

# ANNUAL **REPORT** 2021

AGH





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# BOARD OF DIRECTORS

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Shelley Falconer

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Art Gallery  
of Hamilton

# MESSAGE FROM THE CHAIR, PRESIDENT & CEO



Gary Graham  
Chair, Board of Directors



Shelley Falconer  
AGH President & CEO

The AGH seized this year as an opportunity to explore new kinds of public accessibility in the delivery of our exhibitions and programs. Despite mandated closures from January-March and March-July, the AGH was able to present 15 exhibitions and more than 300 programs in 2021. By employing digital tools honed during the COVID-19 pandemic, the Gallery was able to tailor experiences to our audiences and their accessibilities and explore real-time community needs to build new audiences.

The work of artists from the region, including Indigenous artists and culturally diverse artists, formed the heart of our slate of exhibitions this year. Highlights included the presentation of *Breaking the Vault: Art and Poetic Liberty* an exhibition featuring nine young, highly creative and energized Hamilton-based poets exploring works from the Gallery's permanent collection. Poppa Wilson was the first major solo show of Vineland, Ontario-based folk artist Poppa Wilson showcasing his significant achievements as a self-taught artist. *Esmaa Mohamoud: To Play in the Face of Certain Defeat* exhibited the works of Toronto-based African-Canadian artist Esmaa Mohamoud and examined the understanding of contemporary Blackness as a societal construct by drawing on the modern industry of professional sports. *Chun Hua Catherine Dong, Tom Thomson? The Art of Authentication; Maud Lewis, Dream Space 2.0: A Hamilton Secondary Student Art Exhibition, Flash Forward Incubator Program: Still Life, RBC Artist In Residence: Sylvia Nickerson, Sandra Meigs: Imaginal Worlds and Visions 2020: The 125th Annual Women's Art Association of Hamilton Exhibition* were all presented during our shortened six-month period of opening. Throughout, staff remained resourceful and prioritized support for our artists, avoiding any significant exhibition cancellations from mandated closures.

Our commitment to using art as a vehicle for dialogue, engagement and inspiration saw the AGH permanent collection gain pieces that engage and reflect our diverse communities. This year's acquisitions included works by Esmaa Mohamoud, Shelley Niro, Gordon Shadrach, Nathan Eugene Carson, Ann Beam, and Russell T. Gordon. With other notable acquisitions by Michael Snow, Emily Coonan, Alexander Calder, and Larry Fink. Artworks from the permanent collection were lent to the McMichael Canadian Art Collection's *Uninvited: Canadian Women Artists in the Modern Moment* in Vaughan, Ontario, the Power Plant in Toronto for *The Power Plant Contemporary's Nathan Eugene Carson: Cut from the same cloth*, and *Jean-Jacques Henner. The Flesh and the Ideal* at the Musée des Beaux-Arts de Strasbourg in France.

2021 marked the 25th anniversary of Kim Adams' *Bruegel-Bosch Bus*, an important work in the AGH permanent collection and a celebrated fixture for many in our community. The festivities were accompanied by the much-anticipated Kim Adams' *Bruegel-Bosch Bus* catalogue. The AGH co-produced the *Tom Thomson? The Art of Authentication* publication with the Agnes Etherington Art Centre, and was proud to host the publication launch of Sandra Meigs's career-spanning publication. The AGH also began a community-enriching partnership with the Hamilton Public Library. AGH Family Passes are now available across the Hamilton Public Library system for library patrons to check out as they would a book and use to visit the Gallery for free.

By focusing on adaptability, programs predicted to shrink during the pandemic instead flourished through their strategic hybridization. The immense success of our Wellness programs caused these offerings to grow with multi-modal delivery of in-person, digital, and phone-based offerings to meet community needs, opening up programs with Autism Ontario, and Young Caregivers Association, amongst others. Free Thursdays offered weekly access to artist talks, panel discussions, performances, and community-driven programming through Zoom during periods of lockdown, later accommodating both on-site and remote access. AGH Artist Led Projects reformed as a digital hybrid which allowed the Gallery to deliver new summer programs with local school boards, both synchronous and a-synchronous offerings, and produce educational tour videos. Initiatives like Fridays @ 4, a docent-led Zoom live presentation dedicated to exploring the Gallery's permanent collection attracted a large recurrent audience during lockdowns; the program has continued digitally and remains a popular program for audiences facing barriers to our building.

Our 13th annual Film Festival was able to shift from digital delivery in 2020 to a fully hybridized format in 2021, combining both online streaming and on-site screenings at the AGH, as well as the historically restored Westdale Theatre and Playhouse Cinema. The Film Festival was composed of 52% content created by women-identifying filmmakers and 26% by racialized filmmakers, in addition to a vibrant local shorts program with tremendous attendance from the Hamilton filmmaking community, summer workshops culminating in a digital Youth Film Challenge, and two sold-out screenings of the locally-produced feature film *Festa* (2021).

We are deeply grateful to our AGH Board Directors and Governors for their steadfast leadership, our donors and sponsors for their invaluable contributions, and extremely proud of our staff and volunteers' resilience and innovations. We are likewise grateful for the government funding received during 2021. Without the support received from all three levels of government, we would not have been able to weather the storm of 2021 - the unprecedented support for capacity building, retention, recovery, reopening, and reimagining has made an enormous impact on the AGH's ability to welcome back our communities. We cherish the strength of our community and look forward to our continued success in 2022 as pandemic restrictions ease.

This year has proved that there is nothing the Art Gallery of Hamilton cannot face when we work and dream together.



Gary Graham



Shelley Falconer







# EXHIBITION HIGHLIGHTS 2021

## ESMAA MOHAMOUD: *To Play in the Face of Certain Defeat*

20 March – 24 October 2021

*Organized and circulated by Museum London*



Taking inspiration from the African American writer Ralph Ellison, artist Esmaa Mohamoud explores the ways in which Black bodies at once appear—and yet are rendered metaphorically invisible—within the spaces they navigate. *To Play in the Face of Certain Defeat* aims to re-examine understandings of contemporary Blackness, questioning the definitions of Blackness as a colour and shade, and/or as a societal or cultural construction.

Mohamoud draws on the modern industry of professional sports, which she equates with a covert form of neo-slavery. The London, Ontario-born artist transforms athletic equipment and symbols to illustrate pervasive, discriminatory behaviours and attitudes based on race, class, gender, and sexuality. She examines collective and individual struggle, focusing on the homogenization of bodies within high-level athletics, and the enforced playout of competitive violence between Black subjects. Through sculpture, photography, video, and installation, she investigates how high-level athletics operate as sites of corporate profit and discrimination.

## BREAKING THE VAULT: *Art and Poetic Liberty*

5 June 2021 – 2 January 2022



Breaking the Vaults: Art and Poetic Liberty proposed an original and creative curatorial and interpretative approach to exhibition development. The AGH worked with nine Hamilton-based spoken-word poets to curate an exhibition from the ground up. Their mission was to choose works from the collection that sparked a personal and creative response for each of them, then build an exhibition that would allow both art and word to share space equally. The resulting exhibition brought twenty collection works (some of which

the AGH had yet to publicly exhibit) into conversation with each other and the poets. The entire project, from beginning to end, was driven by the poets with AGH curatorial and programming staff guiding and facilitating the process.

The AGH is particularly excited about this exhibition as a template that brings new and vital voices to bear on our permanent collection and opens out the curatorial process while promoting and celebrating the excellent work being done by one of Hamilton's most innovative and meaningful youth programs.

This exhibition also featured an interactive augmented reality tour for visitors to experience in the Gallery, as well as a full suite of performance videos featuring the contributing poets themselves.

## CHUN HUA CATHERINE DONG

2 September 2021 – 2 January 2022



This was the first major Canadian solo exhibition of works by Chinese-born, Montreal-based artist Chun Hua Catherine Dong. Working with performance, photography, and video for over a decade, Dong examines issues related to gender, cultural identity, migration, and diaspora. *Chun Hua Catherine Dong* presents photographs from the artist's series *I Have Been There* (2015–ongoing) and *Skin Deep* (2014–20), in which brilliantly coloured traditional Chinese brocade silk fabrics play an important symbolic role in her exploration of her hybrid cultural identity as a Chinese Canadian immigrant and her ambivalent relationship to her homeland.

## TOM THOMSON? THE ART OF AUTHENTICATION

25 September 2021 – 2 January 2022

Co-organized with the Agnes Etherington Art Centre, Queen's University



*Tom Thomson? The Art of Authentication* explored the myriad questions related to authenticating works of art. Without offering a conclusive yes or no, the exhibition was a kind of laboratory through which all of the various avenues of inquiry related to authentication were investigated and presented. Using two possible Tom Thomson panels as the nucleus, the project brought together approximately forty known sketch panels and canvases by Thomson to present a visual overview of the artist's practice.

The selection of paintings formed the basis for a series of exploratory themes key to authentication, including signature, provenance, subject matter, materials and technique, and stylistic analysis. The exhibition was accompanied by a bilingual “field guide,” that included extensive didactic material including interviews and scientific findings courtesy of the Canadian Conservation Institute. The goal of the project was to foreground the fascinating detective work involved in authenticating works of art and in so doing make public the behind-the-scenes work museums regularly carry out.



## POPPA WILSON

**2 October 2021 – 2 January 2022**



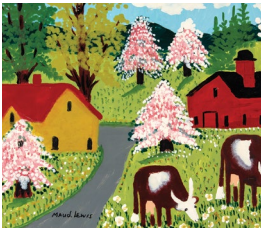
Poppa Wilson (1925-2020) was a Vineland, Ontario-based folk artist. Self-taught, he made thousands of works of art, all from the age of 80 onward. This was the first major solo exhibition of his works.

Poppa's paintings depict scenes from daily life, in vibrant hues, though he used paints found around the house. His memories of life in rural southern Ontario are an endearing recollection of stories sometimes true and sometimes imagined. All are painted instinctively and directly, without the use of perspectival drawing, and always with a grand sense of space. He created sculptures from found wood, depicting people and animals such as owls and "mighty" squirrels. Poppa also spent his time writing poetry, and his words align perfectly with his visual art practice. Indeed, his whole environment was artistically magical—the home he shared with his wife, Granny, is an artwork itself, with every surface and corner treated to their signature vision: a warm, colourful, and comforting style. Poppa Wilson's creative life was whole and expressed in his inimitable language.

## MAUD LEWIS

**11 November 2021 – 9 January 2022**

*Organized and circulated by the McMichael Canadian Art Collection*



One of Canada's most beloved folk artists, Maud Lewis was famous in her lifetime for her brightly-coloured and endearing paintings of rural Nova Scotia. Working from her cabin on the side of the highway in Marshalltown, in Digby County, she produced hundreds of small works that captured aspects of country life that were rapidly changing.

This exhibition highlighted the aesthetic aspect of Maud Lewis's achievement, looking carefully at her serial repetition of images and motifs across her career, and the dizzying variety that she brings to the problem of picture-making. From her black cats and kittens to her cart horses and oxen hauling logs, to her quayside scenes of ships in port and the Maritime landscape in all seasons, Maud Lewis made paintings that still delight in their optimism and buoyant vitality.

# 2021 EXHIBITIONS

## **RBC Artist In Residence: Sylvia Nickerson**

**August 22, 2020 - October 17, 2021**

*Curated by Melissa Bennett*

## **Nora Hutchinson: Rebel Opera**

**September 19, 2020 - April 3, 2021**

*Curated by Melissa Bennett*

## **Visions 2020: The 125th Annual Women's Art Association of Hamilton Exhibition**

**December 5, 2020 - June 6, 2021**

*Organized by the Women's Art Association of Hamilton*

## **Dream Space: Youth Art in the Time of COVID-19**

**January 18 - April 30, 2021**

*Organized in cooperation with Hamilton secondary school art students*

## **Esmaa Mohamoud: To Play in the Face of Certain Defeat**

**March 20 - October 24, 2021**

*Guest curated by Matthew Kyba, Curator of Exhibitions at the Visual Arts Centre of Clarington*

*Organized and circulated by Museum London*

## **Dream Space 2.0: A Hamilton Secondary Student Art Exhibition**

**June 4 - September 30, 2021**

*Presented in partnership with HWDSB Art Teachers*

## **Breaking the Vault: Art and Poetic Liberty**

**June 5, 2021 - January 2, 2022**

*Guest curated by Amani Omar, Dondon, Eddie Lartey,*

*Gizy, Jaidyn Fenton, Kaitlyn Tolch, Maeve Jenkinson, Paulo Leon, and Tanya Pineda*

*In collaboration with Hamilton You Poets (HYP)*

## **Flash Forward Incubator Program: Still Life**

**July 24 - October 3, 2021**

*Organized in cooperation with Bernie Custis Secondary School,*

*Dundas Valley Secondary School, and Sherwood Secondary School*

## **Chun Hua Catherine Dong**

**September 2, 2021 - January 2, 2022**

*Guest curated by Tara Ng*



**Tom Thomson? The Art of Authentication**

**September 25, 2021 – January 2, 2022**

*Co-curated by Tobi Bruce (AGH) and Alicia Boutilier (AEAC)*

*Organized and circulated by the Art Gallery of Hamilton and the Agnes Etherington Art Centre, Queens University, and in partnership with the Canadian Conservation Institute. This project is proudly supported by the Museums Assistance Program funded by the Government of Canada, Cowley Abbott Fine Art, and the incite Foundation for the Arts.*

**Poppa Wilson**

**October 2, 2021 – January 2, 2022**

*Curated by Melissa Bennett*

**Sandra Meigs: Imaginal Worlds**

**October 24, 2020 – November 28, 2021**

*Curated by Melissa Bennett*

**Maud Lewis**

**November 11, 2021 – January 9, 2022**

*Guest curated by Sarah Milroy*

*Organized and circulated by the McMichael Canadian Art Collection*

**Young Water Speaks**

**December 4, 2021 – April 10, 2022**

*Organized by Waterlution, a non-profit focused on leadership and facilitation training in response to global water challenges*

# ACQUISITIONS

## DONATIONS 2021

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### Larry Fink (American 1974-1982)

*82 Photographs – 1974-1982*  
silver gelatin prints on paper  
paper size 50.9 x 40.7 cm;  
Gift of Aaron Milrad  
in memory of his wife  
Brenda Coleman, 2021

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### Henry Nesbitt McEvoy (Canadian 1828-1914)

*Hamilton Forest*  
oil on canvas  
48.3 x 66.0 cm  
Gift of Ken McEvoy and  
Judi McCallum, 2021

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### Captain John Herbert Caddy (Canadian 1801-1887)

*From Oaklands Looking  
toward Dundurn, Burlington  
Beach, Lake Ontario*  
watercolour on paper  
15 x 37.2 cm

*Burlington Beach*  
watercolour on paper  
15.2 x 34.5 cm (sight)  
Gifts of Grace and  
Rodger Inglis, 2021

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### Jennifer Dickson (Canadian b. 1936)

*Time is the Thief of Time,  
Valsanzibio, Veneto* 2007  
giclee print on paper  
58.4 x 39.4 cm  
Gift of Grace and  
Rodger Inglis, 2021

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### Leonard Hutchinson (Canadian 1896-1980)

*Ice Fishing* 1930s  
wood engraving on paper  
ed. 17/50  
24.1 x 24.1 cm

*Mending Nets* 1930s  
wood engraving on paper  
ed. 25/50  
31.0 x 29.9 cm  
Gifts from a private  
collection, 2021

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### Unidentified artists (Inuit, active in Hamilton 1953-1963)

2 stone carvings,  
walrus with tusks  
1 textile doll  
Gifts of Andrew Little  
in memory of Gladys Little –  
Nurse, Caregiver, Mother,  
2021

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### John Hartman (Canadian b. 1950)

*Thames Looking West  
Over Tower Bridge* 2004  
oil on linen  
122 x 137 cm  
Gift from a private  
collection, 2021

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### Ottillie Palm Jost (Canadian 1878-1961)

*Cootes Paradise* 1951  
watercolour on paper  
25.4 x 30.5 cm  
Gift of Barbara Mitchell,  
2021

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### Alexander Calder (American 1898-1976)

*Black Spiral* 1970  
watercolor and gouache  
on paper  
64.1 x 50.2 cm

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### Andy Warhol (American 1928-1987)

*Karen Kain* 1980  
color screenprint on Lenox  
Museum Board  
101.6 x 81.3 cm  
TP 14/25  
Gifts from Elen Steinberg  
Collection, 2021

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### Various Artists

*Collection of 34 Prints*  
prints on paper  
various dimensions  
Gift of Alan Flint, 2021

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### Margaret Noble

*Two Saucers*  
c. 1920-1930  
hand painted porcelain  
14 cm diameter  
Gift of Earls Court Gallery, 2021

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### Michael Snow (Canadian b. 1929)

*The Drum Book*  
September 1960  
oil and enamel on canvas  
182.7 x 152.7 cm  
Gift of B&B and C&C  
Management Ltd., 2021



**Melanie Authier**  
**(Canadian b. 1980)**

*Harlequin* 2020  
acrylic on canvas  
183 x 213.4 cm  
Gift of the artist, 2021

**Reinhard Reitzenstein**  
**(Canadian b. 1949)**

*Onta* (Cedar in Oneida) 2018  
pigma ink on  
Stonehenge paper  
104.1 x 191.1 cm

*Anenya* (Cedar in Tuscarora)  
2018-19  
pigma ink on  
Stonehenge paper  
104.1 x 191.1 cm  
Gifts of the artist, 2021

**Russell T. Gordon**  
**(American 1936-2013)**

*A Good Day to Sag* 1972  
colour lithograph  
on paper  
Edition of 170  
76.2 x 55.9 cm

*Hot Dog Bridge* 1974  
colour lithograph on paper  
43.5 x 49.2 cm  
Edition of 50

*A Good Place to Live* 1974  
colour etching and  
aquatint on paper  
45.7 x 43.2 cm  
Ed. 12/50

*The Attic* 1972  
colour etching and  
aquatint on paper  
54.6 x 73.4 cm  
Edition of 165

*untitled* 1999  
colour lithograph  
71.1 x 100.3  
Edition of 12  
Gifts of the Estate of  
Russell T. Gordon, 2021

**David Mach**  
**(Scottish b. 1956)**

*Swimmer* 1982  
collage; playing cards,  
magazine image mounted  
on board  
91.4 x 91.4 x 15.2 cm

**Bill Woodrow**  
**(British b. 1948)**

*H.F. Dumpty – Momart*  
*Christmas Greetings* 1990  
coin/medallion; red bronze  
5.1 cm in diameter  
edition size unknown  
Gifts of Michael Davey and  
Delwyn Higgins, 2021

**Marla Panko**  
**(Canadian)**

*Bookstack* 2020  
book covers, paper, acrylic  
40 x 28 cm  
Gift of the artist, 2021

**Ann Beam**  
**(Canadian b. USA 1944)**

*15 works* (see listing) 2002  
mixed media on Arches paper  
55.9 x 76.2 cm ea

*29 works* (see listing) 1998  
mixed media on Arches paper  
30.5 x 39.4 cm ea

**Carl Beam**  
**(Ojibwe 1943-2005)**

*21 works* (see listing) 2002  
mixed media on Arches paper  
55.9 x 76.2 cm  
Gifts of Milton Winberg, 2021

**Shelley Niro**  
**(Mohawk b. 1954)**

*Waitress* 1987  
oil on canvas  
121 x 91 cm  
Purchase, Permanent  
Collection Fund, 2021

**Emily Coonan**  
**(Canadian 1885-1971)**

*Still Life with Books* n.d.  
oil on canvas  
38.1 x 48.3 cm  
Purchase, Permanent  
Collection Fund, 2021

## PURCHASES 2021

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### **Gordon Shadrach (Canadian b. 1966)**

*Trade* 2021  
oil on panel, antique frame  
81 x 61 cm  
Purchase, Permanent  
Collection Fund, 2021

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### **Nathan Eugene Carson (Canadian b. 1980)**

*Praying Hands (Meditation)*  
2020

mixed media on paper  
88.9 x 119.4 cm

*Cut from the Same Cloth 2*  
2020

mixed media on paper  
66.0 x 55.9 cm

*untitled* 2014  
mixed media on paper  
27.9 x 33.0 cm  
Purchase, Permanent  
Collection Fund, 2021

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### **Hortense Gordon (Canadian 1887-1961)**

*Plate* 1931  
hand painted porcelain  
22.9 cm diameter

*Tea Set*  
Tea pot with lid, cup and  
saucer, creamer, sugar  
with lid  
hand painted porcelain  
7 pieces, various dimensions  
Purchase, Permanent  
Collection Fund, 2021

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### **Esmaa Mohamoud (Canadian b. 1992)**

*The Dark Knight (No Fields)*  
2019  
183 x 77 x 51 cm  
used football shoulder  
pads, used football helmet,  
textile, adhesive, metal  
chains; steel  
Purchase, Permanent  
Collection Fund, 2021

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### **Shelley Niro (Mohawk b. 1954)**

*Raven's World* 2015  
oil on canvas  
80 x 56"; 203 x 142 cm  
Purchased in part  
through the support of the  
Elizabeth L. Gordon Art  
Program, a program of the  
Gordon Foundation and  
administered by the Ontario  
Arts Foundation and the  
Permanent Collection Fund,  
2021

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### **Sylvia Nickerson (Canadian)**

Cover art from *Creation*  
2019  
ink and watercolour  
on paper  
36.5 x 56.5 cm  
p. 160-161 from *Creation*  
2019-2020  
archival inkjet printed  
digital image with white ink  
additions on paper  
39.5 x 61 cm  
Purchase, Permanent  
Collection Fund, 2021

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### **Marla Panko (Canadian)**

*Anthem (Barcode)* 2020  
linen, wool and  
hand-stitching on canvas  
91.4 x 66 cm  
Gift of the Women's  
Art Association of Hamilton,  
2021

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### **Marla Panko (Canadian)**

*Fab* 2008  
acrylic and collage  
on wood  
18 x 14"; 45.7 x 35.6 cm  
Purchased with funds  
provided by anonymous  
donors in recognition  
of Nancy Cizek for her  
appreciation of art, 2021



# PROGRAM & EXHIBITION HIGHLIGHTS

Following the unprecedented changes in programming throughout 2020, this year was one where Programs and Education really hit our stride with virtual and hybrid activities, along with a gentle reintroduction to in-person experiences later in the year. The year was characterized by uncertainties about when and to what extent to expect the return of audiences in the building, but balanced by the capacity and long-term potential for connection with online audiences. As a department steeped in the richness of in-person and onsite experiences, the shift into and away from virtual existence has been interesting, to say the least.

## EDUCATION PROGRAMMING

In 2021, school-based activities were offered throughout the region and beyond, including both the public and Catholic boards, as well as those in Halton, Brant Haldimand Norfolk / Grand Erie, and Niagara. Virtual programs were created in place of our School Tours program, using works from the Collection to present interactive and discussion-based experiences for students; Artist-Led Projects offered virtual experiences in place of the In-Class program, featuring community artists using interdisciplinary arts to teach a variety of curriculum subjects. September saw a slow return to both virtual and in-person activities for schools as teachers navigated a complicated return to the classroom. Grant support for both aspects of the school program remained high throughout the year.

Camp and studio programs were offered online, facilitated by staff and guest artists, and supported by art kits of materials and supplies. With participants joining programs from well beyond our region audience, including participants from the West Coast, the connectivity offered by virtual programs is clear.

## PUBLIC PROGRAMMING

Public programming kicked off with Winterfest and included a suite of online activities that would continue throughout the year – weekly docent-led online ‘tours’ featuring selections from the AGH Collection presented via Zoom (Fridays @ 4), Workshop Wednesdays via YouTube, AGH Thursdays, weekly artist and exhibition talks, and community-led discussions, along with Sunday family programming.

AGH Thursdays transitioned to in-person activities with the AGH’s reopening in late July and included artist talks and pop-up concerts in partnership with Hamilton Philharmonic Orchestra. With some of these events, we were able to trial hybrid presentations, reaching both on-site and virtual audiences simultaneously. Our annual summer picnic was impossible due to pandemic constraints on our spaces, so we delivered 6 offsite workshops in city-managed park spaces, and two on-site workshops in the Sculpture Garden, organized under the name Sketchbook Summer.

Youth Arts Collective maintained a connection with younger audience members through online programming, and later in the year, small in-person programs. Our youth programs have begun to foster new partnerships and connections with other youth organizations, bolstering our inclusion and empowerment of this demographic.

## WELLNESS

After a short pause in Artful Moments activities in the early part of the pandemic, 2021 saw a renewed interest in programs. Artful Moments is a specialized program of art-based conversations and hands-on activities designed to support the unique abilities of its audiences. Originally begun for persons living with dementia, Artful Moments expanded programs based on new partnerships with several community organizations including Autism Ontario, St. Joseph's Hospital, the Young Caregivers Association, Good Shepherd Centre of Hamilton, and the Hamilton Senior's Centre Without Walls. Programs were presented via Zoom and over the phone in order to eliminate barriers posed by technology and were supported by kits of materials.

Grant-based support for Artful Moments programs bolstered our expansion and further development of partnerships and programs, including two provincial grants for seniors and a significant grant from the Public Health Agency of Canada to fund the development of an online curriculum to aid other organizations in creating programs of their own. That project will launch in early 2023.

All programs were evaluated with a particular focus on social isolation, and in all programs, participants reported that their participation resulted in an increased sense of social connectedness and reduction of feelings of loneliness and isolation. Many used the word 'friends' to describe fellow participants, whom they had never met in person.

## FILM

Monthly screenings were offered throughout the first half of the year, with 21 films reaching an estimated 800 people. Social connections during this period were cultivated through an online Film Club with monthly discussions. Special events in this period included Winterfest programming and the longstanding Photophobia, which was delivered in August online with an estimated 300 people in attendance.

The 2021 Film Festival saw a return to some in-person events along with online streaming, though attendance was lower than hoped, likely due to continued reticence for in-person events for many audience members. Community-driven programming such as the locally produced film Festa (2021) were clear favourites.

Aside from the virtual, one of the biggest takeaways of the year has been the confirmation of our drive to teach and connect from a place of personal passion, informed by (but not limited to) expertise and knowledge. Art is a powerful connector, and this department is now positioned to activate it in a variety of ways. Most importantly as we expand our vision for the social potential of the Gallery, we have been able to restore some of the enriched social interaction that has been missing for so long due to the pandemic.

# VOLUNTEER ASSOCIATION 2021

After a year of challenges brought on by provincial mandates to have lockdown and stay-at-home orders in place to combat COVID-19 pandemic concerns, the staff and volunteers of the Art Gallery of Hamilton worked resiliently and waited patiently to welcome back the public on July 22, 2021.

Throughout 2021, the Volunteer Executive continued to meet monthly via Zoom to prepare for and ensure that volunteers stayed engaged and would be available to support a return to in-person programs.

Our first-ever Zoom Annual General Meeting was held on May 20, 2021. With technical support from Gallery staff, Cam Theroux, our Volunteer Chair, led us through a smoothly-run meeting that had many attendees seeing each other's faces on screen for the first time in over a year.

*Several updates and acknowledgements were made at the Annual General Meeting:*

**Revisions and updates to our Volunteer Manual and Code of Conduct** were presented to the group, bringing greater clarity to some language and roles that had last been updated several years ago.

**The Volunteer Executive decided that renaming our group from Volunteer Committee (since 1977) to Volunteer Association** was a more accurate reflection of current practices.

**We are looking to fill the role of Special Events Liaison** to support placements to help with making a positive first impression when guests attend events at the AGH.

**Hanno Weinberger was thanked for contributing his energy and ideas** to his long service on the Volunteer Executive and beyond. He completed his two-year term as Past-Chair.

**We also said farewell to Christi Marks** whose guidance and support for volunteer activity over the past five years has been much appreciated. We wish her well as she takes on new responsibilities as the Director of People and Operations.

**Rebecca Frerotte, Development Officer, has graciously taken on the role of staff liaison** to all volunteer activities. The Volunteer Association Executive is thrilled to have Rebecca on our team, bringing her energy, enthusiasm, guidance, and collaborative spirit to help make many changes to support the Gallery's needs and directions.

**The role of Recruitment Chair is now part of the Vice-Chair's responsibilities.** With Rebecca's support, the Volunteer Association Executive has been able to streamline and track new volunteer application, interview, orientation, and placement processes. From September to December 2021, we welcomed and placed 10 new volunteers. Interest in volunteering at the AGH continues to grow.



*The following are the volunteer hours recorded by area in 2021:*



**The 2021 total of 2609 hours compared to 2020's total of 1406 hours signifies increased opportunities** for volunteers to be actively returning to support Gallery programs and events. As programs continue to open up, we are hopeful that volunteer hours will continue to rise and reach pre-pandemic levels of over 6000 hours annually.

**One group that managed to pivot and revamp delivery was the Film group**, which presented another 10-day Film Festival in October using a hybrid delivery of in-person theatre viewing and digital link options, just as provincial requirements implemented a vaccine passport check-in system.

**A highlight of our volunteer program in 2021 has been the Fridays at Four Docent-led weekly programs initiated by Docent Liaison, Larissa Ciupka.** Under her enthusiastic and dedicated commitment to keeping volunteers actively involved and to keep AGH supporters returning for programs, Larissa and a team of 11 other docents kept up community engagement for an astounding 49 weeks via Zoom, featuring over 700 works from the AGH permanent collection! The program for 2022 will be offered monthly.

**Sadly, November 3rd brought the news of the loss of much-beloved and revered AGH volunteer, Bill Manson.** Bill served energetically, using his love of history and background as a Secondary Educator to bring exhibitions to life to all who were fortunate enough to attend one of his Docent-led tours. Bill served as the Chair of the Volunteer Executive from 2011 to 2013, steadfastly implementing ideas to ensure that the AGH would be supported by a group of volunteers who truly care for the preservation of art and all the stories that are captured and shared in the AGH's expansive collection.

**Volunteerism at the AGH is possible only with incredible leadership from staff.** Many thanks to all who take the time to share information, offer training suggestions, acknowledge volunteer contributions, encourage feedback, and make all volunteers feel welcome.

Heading into 2022, our Volunteer Association Executive continues to be committed to learning and focusing on how we can individually and collectively promote and demonstrate inclusivity and equity in all our interactions. We are hopeful that volunteers (new and returning) will be available to support the Gallery's vision to make the AGH a destination for all!

Respectfully submitted,  
Margaret Fong

## BY THE NUMBERS



**43**

ACQUISITIONS



**18**

EXHIBITIONS



**48%**

NORMAL DAYS OPEN



**410**

ARTISTS  
FEATURED



**3008**

HOURS VOLUNTEERED  
BY **17** BOARD  
MEMBERS AND  
**123** VOLUNTEERS



**218**

PUBLIC  
PROGRAMS

**273**

VIRTUAL SCHOOL  
PROGRAMS

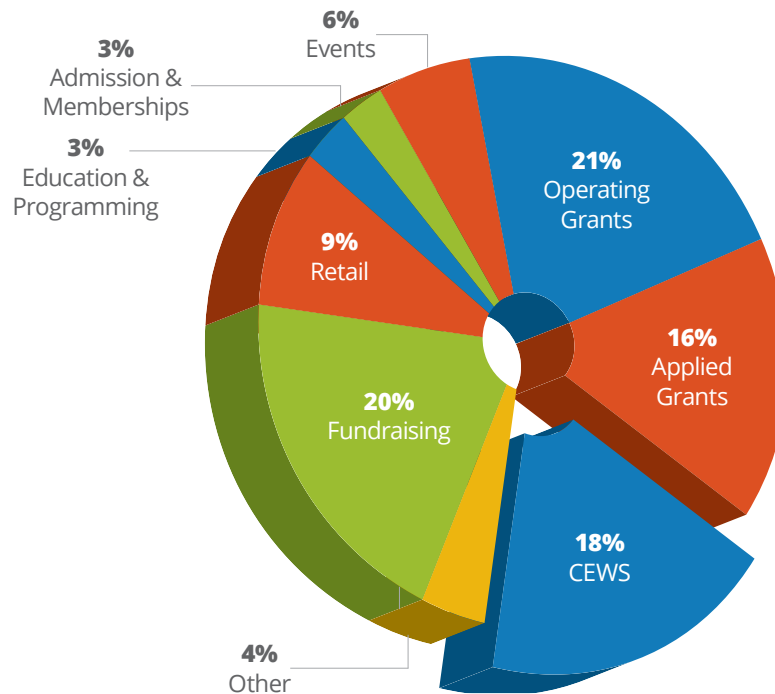


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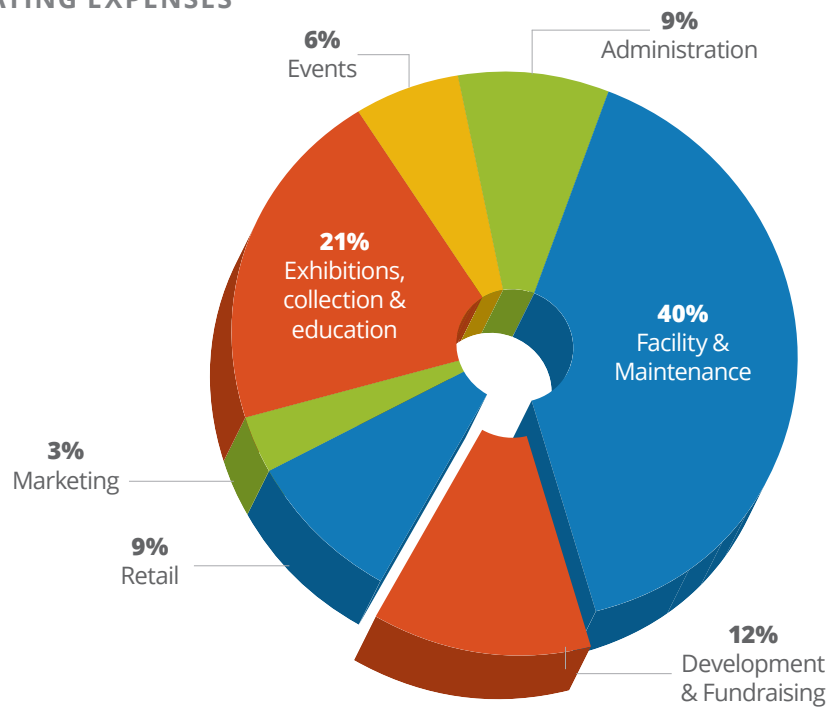
STUDENTS PARTICIPATED IN  
DIGITAL EXPERIENCES

# OPERATING ACTUALS

## 2021 OPERATING REVENUES



## 2021 OPERATING EXPENSES





# DONOR SUPPORT & SPONSORSHIP

2021 was a challenging year for the Art Gallery of Hamilton with mandated closures affecting 43% of the Gallery's normal operating days. With lower earned revenues as a result, we are immensely grateful to our donors, sponsors, and government funders for their support. Without this generosity, we would not have been prepared to re-open, and welcome our communities back to enjoy our exhibitions, programs, and amazing spaces including the Joey & Toby Tanenbaum Pavilion, Irving Zucker Sculpture Garden, David Braley & Nancy Gordon Sculpture Atrium, and the Shop at AGH.

The AGH was the recipient of funding from all three levels of government, private and public foundations, and the generosity of individuals like you!

*The Art Gallery of Hamilton is sincerely grateful to our major supporters of 2021:*

- **Tom Thomson? The Art of Authentication** exhibition, sponsored by Cowley Abbott, incite Foundation for the Arts, and the Government of Canada - Museums Assistance Program
- **Gallery Level 2 free admission** sponsored by Orlick Industries
- **Breaking the Vault: Art and Poetic Liberty** exhibition, sponsored by RBC Royal Bank and incite Foundation for the Arts
- **The Collection** supported by incite Foundation for the Arts, Elen Steinberg, Milton Winberg, Judy Winberg and Andy Pollack
- **The Collection Continues** supported by RBC Royal Bank, Filomena Frisina, Don and Sheila Pether, Bob & Maggie Carr, John and Eileen Hutton, and Gary and Sheila Graham
- **RBC Artist in Residence** supported by RBC Royal Bank
- **AGH Free Thursdays** supported by incite Foundation for the Arts and RBC
- **AGH Learn & Education programs** supported by the incite Foundation for the Arts, Hamilton Community Foundation, Halcyon International, The Fedorovitch Family Foundation, Edith H. Turner Foundation Fund, the McGrath Milne Fund and the Taylor Family
- **AGH Film Festival** presented by BMO Financial Group, the Province of Ontario Reconnect Ontario Program, incite Foundation for the Arts and many more community sponsors
- **AGH Sketchbook Summer** supported by Cogeco Inc. And the Ontario Trillium Foundation, an agency of the Government of Ontario
- **Artful Moments** presented by TD Bank Group, the Government of Canada, and the Province of Ontario
- **Outdoor tents** sponsored by Special Event Rentals and the Government of Canada
- **Operating Support** provided by Canada Council for the Arts, Ontario Arts Foundation, City of Hamilton, and the Ontario Trillium Foundation, an Agency of the Government of Ontario.

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## Special Acknowledgement

### Ike Ahmed

In honour of the memory of his wife Shahnaz Ahmed  
 and in recognition and sincere appreciation of his many  
 years of outstanding generosity and support.

### William "Bill" Manson

In memory of William "Bill" Manson for his many years  
 of generosity and support to the AGH and as Chair of  
 the AGH Volunteer Committee.

*This list reflects donations of \$500 + January 1, 2021 – December 31, 2021.*

*The AGH respects the Donor Bill of Rights and the privacy requests of all donations,  
 therefore anonymous donations have not been reflected in this list.*





Art Gallery  
of Hamilton

#### IMAGE CREDITS:

**Cover Image:** Chun Hua Catherine Dong (Canadian b. China), *Skin Deep* (detail), 2014–20, photograph with Augmented Reality, variable dimensions. Courtesy of the artist

**Table of Contents:** Maud Lewis (Canadian, 1903-1970), *Cows Grazing Among Flowering Spruce*, 1967, oil on Masonite. Collection of CFFI Ventures Inc. as collected by John Risley. © Art Gallery of Nova Scotia

**Page 4:** (Clockwise from top left) Installation view of *Maud Lewis*, at Art Gallery of Hamilton, 2021. Photo: Robert McNair | Chun Hua Catherine Dong (Canadian b. China), *I Have Been There–Vancouver*, 2018, performance and photograph. Courtesy of the artist | Installation view of *Poppa Wilson*, at Art Gallery of Hamilton, 2021. Photo: Robert McNair | Installation view of *Esmāa Mohamoud: To Play in the Face of Certain Defeat*, at Art Gallery of Hamilton, 2021. Photo: Julian Ross | Installation view of *Tom Thomson? The Art of Authentication*, at Art Gallery of Hamilton, 2021. Photo: Robert McNair | Installation view of *Breaking the Vault: Art and Poetic Liberty*, at Art Gallery of Hamilton, 2021. Photo: Robert McNair | Installation view of *Breaking the Vault: Art and Poetic Liberty*, at Art Gallery of Hamilton, 2021. Photo: Robert McNair

**Page 5:** Esmāa Mohamoud (Canadian b. 1992), *Glorious Bones* (detail), 2019, 46 repurposed football helmets, African wax prints, faux soil, metal, at Art Gallery of Hamilton, 2021. Photo: Julian Ross

Installation view of *Breaking the Vault: Art and Poetic Liberty*, at Art Gallery of Hamilton, 2021. Photo: Robert McNair

**Page 6:** Installation view of *Chun Hua Catherine Dong*, at Art Gallery of Hamilton, 2021. Photo: Robert McNair

Tom Thomson (Canadian, 1877-1917), *The Birch Grove, Autumn* (detail), 1915-1916, oil on canvas, Art Gallery of Hamilton, Gift of Roy G. Cole in memory of his parents, Matthew and Annie Bell Gilmore Cole, 1967

**Page 7:** Installation view of *Poppa Wilson*, at Art Gallery of Hamilton, 2021. Photo: Robert McNair

Maud Lewis (Canadian, 1903-1970), *Cows Grazing Among Flowering Spruce*, 1967, oil on Masonite. Collection of CFFI Ventures Inc. as collected by John Risley. © Art Gallery of Nova Scotia

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