

Art Gallery of Hamilton

Annual Report 2018



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Images on cover, clockwise from top left:

Artful Moments, 2018. Photo: Kristi Boulton

Installation view of *Dianne Bos: The Sleeping Green. no man's land 100 years later.* 2018.
Photo: Kristi Boulton

Installation view of *Norval Morrisseau*, 2018. Photo: Kristi Boulton

Painting Uncorked, 2018. Photo: Megan Olynik

EMERGE Camp AGH, 2017. Photo: Mike Lalich

Annual Family Day, 2018. Photo: Kristi Boulton

Installation view of *Bruegel-Bosch Bus*, 2018. Photo: Kristi Boulton

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Shelley Falconer, President & CEO, ex officio

Message from the Chair and President & CEO

In 2018, the Gallery's Strategic Plan continued to guide our activities, as articulated through its four key priorities:

1. Renewed focus on the Collection and Related Programs

The wide range of exhibitions offered to our 273,564 visitors in 2018 garnered favourable critical response, attracted broad media interest (we've shared some examples here), and increased attendance. Works from the Gallery's permanent collection were prominently featured.

For example, the exhibition *Speaking for Herself* celebrated work by artists who identified as women from the collection; the exhibition was highlighted in multiple-page articles in both the Toronto Star and the Hamilton Spectator, and designated one of the "hottest tickets across the country" in the Globe and Mail.



A Canadian Museum Rehanga Its Collection to Center Feminism and Race

Calls for museums to demonstrate more accountability are gaining steam. Many of these are informed by a need to appeal to the diverse communities they serve. In doing so, movements to "decolonize" and create gender parity in the arts are starting to gain momentum. As such, nearly a half century after the founding of the feminist art movement, token feminism and curatorial rhetoric are now beginning to bear the fruits of bona fide institutional action. However, whether all-female shows are an effective long-term strategy for mitigating gender disparity in the arts remains to be seen, so too with shows that focus exclusively on ethnicity. One thing that is certain, however, is that corrective measures are being undertaken today by bold museums like the AGH, unafraid of peeling the layers of their own institutional complicity, which for decades has led to disparity and institutional bias towards white males in art. About time, if you ask me.

—Dorian Batycka, *Hyperallergic*, 4 October 2018

An exhibition examining the four traditional Anishinaabeg values of respect, relationships, reciprocity, and responsibility allowed visitors to delight in works by Norval Morrisseau, many on view for the first time since entering the collection in the mid-1980s; the exhibition garnered extensive coverage in the Hamilton Spectator.

The Gallery's focus on the environment highlighted a major gift to the Gallery in the exhibition *Witness: Edward Burtynsky*. Both *Witness* and *Water Works* exhibitions were covered extensively by the Toronto Star and Hamilton Spectator. *Vivian Maier: Street Photographer* merited a full-page feature in Toronto Life magazine, along with top billing as the "hottest summer event happening just outside the city." Related activities heightened our visitors' understanding and enjoyment of the exhibitions on view; talks, tours, enhanced studio classes and workshops brought together scholars, artist educators, artists, and growing audiences. In 2018, we added 38 works through donation and purchase, with a focus on works by Canadian and Indigenous artists.

Edward Burtynsky's environmental themes emerge with a harmonious new context at the Art Gallery of Hamilton

Edward Burtynsky's great big photographs ooze uncomfortable truth, though the artist himself, careful not to preach, once took a more ambivalent stance. But at the Art Gallery of Hamilton, where a few dozen of the 76 pictures he recently donated to the museum are now on view, an unintended synergy freights even his earliest images with the unleavened urgency they demand. Terrible beauty, Burtynsky's esthetic calling card, remains present, never fear. But these days, terror comes first.

The Burtynsky show, *Witness*, is surrounded by *Water Works*, an engaging, alarming exhibition that largely concerns itself with the accreting perils of depleting, poisoning or otherwise contaminating our most precious resource.

...here we are, in a public art gallery, talking about real things happening in the actual world this very minute. Imagine that.

—Murray Whyte, Visual Arts Critic, *The Toronto Star*, 25 February 2018

Feedback from our visitors was overwhelmingly positive, but we did hear this common refrain: they wanted to experience more of the works in our permanent collection, to see more of our International, Canadian and Indigenous, and Contemporary treasures. We recognize that our collection is an enormous strength for our institution; building our capacity to display, interpret, and share our storied permanent collection remains a key priority. We believe doing so will make the Art Gallery of Hamilton (and thus the city itself) a major destination, with the opportunity to broaden our scope to examine history and innovation as well.

2. Community Engagement

AGH staff participated in a range of activities and initiatives, public speaking engagements and juries, and sat on local, regional, and international committees, boards, and conference planning teams. As the oldest and largest public art gallery in the region, we recognize that our responsibilities move beyond city boundaries.

In January, the Gallery's *Carving Home* exhibition brought Stephen Lewis—co-director, AIDS-Free World—to Hamilton for a first visit to the AGH.

**The beautiful Inuit legacy at the San:
Stephen Lewis takes in AGH's *Carving Home* show**

In his remarks after touring the exhibit, Lewis praised the beauty and quality of the works and expressed gratitude for the opportunity to look and learn about the stories behind the experience.

This, [Shelley] Falconer suggested to me at the end, was the gallery in the full bloom of its responsibility as a spur for dialogue, historical context, culture and character in the city. I think she's right.

—Jeff Mahoney, Columnist, *The Hamilton Spectator*, 12 January 2018

In May, we hosted 16 high-school students from Pangnirtung, Nunavut, and with 16 local Indigenous students, viewed the Chedoke Collection of Inuit art, visited the AGH vaults, and provided a forum in which the Pangnirtung students were able to speak about—and further educate—AGH staff on specific works in the collection.

**A tender Pang in the heart:
Inuit teens and their Hamilton “twins” have charms to warm the world**

The AGH did an inspired job of setting out the issues involved and the socio-cultural contours of their unique collection of Inuit art/sculpture from the San and connecting it to the lives of the Pang visitors.

The students were escorted through the vaults where the collection is preserved. Later it was fascinating to hear the Pang teens explain or clarify to AGH staff certain details of the art, like an Inuit drying rack, familiar to them from their way of life but often a mystery to southern experts.

—Jeff Mahoney, Columnist, *The Hamilton Spectator*, 11 May 2018

The AGH made great strides in reaching a younger audience through an enhanced social media and web presence this year; in fact, October saw the Gallery's website hit a record number of page views, with the tenth annual AGH BMO World Film Festival and the popular exhibition of Vivian Maier street photography top pages.

The Gallery's Town Hall further underlined our commitment to on-going dialogue with the community we serve.

3. Learning through Art

Our community continued to respond positively to the many opportunities for children, families, and adults to learn through art; sold-out events, talks and camps demonstrated the vital role we play in meeting participants' creative, learning, well-being, and leisure needs. One new offering,—AGH In Class—paired artist educators with teachers to deliver custom designed education programs over several sessions within the classroom setting.

We remain committed continually to improving the Gallery's educational programming, recognizing the importance of offering the tools, resources, and modes of interpretation that meet the needs and expectations of 21st-century audiences.

4. Long-Term Sustainability

As we reached the end of our current strategic plan period, we continued to work with our loyal donors, Members, and corporate partners. Our AGH Directors and Governors generously contributed to our Exhibitions and Programs Campaign, allowing us to deepen our reach into the community. Additional charitable revenues through the gala, Membership support, planned gifts, and the AGH Community Fund exceeded our development budget goals. The Gallery's business activities remained an important source of support for our core activities. In addition to the robust revenue generation results of our Shop at AGH, Art Sales + Services, and Wedding and Event Services, these activities also served other important functions: they provided a retail showcase and market for the talents of regional artists and artisans; offered premiere event space for corporate and private events, attracting local audiences and out-of-town visitors; and proved a strong economic driver for the city of Hamilton.

Toward the end of 2018, following an intensive board retreat with Lord Cultural Resources, we began a robust planning exercise that will guide our next five-year strategic plan. Working with the experts at Lord Cultural Resources, this process will include extensive community consultation and private and public sector stakeholder analysis to ensure the Art Gallery of Hamilton of the next one hundred years is an engaging, inclusive and innovative centre that welcomes Hamiltonians and attracts visitors.

Thank you for joining us on this exciting journey.

Gary Graham
Chair, Board of Directors

Shelley Falconer
President & CEO

2018 Exhibitions

Behind the Scene:

The 19th-Century Studio Reimagined

To 14 January 2018

Curated by Devin Therien.

Carving Home:

The Chedoke Collection of Inuit Art

To 14 January 2018

Guest curated by Dr. Nancy Campbell.

Barry Pottle: The Awareness Series

To 14 January 2018

Curated by Alana Traficante.

Kenojuak Ashevak & Tim Pitsiulak:

Drawing Life

To 14 January 2018

Curated by Tobi Bruce.

OUT THERE: Hamilton's Public Art Process

To 11 February 2018

Organized in cooperation with City of Hamilton's Tourism and Culture Division.

Collection Classics

To 19 February 2018

Curated by Tobi Bruce.

Evolution of Form: 150 Years of Sculpture from the Collection

To 19 February 2018

Co-curated by Tobi Bruce and Melissa Bennett.

Staging Abstraction:

Paintings from the Collection

To February 2018

Co-curated by Melissa Bennett and Daniel Hutchinson.

Shelley Niro: 1779

To 18 March 2018

Co-curated by Melissa Bennett and Alana Traficante.

Abedar Kamgari: The Journey West

To 18 March 2018

Curated by Alana Traficante.

I Have A Right... J'ai un droit...

To 11 February 2018

Organized by Culture for Kids in the Arts.

Witness: Edward Burtynsky

20 January - 21 May 2018

Curated by Melissa Bennett.

The Living Room - RESERVOIR: Stories of Water

20 January - 13 May 2018

Curated by Tor Lukasik-Foss.

Water Works

10 February - 27 May 2018

Guest curated by Christine Boyanoski.

TH&B: Declaration

10 February - 13 May 2018

Curated by Melissa Bennett.

Central Ontario Art Association 2018 Annual Juried Exhibition: Point of View

17 February - 21 April 2018

Speaking for Herself

10 March 2018 - 17 March 2019

Curated by Tobi Bruce.

Stephanie Vegh: Echoing Shore

7 April - 23 September 2018

Curated by Alana Traficante.

Dianne Bos: The Sleeping Green. no man's land 100 years later.

7 April - 23 September 2018

Curated by Josephine Mills. Tour organized by the University of Lethbridge Art Gallery.

SIGNS OF LIFE: 2018 Women's Art Association of Hamilton Annual Exhibition

28 April - 27 August 2018

Juried exhibition.

Vivian Maier: Street Photographer

16 June 2018 - 6 January 2019

Curated by Anne Morin. Circulated by diChroma Photography.

James Street North: Vintage Photographs by

Cees and Annerie van Gemerden

16 June 2018 - 6 January 2019

Co-curated by Melissa Bennett and Tobi Bruce.

Hamilton Now: Subject

22 June - 18 November 2018

Curated by Melissa Bennett.

The Living Room: STREETWATCH

22 June - 11 November 2018

Curated by Tor Lukasik-Foss.

Shifting Focus: Drug Addiction Through A Sonder Lens

14 September - 9 December 2018

Coordinated by Sandra Antoniani.

Norval Morrisseau

13 October 2018 - 17 March 2019

Guest curated by Tara Ng and made possible through the support of an Ontario Arts Council Culturally Diverse Curatorial Project grant.

Rosemary Kilbourn: A Singular Place

13 October 2018 - 17 March 2019

Guest curated by Zoë Lepiano.

The Living Room: unfolding...

17 November 2018 - 12 May 2019

Curated by Tor Lukasik-Foss.

Hamilton Now: Object

8 December 2018 - 20 May 2019

Curated by Melissa Bennett.

Women's Art Association of Hamilton 125th Anniversary Exhibition: Celebrations!

14 December 2018 - 3 March 2019

Juried exhibition.

The Permanent Collection in La-La Land!

Michael Snow's large-scale mixed media installation

Redifice travelled to the Los Angeles County Museum of Art

for inclusion in their exhibition

3D: Double Vision.

Exhibition Highlights

Shelley Niro: 1779

Presented by TD Financial Group

Prompted by the 150th anniversary of Canadian confederation, renowned artist Shelley Niro looked back further to 1779, the year that 5,000 Haudenosaunee people arrived in Fort Niagara, having fled impending decimation in the state now known as New York. Forced from their homeland, many did not survive the migration. Those that did survive arrived starving and near death, seeking refuge from their British allies. As repayment for their loyalty and land lost, the Six Nations of the Haudenosaunee were granted six miles of land on both sides of the Grand River, from its mouth to its source. This land has been continually depleted since the establishment of the Haldimand Proclamation in 1784; of the 950,000 acres originally set aside as the Haldimand Tract, only 48,000 acres remain.



Born in Niagara Falls, New York, Niro was raised on the Six Nations of the Grand River reserve. The exhibition *1779* featured new videos, mixed media sculpture with sound, prints, and photography that incorporate Niro's unique reflective and biographical approach to art making. Poetic and understated, her works bring power to issues that lie close to the heart. In this exhibition, she looked to Niagara Falls as a means of illuminating the erasure of her people from their homelands. To the Haudenosaunee, Niagara Falls represents all that is sacred, and in the face of intergenerational trauma, it is a site of remembrance and healing. Situating new artworks in conversation with historical works from the AGH Permanent Collection, Niro explored the colonial legacy of the Collection, and modes of occupation through which traditional lands were taken, and new nations formed.

Image, above left: Artist's Talk, 2018. Photo: Mike Lulich

Image, above right: Installation view of *Shelley Niro: 1779*, 2017. Photo: Mike Lulich

Witness: Edward Burtynsky

Presented by RBC Royal Bank

Acclaimed Canadian photographer Edward Burtynsky brings environmental issues to our attention through awe-inspiring and often abstract images that document industrial sites. The photographs are a reflection of our times, and show the complex effects that global manufacturing, and the demands of first-world consumers have on the planet. From aerial views of oil fields in Nigeria, to salt pans in India, to Italian Carrara marble quarries and nickel tailings in Sudbury, his stunning large-format photographs made over the past three decades bear sublime witness to the reality of current environmental issues. This exhibition celebrated a recent gift of 76 photographs donated by the artist to the AGH; the largest donation he has made to a museum.



Image, top right: Installation view of *Witness: Edward Burtynsky*, 2018. Photo: Mike Lalich
Image, above: Installation view of *Witness: Edward Burtynsky*, 2018. Photo: Kristi Boulton

Water Works

Presented by RBC Royal Bank

Artists have used water as a medium to create works of art, investigated its special properties, interrogated its role in the spiritual and psychological aspects of our lives, and advocated for the preservation of clean water. Through works in a variety of media, *Water Works* explored how we view and interact with water, by raising awareness of the importance of conserving clean water for future generations through historical and contemporary work by the following artists:

Jennifer Baichwal and Nicholas de Pencier, Nadine Bariteau, Iain Baxter &, Blue Republic, Ron Bolt, Robert Bourdeau, Robert Burley, Joy Charbonneau, Barbara Cole, Carole Condé and Karl Beveridge, Ruth Cuthand, Bonnie Devine, Paterson Ewen, Betty Goodwin, Joseph Hartman, Isabelle Hayeur, Adrien Hebert, John Heddle, April Hickox, Sarah Anne Johnson, Joan Jonas, Ruth Kaplan, Roy Lichtenstein, Ann MacIntosh Duff, Ron Martin, Christopher McLeod, Anong Migwans Beam, David Milne, Ed Pien, Liss Platt, David Rokeby, Mark Ruwedel, Flip Schulke, Phil Taylor, Robert Whale, and Jin-Me Yoon.



Image, top right: Installation view of *Water Works*, 2018. Photo: Mike Lalich

Image, above: Installation view of *Water Works*, 2018. Photo: Mike Lalich

Speaking for Herself

Supported by a very generous Hamilton philanthropist



The longstanding exclusion of women artists from art history, exhibitions, collections, the art market and commercial gallery representation is not a debatable issue, it's a fact. In an effort to bring the work of women artists back into the conversation, *Speaking for Herself* mined the AGH collection to bring together important work by significant artists who identify as women. The exhibition explored our holdings—historical, modern and contemporary—in a range of material practices including painting, photography, sculpture, and installation. The project featured the achievements of both acclaimed and emerging artists.

“Wow! What a fantastic gallery. This is a top-notch collection. The woman-focused approach (coupled with the Maier exhibit) is really transformative.”

— a visitor from Peterborough

Image, above: Installation view of *Speaking for Herself*, 2018. Photo: Kristi Boulton

Vivian Maier: Street Photographer



Dubbed the “secret nanny-photographer” by the media, Vivian Maier (1926-2009) always had a Rolleiflex camera around her neck, yet zealously hid the resulting photographs from others. Her work remained unknown until her street and travel photography was discovered at a Chicago auction house in 2007. Her black-and-white photographs are striking images of the architecture and street life of Chicago and New York. *Vivian Maier: Street Photographer* included over 100 black-and-white and colour photographs and 8-mm films shot by Maier. The Art Gallery of Hamilton was the only Canadian gallery to present the exhibition.

Hamilton Now: Subject

Hamilton Now: Subject was inspired by the deep roots of culture and creativity in Hamilton and the recent influx of so many more artists to the city. The exhibition featured the work of eight local artists— Nedda Baba and Amber Müller St. Thomas, Kiera Boulton, Lesley Loksi Chan, Masoud Eskandari, John Haney, Becky Katz, Leslie Sasaki, and David Trautrimas— exploring key aspects of who we are and how we manifest ourselves in an increasingly fractured world.



Image, top left: Vivian Maier (American 1926-2009), *October 18th, 1953, New York, NY*. © Estate of Vivian Maier, Courtesy of Maloof Collection and Howard Greenberg Gallery, NY
Image, above: Installation view of *Hamilton Now: Subject*, 2018. Photo: Mike Lalich

Programs and Education Highlights

The Art Gallery of Hamilton's Programs and Education department was created in 2016 to expand and enhance the ways in which students, children, families and adults engage with the Gallery's exhibitions and collection. The core priorities of this department are to offer activities that are inclusive, social, and interactive. We are able to embark upon this mission thanks in large part to our many partners and supporters, notably the incite Foundation for the Arts.

As part of this work, a newly organized and articulated school program was launched to schools in Fall 2018 with the intention of increasing student engagement and serving a wider array of curricular goals. **AGH In Class**, an outreach program that places artist educators inside school classrooms, was introduced within the overall AGH education program, with encouraging early results: almost 60 In Class sessions were



implemented in 2018, demonstrating a potential to increase overall student engagement close to 50 percent. **AGH On Site**, the Gallery's tour and studio program for students, was similarly vigorous, often hosting school visits at capacity. **AGH On Screen** was also inaugurated, offering media screenings and response activities. Specialty education programs with two secondary schools, a full-day long curatorial seminar offered to four area high schools, and revised teacher info nights all experienced higher than projected attendance. School activities in 2018 also included the symposium, "Troubling Footprints: Human Impact on Land, Water, and Worldview" offered in tandem with the Gallery's exhibitions *Witness: Edward Burtynsky*, and *Water Works*; 80 students participated in this full-day event in May.

Programs for children and family were overwhelmingly popular, with many PA Day, March Break and summer camp sessions sold out well in advance. The **Summer Picnic** drew over 600 people, welcomed the participation of multiple community partners (Royal Botanical Gardens, Wesley Urban Ministries, Canadian Blood Services, Dofasco Team Orange, Cogeco, Hamilton Spectator), and served over 500 free lunches.

Image, above: Installation view of *Bruegel-Bosch Bus*, 2018. Photo: Megan Olynik

Exhibition-related programming continued to attract strong audiences. “Bearing Witness,” an afternoon with Edward Burtynsky hosted our largest film audience to date at the Lincoln Alexander Center for the artist’s talk and screening of his film *Watermark*. Photography walking tours offered over the summer supporting the Vivian Maier and James Street North exhibitions were routinely sold out.

Friday Free Night, a monthly event offering free admission to the Gallery’s ticketed exhibitions, saw programming and participation grow exponentially. Youth studios, pop-up performances, community collaborations, exhibition tours and mini-openings were offered throughout the year to enthusiastic and engaged audiences.



Artful Moments, a studio program designed for adults with dementia and their caregivers, completed four sessions in 2018 as part of an Ontario Trillium Seed Grant and highlighted the important role the AGH plays as a resource for well-being in Hamilton. The AGH annual **Town Hall** convened to talk about issues surrounding arts institutions and arts activism and demonstrated the appetite to continue such thoughtful conversations.



Over 8,000 film lovers joined us for the 2018 **AGH BMO World Film Festival**, celebrating a decade of bringing Canadian, independent and international films to the city. The festival delivered over 60 films over its 11-day run, and stretched geographically from the Lincoln Alexander Centre, the AGH, Ancaster Cineplex, and St. John the Evangelist Church. Seven screenings sold out over the festival, and twenty community and corporate partners

helped the festival reach more deeply into the community, with successful after-events and growth in afternoon educational screenings. **AGH Film Program** offered feature-length screenings throughout the year through an ongoing collaboration with the Lincoln Alexander Centre. Outdoor screenings were presented as part of National Indigenous Peoples Day celebrations and the popular Photophobia.

Image, top right: Installation view of *Speaking for Herself*, 2018. Photo: Kristi Boulton
Image, above left: AGH BMO World Film Fest screening, 2018. Photo: Mike Lalich

Report from the Chair, Volunteer Committee

The Art Gallery of Hamilton has completed another successful year of providing outstanding programming that has engaged Hamilton and the surrounding population. None of this would be possible without the incredible commitment of all AGH volunteers who logged over 5,600 hours between September 2018 and August 2019 in such diverse areas as Education, Visitor Services, Film Program, Retail Operations, Special Events, board, and governor activities, and more. I thank everyone who volunteered to ensure that the Gallery continues to be an intrinsic part of the community's DNA. The contribution of our volunteers enables the AGH to offer programming and generate revenue that would not otherwise be possible.

The AGH continues to be in the enviable position of having a steady stream of volunteers, currently numbering about 125 individuals. It is not uncommon for volunteers to move between placement areas, pursuing new opportunities. The Volunteer Committee Executive remains committed to broadening and diversifying the volunteer base and is open to suggestions and ideas that would encourage such growth.

The Volunteer Committee hosted its 69th Annual General Meeting on May 16th featuring guest speaker Robert Marentette, the Gallery's Director of Operations, as he talked about art theft, cultural property protection, and getting hooked on art collecting. The meeting also recognized the following individuals who each achieved five years of service: Marilyn Adams, Christina Anderson, Anne Cutler, Helen Freeland, Madeleine McMillan, Michael Parent, Louise Savocchia, and Cam Theroux. Congratulations and thank you!

Oversight of all AGH volunteers rests with the Gallery's Human Resources Manager Christi Marks, an invaluable resource to both the Executive and individual volunteers. Additionally, the Executive thanks all AGH staff who continually and consistently provide assistance to our volunteers. This collaborative, supportive, and respectful relationship between staff and volunteers makes the Gallery such a rewarding place to volunteer.

Hanno Weinberger
Chair, Volunteer Committee, 2018

"Thank you for the amazing tour! Loved the connection between exhibits!"
—Anonymous visitor

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Ontario Arts Foundation
Ontario Ministry of Tourism,
Culture and Sport
Department of Canadian Heritage

**"I am so impressed! Came for
the Morrisseau, stayed to see
everything. Very special. I will be
back."**

— J.K.

Acquisitions

Donations

John Lyman (Canadian 1886-1967)

The Hammock under the Tree 1912
oil on board
31.75 x 40 cm
Gift of Dr. Richard Renlund

George Paginton (Canadian 1901-1988)

Lake Ontario Ice c. 1948
oil on canvas
71.1 x 91.4 cm

*Fields along the St. Lawrence,
Isle of Orleans*
oil on canvas board
38.1 x 45.7 cm

Water Tower and Train Smoke c. 1956
oil on canvas board
40.6 x 50.8 cm

Toronto Docks c. 1954
oil on canvas board
21.6 x 26.7 cm

Algonquin c. 1950
oil on canvas board
26.7 x 21.6 cm

Backyards, Toronto
oil on canvas board
21.6 x 26.7 cm
Gifts of Tony Paginton and
Roswita Busskamp

Christopher Pratt (Canadian b. 1935)

Fisher's Maid 1978
lithograph on paper
shop proof #2
29.2 x 37.5 cm

Paul Rand (Canadian 1896-1970)

Bed Time c.1940
oil on canvas
120.7 x 106 cm

Mary Fife (American c.1898-c.1991)

The Lovers c.1935
lithograph on paper
ed. of 30
31.8 x 24.1 cm

Frederick Hagan (Canadian 1918-2003)

Winter Workers 1946
tempera, oil on masonite
59.7 x 90.2 cm

Rugby Helmet 1946
oil on masonite
39.4 x 33.8 cm

William Stapleton (Canadian 1916-2008)

CSU Strike 1946
pen and ink on paper
22.9 x 22.4 cm
Gifts from a private collection

Paulosie Sivuak (Puvirnituaq 1930-1986)

Walrus 1953-1963

steatite with ivory or plastic

12 x 12 x 21 cm

**Irene Tiktaalaq Avaalaaqiaq
(Baker Lake b. 1941)**

One in Spirit 1992

wool duffle, felt, embroidery thread

136 x 97 cm

Gifts of M. Patricia Fischer

John Marriott (Canadian)

Play of Light 2018

series of 8 photographs after works in the
AGH permanent collection

Epson pigment inkjet prints on archival

Epson Premium Lustre paper

ed. 2/5

62.7 x 52.8 cm ea

Gift of the artist

Barbara Steinman (Canadian b. 1950)

Lux Obscura 2005

steel chain chandelier, polished steel rims,
steel hook, supporting chain,
crystal chain, shadows

127 cm high x 81.28 cm diameter

Gift of the artist

1900 Exhibition Universelle, Paris medal

Awarded to William Blair Bruce (Canadian
1859-1906) in the Canadian Section of Fine
Arts for *Portrait of Chief Kien-Da (Canadian
Indian)* 1900

bronze

6.4 cm diameter

Gift of Ethel Patricia Glover

**N.E. Thing Co. (Iain Baxter (Canadian b.
1936) and Ingrid Baxter (American b.
1938))**

Eye Scream 1977

edition of 500

decal on commercial grade china

23 x 33 cm

ART is all over 1971

button, edition of approx. 500

5.5 cm diameter

Ryan Arnott (Canadian b. 1953)

Black is Beautiful #6 1989

porcelain

8 x 5 x 25 cm

Les Levine (American b.1935)

Group Shows Kill The Group 1995

colour xerox print

ed. 166/250

22 x 28 cm

Gifts of Ihor Holubizky

**Elizabeth Holbrook
(Canadian 1913-2009)**

Rabbi Bernard Baskin

bronze with marble base

32 x 19 x 28 cm (without base)

Gift of Rabbi Bernard Baskin

David Angotijuaq (Iglulik b. 1941)

Hunters with Seal 1953-1963

stone with plastic, leather

7 x 12 x 21 cm

**Moses Tuka Qinuajua
(Puvirnituaq c. 1930)**
Sunning Seal 1953-1963
stone
5 x 18 x 6 cm

Manno (Iqaluit b. 1923)
Seal with two pups 1953-1963
stone and ivory
3 x 9.5 x 9 cm

Unidentified artist
Bird 1953-1963
stone
4.5 x 10 x 4 cm

Anuraq Annawak (Kimmirut b. 1894)
Canada Goose 1953-1964
stone
6 x 9 x 5 cm
Gifts of Brian Fayle

Robert Davidson (Canadian b. 1946)
Red 2006
red cedar and acrylic paint
11 x 61 x 3.6 cm
Gift of Schacter Medicine Professional
Corporation

John Scott (Canadian b. 1950)
untitled (portrait of Andrew Hunter) 1995
oil stick on paper
70.8 x 100.5 cm
Gift of Andrew Hunter

Paul Lisson (Canadian b. 1956)
Der Engel 1997
black and white photograph; carved mat
71.2 x 86.3 cm
Gift of the artist

Attila Richard Lukacs (Canadian b.1962)
Garden of the Silver Fox 2011
oil on canvas
188.6 x 266.7 cm

*Will no one help the poor
widow's son?* 1998
oil on canvas
261.6 x 209.6 cm

1-800-MIKE 1989
mixed media on canvas
diptych: 260.3 x 401.3 cm;
each: 259 x 183.5 cm
Gifts of Salah Bachir and Jacob Yerex

Purchases

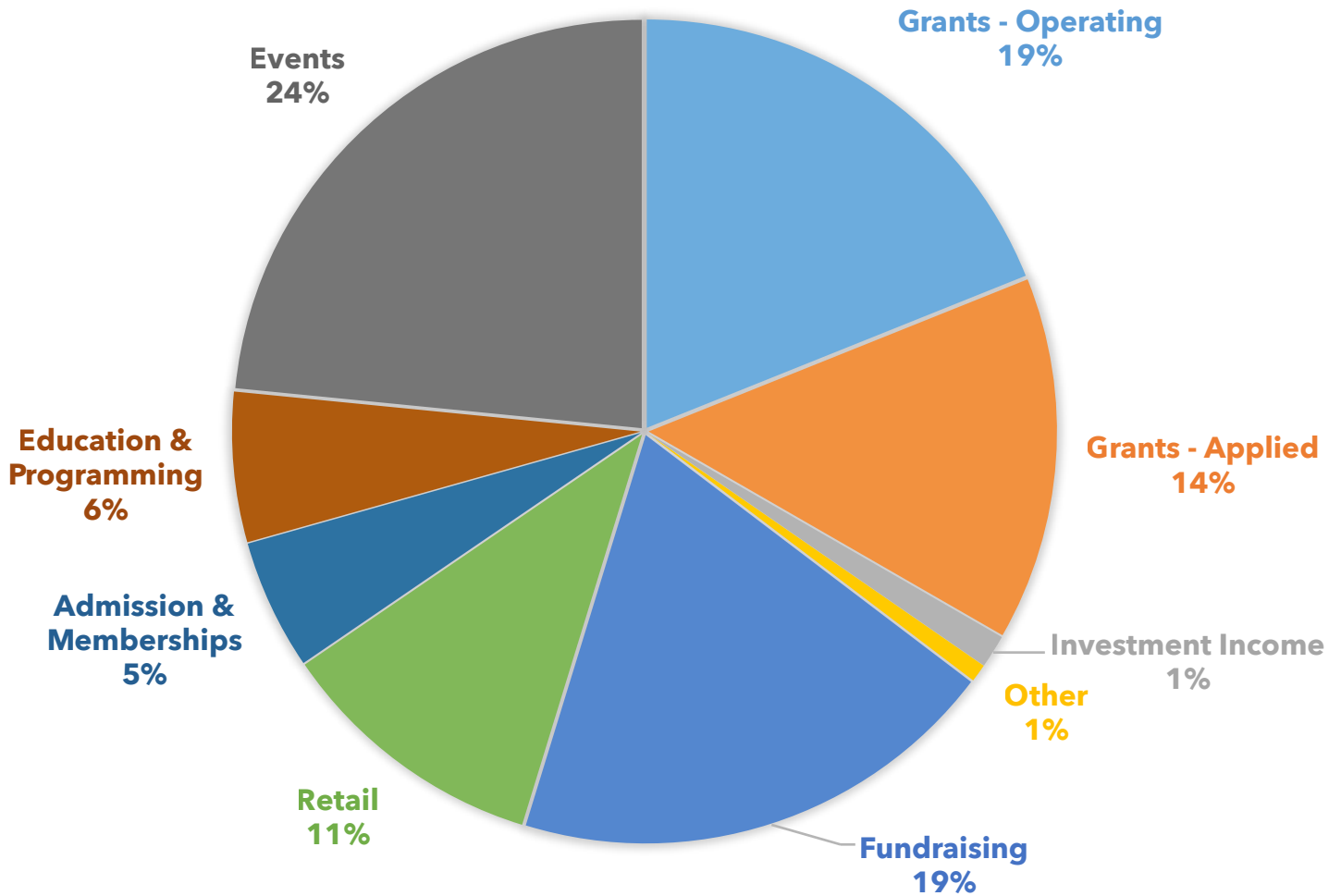
Shelley Niro (Canadian 1954)
1779 2017
mixed media sculpture with video, velvet,
beads, stiletto heels
Gift of the Women's Art Association of
Hamilton

John Hanson (Canadian 1920-2011)
Jonas E5605
charcoal on board
50.8 x 38 cm

Daivee
charcoal on board
51.2 x 38 cm
Purchase, Permanent Collection Fund

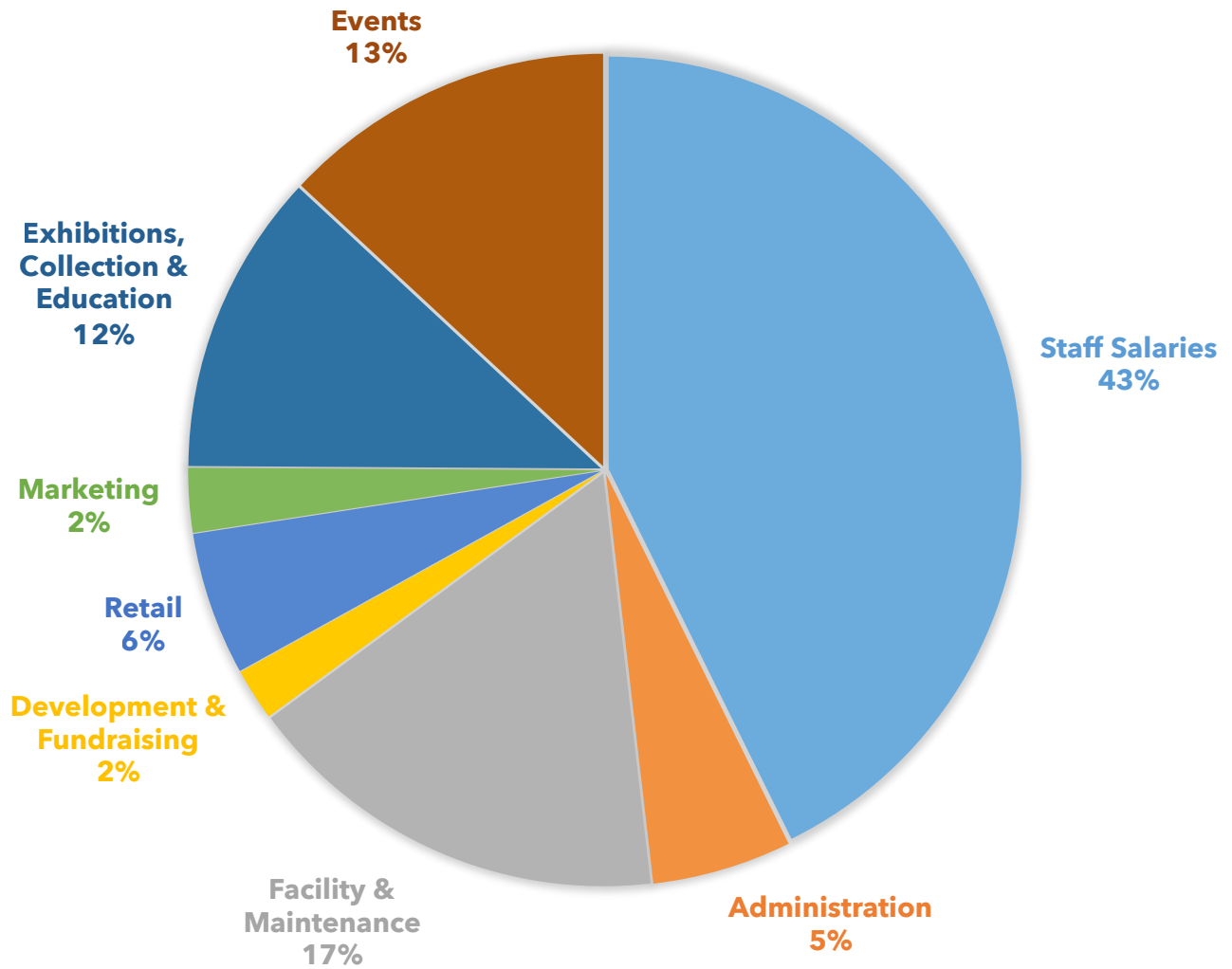
Daniel Hutchinson (Canadian b. 1981)
Delta Flowers (condensation) 2016
oil on canvas
106.7 x 91.4 cm
Gift of Paul Hartwick in memory of
Ron Gobert

AGH By The Numbers



Revenues

Events	\$1,238,444
Fundraising	1,025,949
Grants - Operating	1,000,000
Grants - Applied	760,420
Retail / Art Sales + Services	566,746
Education & Programming	313,667
Admission & Memberships	272,571
Investment Income	69,368
Other	37,210
Total	\$5,284,375



Expenses

Staff Salaries	\$2,470,928
Facility & Maintenance	969,335
Events	757,031
Exhibitions, Collection & Education	684,246
Retail / Art Sales + Services	324,973
Administration	316,356
Marketing	146,132
Development & Fundraising	118,209
Total	\$5,787,210



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"Thank you for helping me see things differently."

— Anonymous visitor, August 2018