dog
steatite
4.2 x 7 x 4.5 cm

Joanesie (possibly Qikiqtarjuaq or Pangnirtung)
Stalking a Seal
steatite
6.5 x 25 x 4.7 cm

Joanesie (possibly Qikiqtarjuaq or Pagnirtung)
Testing One's Strength, Pulling Game
(*Nusurautijuuq*)
steatite
8 x 15 x 5 cm

Joanesie (possibly Qikiqtarjuaq or Pagnirtung)
Resting Dog
steatite
4.2 x 7 x 4.5 cm

Joanesie (possibly Qikiqtarjuaq or Pagnirtung)
Hunter
steatite
13 x 4 x 4.3 cm

Matthew (possibly Kangirsuk)
Head of a Polar Bear
steatite
11 x 10.5 x 9 cm

Moses Meeko (Sanikiluaq 1920-1975)
Canada Goose
steatite
2.9 x 11 x 8 cm

Merkosak (possibly Mittimatalik)
Winter Camp Scene
steatite
13.4 x 25.2 x 25.8 cm

Merkosak (possibly Mittimatalik)
Seal hunter
steatite and plastic
17 x 12.5 x 8.5 cm

Samwillie Mickpegak (Kuujuaraapik b. 1922)
Hunter with Captured Seal Under the Ice
steatite and cotton string
31.5 x 21 x 9 cm

Samwillie Mickpegak (Kuujuaraapik b. 1922)
Man Drilling Holes in a Sled Runner
steatite, wood and thread
20 x 25.4 x 9 cm

Mosesee
Bird
steatite
8.1 x 9.5 x 5.5 cm

Mosesee
Mother and Child
steatite
25.2 x 12 x 12.5 cm

Daniel Nookiguak (Qikqtarjuaq b. 1942)
Two Geese
steatite
8 x 22 x 6.5 cm

Noona (Iqaluit)
Hunter and Harpooned Walrus
steatite, plastic and leather
16.6 x 20 x 12.5 cm

Daniel Novalinga (Sanikiluaq b. 1928)
Ice Fishing
steatite, plastic and leather/hide
14.5 x 12.5 x 13 cm

Josie Nulukie (Inukjuak 1931-1980)
Boiling Water to Make Tea
steatite, plastic, leather, wire and wood
20.8 x 36 x 24 cm

Paulosie Paulosie (Inukjuak 1915-1979)
Bird at its Nest
steatite and ivory
4.2 x 12 x 14.8 cm

Peter
Goose
steatite
5 x 14 x 5 cm

Alivaktak Petaloosie (Iqaluit b. 1908)
Hunter Catching a Seal
steatite, leather, hide and ivory or plastic
19 x 15 x 12 cm

Pilipusi Putugu (Puvirnitug b. 1918)
Walrus
steatite and ivory or plastic
15.5 x 28 x 15 cm

Pootoo (possibly Kangirsuk)
Hunter
steatite
20.8 x 11 x 10 cm

Pootoo (possibly Kangirsuk)
Hunter
steatite
30.5 x 16 x 14 cm

Simon P.O.V. (Inukjuak 1917-1965)
Hunter and Seal
steatite, plastic and leather
31 x 18 x 15 cm

Simon P.O.V. (Inukjuak 1917-1965)
Hunter at Seal Hole
steatite, plastic and leather
30.8 x 15 x 14.5 cm

Simon P.O.V. (Inukjuak 1917-1965)
Otter with Fish
steatite
9.7 x 25 x 7.2 cm

Isapic Qanguq (Mittimatalik b. 1918)
*Pair of Miniature Portrait Busts Depicting
Traditional Hairstyles of Women*
steatite
5.8 x 2.5 x 4.2 cm; 4.4 x 3 x 4 cm

Charlie Qittusuk (Sanikiluaq b. 1927)
Sculpin
steatite
6 x 14.5 x 7 cm

Pitajusi Uriju Qauritaiju (Puvirnituaq b. 1905)
Kneeling Man with Fish
steatite, plastic and leather
16 x 16.5 x 11 cm

Pitajusi Uriju Qauritaiju (Puvirnituaq b. 1905)
Hunter Inflating an Avataq (Seal Skin Float)
steatite
13 x 21 x 12.5 cm

Pitajusi Uriju Qauritaiju (Puvirnituaq b. 1905)
Hunter with Avataq (Seal Skin Float)
steatite and plastic
20.7 x 12.5 x 10.5 cm

Sammy
Hunter with Tool Pouch (Pukamaluuk) and Rifle
steatite and plastic
16.7 x 15 x 7.2 cm

Sammy
Child's First Catch
steatite
10.5 x 12 x 8.5 cm

Mannumi Shaqu (Kinngait 1917-2000)
Snowy Owl
steatite
9 x 9.5 x 4 cm

Jobie Snowball (possibly Kuujuaq or Killiniq)
Polar Bear and Cub
steatite and ivory or plastic
11.2 x 9.5 x 4.5 cm

Juda Taqtu (Ikpiarjuk b. 1937)
Polar Bear
steatite
5 x 9.5 x 4 cm

Johnassie Tukallak (Sanikiluaq b. 1912)
Feeding Geese
steatite and wood
5.5 x 12 x 8.5 cm

Kanayuk Tualak (Daniel Kanayook) (Puvirnituaq
b. 1937) or Pauloosie Kanaju (Puvirnituaq b.
1937)
Standing hunter with bow and arrow
steatite, plastic and leather
13 x 5.5 x 3.3 cm

Unidentified artist
Otter
steatite
3.5 x 18 x 4 cm

Unidentified artist(s)
Bear and seal miniatures
steatite
1.8 x 3.2 x 1.4; 1.5 x 6 x 2 cm

Unidentified artist
beaded belt
80 cm long

Unidentified artist
sealskin owl and circular mat
28 cm dia; 19 x 16 x 9 cm

Unidentified artist
Three Caribou
steatite with ivory
12.2 x 24 x 9.8 cm

Unidentified artist
Arctic Char
steatite
15.5 x 12.5 x 2.8 cm

Unidentified artist
Hunter
steatite
26 x 12 x 6.5 cm

Unidentified artist
Seal Hunters
steatite, leather and ivory or plastic
11.5 x 20 x 10 cm

Unidentified artist
Hunter and Walrus
steatite and ivory or plastic
14.5 x 25 x 6.2 cm

Unidentified artist
Hunter
steatite
7.8 x 4 x 3.3

Unidentified artist
Otter with Fish
steatite and bone
2.5 x 12.2 x 2.2 cm

Unidentified artist
Resting Bull Caribou
steatite and antler
7.5 x 7 x 3.8 cm

Unidentified artist(s)
Polar Bear Cub, Dog, Dog
steatite
5 x 3.8 x 2.5 cm; 2 x 4.5 x 2.2 cm;
4.7 x 5.5 x 4 cm

Unidentified artist
Mother and Child Kneeling at a Qulliq
steatite, wood and plastic
15 x 38 x 12.2 cm

Unidentified artist
Partly Constructed Igloo
steatite
7.1 cm (h) x 9.5 cm (dia)

Unidentified artist(s) (Northern Quebec Region
mid-20th century)
Inunguat (Grouping of Dolls)
mixed media: nylon, cotton, felt, plastic,
imitation fur, mink or muskrat fur, sheepskin,
yarn, embroidery thread
various dimensions

Unidentified artist(s)
2 pairs of *Kamiks* (slippers) with duffels
Imitation *Kamik* (slipper)
Novelty duffel socks
mixed media: wool, embroidery, velvet
various dimensions

Unidentified artist
Kayak
caribou hide
4.5 x 61 x 9

***Chedoke Collection of Inuit Art –
Objects: Later Additions***

Kenojuak Ashevak (Kinngait 1927-2013)
Composition: Bird and Bear late 1960s-mid
1970s
steatite
24.5 x 21.5 x 9 cm

Johnny Fleming (Kuujuaraapik b. 1920)
Owl
stone
15 x 14.5 x 8.3 cm

Joannepanie Kolola (Kimmirut b. 1949)
Birds probably late 1970s/early 1980s
stone, feathers and wood
14 x 25 x 14.5 cm

R. Kopalee
Shaman Changing to Bird Nov 1983
whale bone (vertebra) and ivory and pigment,
possibly muskox horn
9 x 24.2 x 11 cm

Jutai Noah (Kinngait b. 1962)
Birds at Nest probably 1980s or later
stone and wood
10 x 15 x 13 cm

Kellypalik Qimirpik (Kinngait b. 1948)
Inukshuk 1990s, early 2000s
light green serpentine stone
40 x 33.5 x 13 cm

Putugu Qumalu (Puvirnituuq b. 1938)
Man Building Igloo 1980
steatite
13 x 18 x 16 cm

Saccariasie
Hunter probably 1970s
stone
14.2 x 10.5 x 12 cm

Mikisiti Sails (Kinngait 1939-2008)
Standing Sedna c.1978
white marble
78 x 19 x 40 cm

Takiloo Temela (Kimmirut b. 1935)
Bear Kneeling Eating Seal 1972
grey green serpentine
37 x 25 x 38 cm

Unidentified artist (probably Ikpiarjuk 1970s)
Hunter, dog and seal
argillite, sealskin, artificial sinew, caribou antler
and caribou fur
22.5 x 56 x 16.5 cm

Unknown (probably Puvirnituuq/Akulivik)
Otter probably 1970s
steatite
26 x 19.7 x 9 cm

Unidentified artist
Hunter
steatite
25 x 10 x 10 cm

*Chedoke Collection of Inuit Art –
Prints: Later Additions*

Arnaqu Ashevak (Kinngait 1956-2009)
Owl and the Raven 1995
lithograph on paper
ed. 17/50
55.9 x 71.1 cm

Kenojuak Ashevak (Kinngait 1927-2013)
Transference 1994
stonecut on paper
ed. 29/50
46.7 x 59.2 cm (sight)

Levilevillaa/Shorebird 1994
stencil on paper
ed. 18/50
40.6 x 57.2 cm

Bird Trio 1994
lithograph on paper
ed. 29/50
28 x 66 cm

Birds Braid Woman's Hair 1994
lithograph on paper
ed. 18/50
57.5 x 76.5 cm

Two Ravens 1968
stonecut on paper
ed. 46/50
48 x 60.5 cm (sight)

Comparing Braids 1993
stonecut on paper
ed. 19/50
58 x 73.8 cm (sight)

Owl's Embrace 1995
lithograph on paper
ed. 37/50
54.2 x 58.2 cm (sight)

Akkunniganl Timmiat /In Amongst the Birds
1995
lithograph on paper
ed. 37/50
55.7 x 75 cm

Mayureak Ashoona (Kinngait b. 1946)
Shared Vision 1994
lithograph on paper
ed. 18/50
99 x 76 cm (sight)

Woman Sings of Animals 1994
lithograph on paper
ed. 18/50
47 x 76.2 cm (sight)

Memories of the Past 1993
stonecut on paper
ed. 23/50
48.3 x 71 cm (sight)

Raven's Domain 1995
stonecut on paper
ed. 37/50
52 x 60.5 cm (sight)

Walrus and Bird 1994
stonecut and stencil on paper
ed. 18/50
58.4 x 71.1 cm

Soroseelutu Ashoona (Kinngait b. 1941)
Her Crowning Glory 1993
lithograph on paper
ed. 19/50
58.4 x 71.1 cm

Sheojuk Etidlooie (Kinngait 1932-1999)
Young Kayakers 1994
lithograph on paper
ed. 18/50
54 x 72.2 cm (sight)

Upinnguaq/Like an Owl 1994
lithograph on paper
ed. 30/50
41.4 x 62 (image); 57 x 76 cm (paper)

Kavavaow Mannomee (Kinngait b. 1958)
Little Raven 1992
stonecut and stencil on paper
ed. 20/50
58.4 x 45.7 cm

Nikotai Mills (Kinngait 1936-2003)
Mother Owl Shelters Young 1995
lithograph and stencil on paper
ed. 37/50
54.2 x 73.5 cm (sight)

Johnny Pootoogook (Kinngait b. 1970)
The Stone House 1993
lithograph on paper
ed. 19/50
50.8 x 70 cm

Kananginak Pootoogook (Kinngait 1935-2010)
Exhausted Drummer 1994
lithograph on paper
ed. 29/50
66 x 37 cm

Resting on a Calm Sea 1982
stonecut and stencil on paper
ed. 22/50
51.2 x 73 cm (sight)

Napachie Pootoogook (Kinngait 1938-2002)
Woman Today 1989
lithograph on paper
ed. 15/50
105 x 70.7 cm (sight)

Sarni Pootoogook (Kinngait 1922-2003)
Red Birds 1964, released 1994 in a
collection called *Cape Dorset Revisited*
stonecut on paper
ed. 13/50
58 x 81 cm (sight)

Innukjuakju Pudla (Kinngait 1913-1973)
Feathered Quartet 1965, likely released 1994
in a collection called *Cape Dorset Revisited*
stonecut on paper
ed. 13/50
59 x 46.3 cm

Aoudla Pudlat (Kinngait 1951-2006)
Beluga with Young 1994
lithograph on paper
ed. 35/50
62.2 x 91 cm (image); 81 x 106.5 cm (paper)

Mary Pudlat (Kinngait 1923-2001)
Young Mother Skipping 1992
lithograph on paper
ed. 4/50
58.4 x 49.5 cm

Oshutsiak Pudlat (Kinngait 1908-1992)
Caribou Act as Men/Untitled 1983
lithograph on paper
ed. 40/50
54.4 x 58 cm (sight)

Lucy Qinnuayuak (Kinngait 1915-1982)
Four Birds 1965, released 1994 in a
collection called *Cape Dorset Revisited*
stonecut on paper
ed. 13/50
66 x 65.5 cm (sight)

Pitaloosie Saila (Kinngait b. 1942)
Outdoor Service 1994
stonecut and stencil on paper
ed. 39/50
53.3 x 73.7 cm



Peter Ussuqi Anauta (Akulivik b. 1934), *Standing Woman*, steatite, ivory and plastic, 20.5 x 10 x 10 cm,
The Chedoke Collection of Inuit Art, Anonymous Gift
2016

Kakulu Saggiaktok (Kinngait b. 1940)
Kettle 1994
stonecut on paper
ed. 18/50
57.2 x 68.6 cm
The Chedoke Collection of Inuit Art,
Anonymous Gift 2016

***Forty-nine works donated by
Mr. and Mrs. H.J.M. Watson***

Thomas Barker (British 1769-1874)
Free Sketch of a Young Girl
conte on paper
24.9 x 17.6 cm

William Blake (British 1757-1827)
Head of a Faun 1816
graphite on Paper
17.7 x 14.7 cm

Thomas Carwitham (British 1713-1733)
Illustrations to Ovid's Metamorphosis, Book 2
ink and ink wash on paper
28.3 x 17.6 cm

George Chinnery (British 1774-1852)
Chinese Junk and Sampan
graphite and watercolour on paper
21.7 x 13 cm

Richard Cooper, Jr. (British 1740-1822)
Views on the Outskirts of Rome (1)
ink wash and ink on paper
6.8 x 30.2 cm

Views on the Outskirts of Rome (2)
ink wash and ink on paper
6.8 x 30.2 cm

Richard Cosway (British 1742-1821)
Daphnis and Chloe
ink and ink wash on paper
19.6 x 10.8 cm

John Sell Cotman (British 1782-1842)
A Norfolk Wherry 1841
graphite and charcoal on paper
12.9 x 17.9 cm

Windmills near Yarmouth 1823
graphite on paper
14.8 x 25.4 cm

Joshua Cristall (British 1767-1847)
A Dead ('Reclining') Robin
graphite and watercolour on paper
13.3 x 7.8 cm

George Dance (the Younger) (British 1741-1825)
Portrait of Joah Bates
graphite on paper
16.7 x 11.6 cm

Anthony Devis (British 1729-1816)
Study of Castle Among Trees
graphite, watercolour and ink on paper
13 x 13 cm

Peter De Wint (British 1784-1849)
A Grove of Trees
graphite on paper
18.6 x 18.7 cm

William Dixon (British 1784/5?-c.1834)
Sketch for a Portrait
conte on paper
16 x 12.1 cm

Isabelle Chloe Downman (British 1797-1840)
Damon and Chloe
watercolour on paper
18.2 x 21.2 cm

John Downman (British 1750-1824)
Portrait of a Gentleman 1789
coloured chalk on paper
14.1 x 18 cm

Henry Edridge, A.R.A (British 1769-1821)
Portrait of Graf von der Pahlen, quarter length
1807
pencil and watercolour on paper
18.3 x 14.6 cm

Edward Edwards (British 1738-1806)
Classical Scene of a Nude Seated on a Globe
1786
ink, ink wash and graphite on paper
23.5 x 15.1 cm

Myles Birket Foster (British 1825-1899)
Study of a Boy Resting
ink on paper
11.5 x 18 cm

Sawrey Giplin, R.A. (British 1733-1807)
A Study of Cattle
graphite, watercolour and ink on paper
9 x 12.7 cm

Three Cows in a Landscape
graphite, watercolour and ink on paper
9 x 12.7 cm

Thomas Girtin (British 1775-1802)
Okehampton Castle
watercolour on paper
24.1 x 33.4 cm

John Glover (British 1769-1849)
Beeston Castle
watercolour and ink on paper
20.4 x 29.2 cm

Samuel Hieronymous Grimm (British 1733-1794)
A Farmer's Wife with Two Children Feeding the Chickens
watercolour and ink on paper
7.9 x 11.2 cm

Ozias Humphry (British 1742-1810)
Sketch for Portrait of a Gentleman, Half length, wearing a Grey Jacket and Waistcoat 1782
coloured chalk on paper
15.6 x 19.4 cm

George Jones (British 1786-1869)
General Lord Edward Somerset 1818
graphite on paper
15.8 x 12.5 cm

Peter La Cave (British 1769?-1811?)
A Peasant Woman, Her Child and a Donkey
1800
watercolour and ink on paper
18.4 x 24.8 cm

John Linnell (British 1792-1882)
Portrait of Henry Thomson, R.A.
coloured chalk on paper
13.7 x 8.2 cm

John Nixon (British 1756?-1818)
The Churchgoer 1803
ink and watercolour on paper
19.1 x 13.1 cm

Samuel Northcote, Sr. (British 1709-1791)
Canadian Woodpecker (Red-Winged Blackbird) 1740
watercolour and graphite on paper
17 x 22.3 cm

Thomas Ross (British 1730-1757)
A Drover with a Wagon, also Scholars and Ladies in a Landscape
watercolour on paper
10.7 x 17.9 cm

Paul Sandby (British 1730-1809)
Cry of London
graphite, ink wash, watercolour on paper
18.1 x 12 cm

An Old Woman
graphite, ink wash and watercolour on paper
13.7 x 9.2 cm

Lieutenant Paul Sandby (British 1765-1793)
A Man-of-War under Full Sail 'Ontario'
watercolour and ink on paper
24 x 18.5 cm

Colonel John Seymour (British 1680-1740)
Portrait of a Young Child
graphite on paper
11 x 9.2 cm

Study of a Man's Head (James Seymour, Sr.)
ink on paper
11.8 x 11 cm

Stanhope Shelton
Landscape with Mountains, Building and Lakes
graphite and watercolour on paper
13.6 x 17.4 cm

North Australia 1979
graphite and watercolour on paper
13.6 x 17.4 cm

William Taverner (British 1703-1772)
Sketch for 'Sandpits at Warwick'
watercolour on paper
14.4 x 22.5 cm

Sir James Thornhill (British 1675-1734)
Design for a Wall Panel
ink, watercolour, conte and graphite on paper
8.2 x 19.7 cm

John Varley (British 1778-1842)
A View from Grange Bridge, Borrowdale
1812
graphite on paper
9.8 x 16 cm

Samuel Wale (British 1721-1786)
Temple Bar, London before 1761
ink and watercolour on paper

James Ward (British 1769-1859)
Trees in a Landscape 1800
graphite and ink on paper
14.4 x 26.5 cm

Francis Wheatley (British 1747-1801)
Head of a Man
pen and ink on paper
4.1 x 5.6 cm

Sir David Wilkie (British 1785-1841)
A Figure in 18th Century Costume 1823
ink on paper
15 x 11 cm

Richard Wilson (British 1714-1782)
Dock Leaves-Study
graphite on paper
18.5 x 26.5 cm

Soldiers Resting on a Bank
charcoal, graphite and chalk on board
30.4 x 46.6 cm

Samuel Woodforde (British 1763-1817)
A Horse's Head with Sketches of Tack
graphite and coloured chalk on paper
26 x 15 cm

John Wootton (British 1682-1764) or William Woollett (British 1735-1785)
A Scene with Riders, Houses, Trees and a Castle on a Hill 1763
graphite on paper
14.7 x 18.5 cm
Gifts of Mr. and Mrs. H.J.M. Watson, 2016

*Thirty-three works donated by
Pierre Karch and Mariel O'Neill-Karch*

Jack Beder (Canadian b. Poland)
Souvenirs of New-Brunswick 1946
ink and watercolour on paper
27.5 x 36.3 cm

Paul-Émile Borduas (Canadian 1905-1960)
L'oiseau bleu 1954
coloured ink on paper
57.5 x 78.7 cm

L'angle à la blanche famille 1954
watercolour on paper
27.9 x 21.6 cm

Marcelle Ferron (Canadian 1924-2001)
untitled (abstract composition) 1963
oil on ink on paper
49.4 x 63.8 cm

Abstraction 1967
oil on card laid down on board
31.1 x 35.6 cm

Lise Gervais (Canadian 1933-1998)
My Season in Hell 1957
watercolour on paper
37 x 28 cm

Fernand Leduc (Canadian 1916-2011)
untitled 1951
gouache on paper laid down on card
37.5 x 46 cm

Jean-Paul Lemieux (Canadian 1904-1990)
untitled (seated woman) 1986
ink on paper
42.5 x 35 cm

(recto) *New Smyrna Beach* 1973
(verso) three small drawings on the reverse
ink on paper
35 x 41.5 cm

Jean-Paul Mousseau (Canadian 1927-1991)
Tellu modulation chaude 1963
oil pastel on paper
55.9 x 76.2 cm

Alfred Pellan (Canadian 1906-1988)
Pyrotechnie about 1952-59
mixed media on board
33 x 25.5 cm

untitled
ed. 8/12
coloured print on black felt paper
43 x 33 cm

Portrait of a Young Girl
charcoal on paper
60 x 45.7 cm

Andante 1974
airbrush applied acrylic and Chinese ink on paper
25.5 x 33 cm

Christopher Pratt (Canadian b. 1935)
Treed Landscape May 12th ?
pencil on paper
15 x 33.8 cm

Study for 'Girl in Terry Cloth Shorts' 1969
pencil on paper
48.8 x 26.3 cm

Jean-Paul Riopelle (Canadian 1923-2002)
Composition 1964
oil on paper adhered to canvas
23 x 49 cm

Joyce Wieland (Canadian 1931-1998)
L'Anse au Folon 1988
oil on canvas
117.5 x 122.5 cm

Robert Combas (French b. 1957)
C'est moi qui l'est [sic] fait 1991
ink and felt pen on paper glued onto paprt
43 x 32.5 cm

André Derain (French 1880-1954)
(recto) *Étude d'homme*
(verso) *Femme debout avec cape*
pencil on paper
26 x 19 cm

Bord de plage (Trouville)
pencil on paper
12.5 x 17.5 cm

Raoul Dufy (French 1877-1953)
Naiades et bateaux
ink on paper
29 x 10.5 cm

Henri Fantin-Latour (French 1836-1904)
Baigneuses
oil on canvas
28 x 35.5 cm

Albert Gleizes (French 1881-1953)
Composition 1935
ink on paper
34 x 22 cm

Fernand Léger (French 1881-1955)
Nature morte au pichet 1951
watercolour on paper
32.5 x 24.5 cm

Henri Le Sidaner (French 1862-1939)
Paysanne au panier c.1885
pencil on paper
22.5 x 14.5 cm

Roberto Matta (Chilean 1911-2002)
Sur et sou-venir d'un vol
oil pastel on paper
32.3 x 50 cm

Jean Metzinger (French 1883-1956)
Visage
felt pen on paper
16 x 12 cm

Man Ray (American 1890-1976)
Composition 1960
ink with white gouache highlights on card
11 x 28 cm

Betty Roodish Goodwin (Canadian 1923-2008)
Piece of the Time VII 1996
mixed media (oil stick and graphite) on mylar
42 x 28 cm

David Bierk (Canadian b. USA 1944-2002)
Requiem for a Planet, to Van Oost & Fantin-Latour 2001-02
oil on ink jet photograph on canvas
106.7 x 164.4 cm

Ron Martin (Canadian b. 1943)
Primer #2 (Dick, Jane, Spot and Puff) 1966
acrylic on panel
120 x 120 cm

Julian Schnabel (American b. 1951)
To The Reader
gouache on paper
28 x 23 cm
Gifts of Pierre Karch and Mariel O'Neill-Karch,
2016

Fifteen works donated by Marc Bell

Marc Bell (Canadian b. 1971)
To: The Giant Masher 2000
ink, acrylic ink, collage on paper on board
14.6 x 22.8 cm

The Layer Of The Ea_th 2003
ink on paper
21.6 x 16.5 cm

That Ol' Dull + Empty Feeling 2003
ink on paper
27.9 x 22.8 cm

Corkhead We Come In Peace 2005
ink and watercolour on paper
25.4 x 20.3 cm

Chauncey Boy 2006
ink and watercolour on paper
35.6 x 28.6 cm

O! Mug
ink on paper
47 x 38.1 cm

Stop the Cassette (I Like Frozen Gravy)
ink on paper
30.5 x 20.6 cm

Celebrity Match-Up 2003
ink, acrylic ink, collage on paper on board
16.5 x 16.5 cm

Everything Has Feet? 2003
mixed media construction
25.4 x 29.2 x 1.9 cm

I'm Slippy 2003
ink on paper
27.9 x 22.9 cm

On This Day 2005
ink and watercolour on blueline printout
25.4 x 21.6 cm

Everybody Has Their Own Bag Of Hammers To Deal With 2005
ink and watercolour on blueline printout
25.4 x 21.6 cm

Pilin' Em High Over Here 2004
ink on paper
27.9 x 21.6 cm

White Rock Shake 2005
mixed media on paper
19.05 x 25.4 cm

Jcheeerrupp 2006
mixed media on paper
14 x 11 inches
Gifts of the artist, 2016

*Eleven works by Volker Seding
donated by Barbara Levy*

Volker Seding (Canadian b. Germany
1943–2007)

Elephant, Tampa, Florida 1992
from the series *Captive*
chromogenic print
ed. 7/50
22.8 x 30.5 cm

Polar Bear, Nuremburg, Germany 1992
from the series *Captive*
chromogenic print
ed. 6/50
22.8 x 30.5 cm

Sleeping Lion, Jacksonville, Florida 1986
from the series *Captive*
chromogenic print
ed. 20/50
22.8 x 30.5 cm

Baby Rockhopper Penguins, Cincinnati 1995
from the series *Captive*
chromogenic print
ed. 4/50
45.7 x 55.9 cm

Okapi, Munich 1992
from the series *Captive*
chromogenic print
ed. 11/50
45.7 x 55.9 cm

Tiger, Toronto 1996
from the series *Captive*
chromogenic print
ed. 2/50
45.7 x 55.9 cm

236 Queen Street East, Toronto 1992
from the series *Mainstreets*
chromogenic print
ed. 6/12
45.7 x 55.9 cm

Daniel's Art Supplies, Toronto 1997
from the series *Mainstreets*
chromogenic print
ed. 2/12
45.7 x 55.9 cm

Seneca St, Buffalo 1995
from the series *Mainstreets*
chromogenic print
ed. 4/12
45.7 x 55.9 cm

Timber Wolf, Elmvale, Ontario 1987
from the series *Animal Kingdom*
gelatin silver print
ed. 1/15
35.6 x 45.7 cm

Tapir Exhibit, Brookfield Zoo 2005
from the series *Animal Kingdom*
gelatin silver print
ed. 1/15
35.6 x 45.7 cm
Gifts of Barbara Levy, 2016

Three works donated by David Angelo

Matt Bahen (Canadian b. 1979)
End of River 2007
oil on canvas
152.4 x 152.4 cm

Camp 2007
oil on canvas
121.9 x 121.9 cm

John Scott (Canadian b. 1950)
Yo Ho Ho
mixed media on paper
66 x 101.6 cm
Gifts of David Angelo, 2016

*Three works donated by
Ron and Alice Charach*

Carol Marino (Canadian b. USA 1943)
Amaryllis #1 1982
gelatin silver print
35.6 x 27.9 cm

Scott's Bird 1981
gelatin silver print
35.6 x 27.9 cm

David Blackwood (Canadian b. 1941)
Dante's Barque Crossing the Reach 2013
mixed media
A/P
40.6 x 50.8 cm
Gifts of Ron and Alice Charach, 2016

Three works donated by Ricki Fenwick

Goodridge Roberts (Canadian b. Barbados
1904-1974)
Still Life with Blue Bottle 1960
oil on wood
50.8 x 60.9 cm

Still Life with Oriental Painting
oil on wood
122 x 81.3 cm

Rolph Scarlett (American b. Canada 1889-
1984)
untitled c.1940s
oil on canvas
91 x 127 cm
Gifts of Ricki Fenwick, 2016

Individual Donations

Robert Bateman (Canadian b. 1930)
Kelp at Low Tide, Nova Scotia 1967
acrylic on paper
25.5 x 39.5 cm
Gift of Alec Murray, 2016

Robert Downing (Canadian 1935-2003)
16 objects and memorabilia
various media and dimensions
Gifts of Susan Biggar, 2016

John Lyman (Canadian b. USA 1886-1967)
Route à la Conception 1934-35
oil on panel
36.8 x 44.5 cm
Gift of Dr. Richard Renlund, 2016

T.R. MacDonald (Canadian 1908-1978)
Yoritomo 1960
oil on canvas
81.3 x 81.3 cm
Gift from a private collection, 2016

Panchal Mansaram (Canadian b. India 1934)
Suite of 10 prints from *Take a leap into the space* c.1986
handmade Xerox book, reprinted 2016
various dimensions
Gift of the artist, 2016

Jennifer Marman (Canadian b. 1965) and
Daniel Borins (Canadian b. 1974)
Reel to Reel 2012
powder coated metal, simulated audio tape,
motors, electronics
152.4 x 68.6 x 91.4 cm
Gift of John and Marcy Rosenthal, 2016

Circle of Ercole de' Roberti (about 1450-96)
The Adoration of the Shepherds c.1480s
oil on panel
48.5 x 54.7 cm
Gift of Joey and Toby Tanenbaum, 2016

Rolph Scarlett (American b. Canada 1889-
1984)
untitled c.1930s
oil on canvas
70 x 94 cm
Gift of Gail Fenwick, 2016

Rhonda Weppeler (Canadian b. 1972) and
Trevor Mahovsky (Canadian b.1969)
The Searchers 2010
polymerized gypsum, wire mesh and enamel
5 figures approximately
76.2 x 76.2 x 152.4 cm each
Gifts of the artists, 2016

PURCHASES

Barry Pottle (Inuk b. 1961)
Awareness 1 2009 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

Awareness 2 2010 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

E.6-205 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

E.6-215 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

E.6-658 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

E.6-935 Billy 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

E.6-1101 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

E.6-1174 Michael Eevik 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

E.6-1326 Toonoo Eevik 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

E.6-1445 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

Albert Elias (Aklavik NWT) I don't recall my W number 2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
61 x 45.7 cm

Dora Fraser (E9-2485) 2010 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
61 x 45.7 cm

David Ruben Piqtoukun (W3-1119) 2011
(printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
45.7 x 61 cm

Leena Alivaktuk (E.6-761) Very Proud Inuk!
2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
61 x 45.7 cm

Leeteeta Joamie (E7-1608) 2009 (printed
2016)
from *The Awareness Series*
digital photograph
ed. 2/15
61 x 45.7 cm

*Mattiusi "Mathewsie" Iyaituk Protected Identity
(E number ?)*
2011 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
61 x 45.7 cm

Reepa Evik Carleton 2009 (printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
61 x 45.7 cm

Rosemary Cooper (E7-1858) 2009 (printed
2016)
from *The Awareness Series*
digital photograph
ed. 2/15
61 x 45.7 cm

Willie Adams "Angutinguaq" (E8-73) 2009
(printed 2016)
from *The Awareness Series*
digital photograph
ed. 2/15
61 x 45.7 cm
Purchase, Permanent Collection Fund, 2016

Hadley+Maxwell (b. 1973 Canada; b. 1966
Canada)
The Civilians 2015
cinefoil, steel, magnets
various components, installation dimensions
variable
Purchase, Permanent Collection Fund, 2016

Panchal Mansaram (Canadian b. India 1934)
untitled c.1986
handmade Xerox collage, reprinted 2016
60.9 x 86 cm
Purchase, Permanent Collection Fund, 2016

Shelley Niro (Mohawk b. 1954)
Resting with Warriors 2001
series of 4 woodcuts on wove paper
207.5 x 106 cm each
Purchase, Permanent Collection Fund, 2016

Robert Gibbons Foster (Canadian 1888-1948)
34 works on paper and paintings
various media and support
various dimensions
Purchase, Permanent Collection Fund, 2016

Alexander McKenzie Cunningham (Canadian
1863-1926)
Costume party, Hamilton Art School 1909
black and white photograph
24 x 19 cm
Purchase, Permanent Collection Fund, 2016

2016 Exhibitions

1920s Modernism in Montreal: The Beaver Hall Group

February 20 – May 8, 2016

Fearful Symmetry: The Art of John Scott

February 6 – May 15, 2016

Saga of a City: Hamilton at 200 Years

April 9, 2016 – March 19, 2017

Collection Classics

April 9, 2016 – February 19, 2018

Staging Abstraction: Paintings from the Collection

April 23, 2016 – February 19, 2018

Evolution of Form: 150 Years of Sculpture from the Collection

April 23, 2016 – February 19, 2018

Embracing Canada: Landscapes from Krieghoff to the Group of Seven

June 17 – September 25, 2016

The Artist Herself: Self-Portraits by Canadian Historical Women Artists

May 28 – September 11, 2016

Imaging Phantoms: Catherine Heard

June 17 – September 25, 2016

The Living Room: Subject. Object. Verb.

October 15, 2016 – May 21, 2017

Last Folio: Yuri Dojc

October 22, 2016 – May 14, 2017

Beyond the Crease: Ken Danby

October 22, 2016 – January 15, 2017

Jean and Ross Fischer Gallery

Community Exhibitions

2016 Members Exhibition of the Central

Ontario Art Association: Rhapsody in Colour

January 23 – April 24, 2016

Women's Art Association of Hamilton 120th

Juried Exhibition

April 30 – June 26, 2016

Framing History: Photojournalism and The

Hamilton Spectator

September 9, 2016 – January 9, 2017

Unbuilt Hamilton

September 24, 2016 – February 12, 2017

Exhibitions at the AGH Annex

P. Mansaram: 1980s Xerox and Mail Art

March 11 – May 14, 2016

Landscape Renewed

May 21 – August 20, 2016

Framing History: Photojournalism and The

Hamilton Spectator

September 9, 2016 – January 9, 2017



2016 Programming

AGH Tours

Tour Days: Ongoing beginning June 1, 2016: every Saturday, Sunday, Wednesday and statutory holiday (with the exception of Christmas, Boxing Day, and New Year's Day)
Art @ Lunch: First Wednesday of the month (to May 2016)
Art in the Afternoon: Third Wednesday of the month (to May 2016)
Friday Free Day Tours: First Friday evening of each month
Access AGH – Tactile Tours: Ongoing: Fourth Friday of the month and as requested
Family Time Tours: Last Sunday of the month
New Members Tours: Three times annually
Group Tours: As requested
Audio Guide Tours: As requested
Artful Moments: Ongoing



Adult Lecture Series and Art Events

February to April: Four-Part Lecture Series: The Legacy of the Beaver Hall Group
February 25: AGH Contemporary Artist Talks: John Scott in conversation with Robert Enright
May 7 & 8: Doors Open Tours and Talks
June 11 & September 11: In George Hamilton's Footsteps: Talk, Walk, Lunch and Exhibition Tour
May to July: In Discussion: Canadian Women Artists and the Art World; An Evening with Suzy Lake; Thoughts on Collecting the Group of Seven
June 23: Contemporary Artist Talk: Catherine Heard

September to December: In Discussion: Fall 2016

November: Contemporary Artist Talk: Yuri Dojic

Ongoing: AGH Reads: Book Club

Ongoing: CLiC/EMERGE

Adult Studio Programs

Winter, Spring and Fall: Six-week classes introduce participants to various studio techniques

Ongoing: Corporate Creativity Workshops

Three per season: Art and Design at the Annex

Monthly: Painting Uncorked

Family Programs

Last Sunday of each month: Family Fun Days (with added performances in June and August)

Saturdays and holidays in July and August:

Summer Weekend Workshops

Last Sunday in July: Annual Family Picnic

October: Night at the Gallery

Last Sunday in November: Annual Family Day

Children and Youth Programs

February, April, June, October: Ten-week Art Stars workshop program

Throughout the school year: PD Day Camps

March: March Break Mania

July & August: Summer Camp

August: Art Express Camp Program

August: Art Without Barriers Summer Camp

January & December: Winter Holiday Camps

Weekly from October: Youth Council



Film Program

January 20: *Room*
February 3: *45 Years*
February 17: *The Brand New Testament*
February 28: *Synecdoche New York*
March 9: *Anomalisa*
March 13: *Kiki's Delivery Service*
March 20: *B par Agnes V*
March 23: *All the Time in the World*
April 6: *Fractured Land*
April 23: *Forgotten*
April 24: *The 400 Blows*
May 3: *Black Balloon*
May 4: *Oslo August 31st*
May 6: *Wake in Fright*
May 7: *Some Voices*
May 7: *The Tenant*
May 11: *Sleeping Giant*
May 18: *Louder Than Bombs*
May 29: *The Sacrifice*
June 1: *Miles Ahead*
June 15: *The Lobster*
June 23: *Photophobia*
July 14: *Painted Land*
August 4: *Quay Brothers*
August 18: *Reel Pioneer*
September 9: *TIFF Shorts*
October 7: *WFF Director Shorts*

AGH BMO World Film Festival

October 14
A Quiet Passion
October 15
Love & Friendship
Only Yesterday
Life, Animated
Mustang
Standing Tall
Sweet Bean
October 16
KONELINE: Our Land Beautiful
Where the Universe Sings – The Spiritual Journey of Lawren Harris
Weirdos
October 17
Little Men
The Innocents (Les innocents)
Café Society
It's Only The End Of The World (Juste la fin du monde)
October 18

Mia Madre
Making Space: Five Women Changing the Face of Architecture
Things to Come
October 19
Genius
Our Little Sister
The Man Who Knew Infinity
Nelly
Sonita
October 20
Neruda
Sing Street
Operation Avalanche
Last Folio
Ixcanul
October 21
Driving With Selvi
The Beatles: Eight Days A Week – The Touring Years
Spaceship Earth
Gimme Danger
October 22
Lo and Behold, Reveries of the Connected World
The Measure of a Man
Harry Benson – Shoot First
Miss Sharon Jones!
Dheepan
October 23
Boy & The World
Calling Occupants
Shirin



Images on pages 32-4: *The Artist Herself* co-curators in the AGH front lobby; enjoying activities at Artful Moments; Family Picnic fun; AGH BMO World Film Festival screening. Photos: Mike Lalich