

ANNUAL **REPORT** 2024

AGH



TABLE OF CONTENTS

Board of Directors 1

Message from the Chair and President & CEO 2

Exhibition Highlights 5

Exhibitions 8

Acquisitions 10

Programs and Learning Highlights 15

Volunteer Association..... 22

By the Numbers 24

Operating Actuals..... 25

Donor Support and Sponsorship 26



BOARD OF DIRECTORS

PRESIDENT & CEO

Shelley Falconer

2024 BOARD OF DIRECTORS

Gary Graham, *Chair*

Scott Galbraith, *Secretary Treasurer*

Sara Angelucci

Councillor John-Paul Danko

Dilk Dhanapala

Roger Ferreira

Max Francis

Councillor Cameron Kroetsch

Eleanor McMahon

Susan Murray

Steve Nixon, *Chair, Finance Committee*

Joe Pietrantonio

Matthijs Van Gaalen

Hanno Weinberger, *Chair, Volunteer Executive Committee*

Thomas C. Wilson (C.M.)



123 King Street West Hamilton, Ontario, Canada L8P 4S8 • 905.527.6610
info@artgalleryofhamilton.com • www.artgalleryofhamilton.com

MESSAGE FROM THE CHAIR AND PRESIDENT & CEO



Gary Graham
Chair, Board of Directors



Shelley Falconer
AGH President & CEO

In 2024, the Art Gallery of Hamilton was a place of celebration, reflection, collaboration, and growth – truly a destination of choice for art lovers throughout the region and beyond. We celebrated our 110th anniversary as one of Canada’s most important centres of artistic and cultural excellence, and we were proud to present 11 exhibitions and 700 programs/events that were as diverse as our audiences. A remarkable 177,202 people visited the AGH and reasserted the Gallery’s importance as a gathering place for community, art, learning, and wellness in Hamilton, the broader region, and the province.

Over the course of the year, our exhibitions featured a wide range of voices and perspectives that reflected the diversity of our community while exploring important stories and ideas.

With 2024 marking such a milestone anniversary, we looked back at our rich history and examined how we became the institution we are today. The exhibition *Directors Collect: 110 Years* revealed how the Gallery’s six different directors built and shaped the AGH’s permanent collection.

Through two exhibitions, *Shelley Niro: 500 Year Itch*, and *Alex Jacobs-Blum: Living and Lost Connections*, we were proud to share two generations of important voices that explore historical narratives, journeys of reclamation, and concepts of self-representation.

Following the launch at the Smithsonian’s National Museum of the American Indian in New York, *500 Year Itch* opened at the AGH as part of its multi-city Canadian tour. The exhibition travelled throughout the year to the National Gallery of Canada in Ottawa, the Vancouver Art Gallery, and Remai Modern in Saskatoon. We are deeply grateful to Shelley Niro for her collaboration and extensive practice, which continues to push the boundaries of multiple mediums while exploring Indigenous identity and history with complexity, nuance, and wit.

The exhibition was accompanied by a beautifully illustrated 304-page publication designed by Barr Gilmore, including three major essays by Melissa Bennett, Greg Hill, and Dr. David W. Penney, as well as texts from seven guest artists, scholars, and curators. At the 47th Annual GOG (Galleries Ontario / Ontario Galleries) Awards, *500 Year Itch* was named Exhibition of the Year, and the AGH was also recognized with awards for excellence in art publication and curatorial writing.

Other exhibitions, such as *Jan Wade: Soul Power* and *Radha S. Menon: Touched by Devi*, provided an opportunity for the artists to draw upon their cultural backgrounds to inform their work. With *Soul Power*, Jan Wade drew upon her lived experience as an African-Canadian and her mixed cultural heritage in creating mixed-media paintings, textiles, and sculptural objects. In her work, Wade employed repetition and aspects of improvisation connected to the traditions of jazz and blues, and her textile pieces were influenced by the traditions of Black Southern quilting and African textiles.

With *Touched by Devi*, artist Radha S. Menon was inspired by her family’s cultural heritage and connection with dance, and she responded to the complex histories of women in colonized India through portrait photography, interview text, movement, and sculptural installation.

These are just a few examples of our diverse exhibitions from 2024, which featured numerous artists from the region who each brought their unique cultural perspectives and lived experiences to their practice.

The AGH’s permanent collection, which includes more than 11,200 individual pieces of art, continued to grow in 2024 with the addition of 105 new acquisitions. This included works by such Inuit artists as Kenojuak Ashevak, Iyola Kingwatsiak, Kivinaktilliak Parr, Jamasie Teevee, Davidee Piungituq, and Juanisialu Irqumia – whose work was represented by beautiful engravings, carvings, stonecuts, linocuts, and lithographs on paper.

Our new acquisitions included several stunning works by Canadian artists, including Shary Boyle, Lorne Toews, Jan Wade, Kristin Bjornerud, Mark Lewis, Julie Voyce, Sandra Rechico, Murray Laufer, and Tobey Anderson, among others – whose oil paintings, watercolours, silkscreen prints, etchings, and video productions greatly enriched the permanent collection.

The Gallery was also proud to welcome a number of archival pigment prints by Chinese artist Zhang Xiao into our holdings – complementing and building upon our collection of international art. As we acquire new and exciting works by artists from around the world, our permanent collection continues to evolve in its diversity, scope, and cultural significance.

A bold new initiative in 2024 enabled visitors to interact with works in the permanent collection like never before. Thanks to generous funding from the incite Foundation for the Arts, the AGH was able to launch *Beyond the Frame* – a ground-breaking art-activation project that uses audio, video, and augmented reality to provide interpretive, sensory, and reimagined experiences to activate selected works from the AGH Collection.

By scanning QR codes next to selected works on display, visitors can access such features as video interviews with artists, music written specifically for *Beyond the Frame*, and rough sketches from the creative process. Additional works from the permanent collection are already in the process of being enhanced for *Beyond the Frame*.

We also focused on the excellence of our programming throughout the year as we cultivated new audiences and continued to expand the communities that visit the AGH. These programs complemented our 2024 exhibitions – often reflecting upon the themes, artists, and artworks featured in various shows.

Our recurring public programs included guided tours, *Family Fun Days*, *Mindful Drawing*, *Free Thursdays*, *Artful Moments*, *Storytime in the Gallery*, *YAC (Youth Arts Collective)*, *Breaking Through the Vault Poetry Club*, and *QUARTZ: Queer Arts Hang*.

The Gallery welcomed a number of guest speakers and educators who shared their knowledge, perspectives, and skills through talks and workshops. For example, artists Jan Wade, Radha S. Menon, and Roger Mooking held talks about their work, life experiences, and exhibitions at the AGH.

We also offered hands-on programs that provided participants with an opportunity to learn from talented artists. For example, painter Diana Gordon hosted *Learning from the Collection: Colour and Abstraction* – a course that covered the fundamentals of acrylic colour mixing, colour harmonies, and colour interactions – and artist Clarence Porter taught *Adult Studio Class: Introduction to Soft Pastels*. These are just a few examples of how the AGH fostered aspiring artists and encouraged community participation through special events and programs.

In 2024, we continued hosting *Speakers of Truth*, a series of talks led by Indigenous activists, protectors, and educators covering topics essential to understanding Truth and Reconciliation. Topics explored through *Speakers of Truth* included the ongoing legacy of Federal Day Schools, and Missing and Murdered Indigenous Women, Girls, Trans and Two-Spirit (MMIWGT2S) – important subjects that require ongoing conversation as we continue our work toward understanding and healing.

The AGH's award-winning wellness programming continued to develop and expand with the publication of *Artful Moments: Building Meaningful Museum Experiences for People Living with Dementia*. The book was written by the AGH's Laurie Kilgour-Walsh – with contributions by Janis Humphrey, Maureen Montemuro, Kathy Moros, Shannon Stanners – and published by Rowman & Littlefield. The publication is Canada's first comprehensive resource by museum and healthcare experts to support museums in creating programs for people living with dementia.

We were also honoured to be recognized at the inaugural Greater Golden Horseshoe Diversity Awards for our commitment to diversity, equity, and inclusion. Being named a Diversity Champion meant a great deal to us, as we take that responsibility to heart each and every day.

With so much happening throughout the year, it was no surprise that the AGH received considerable editorial coverage in 2024. The Gallery saw 435 media mentions and 49 major editorial features by such outlets as *CBC*, *The Globe and Mail*, *The Hamilton Spectator*, *Herizons magazine*, *C Magazine*, and *Art Canada Institute* – highlighting the AGH's diverse exhibitions, programs, and community-engagement initiatives in 2024.

We are extremely grateful to the AGH's dedicated Board of Directors, Governors, volunteers, staff, and loyal Members. We would also like to extend our gratitude to our committed partners and donors, and acknowledge the continued support from all three levels of government that provide crucial operating support for the continued success of exhibitions and programs that enrich our community throughout the region. Thank you for supporting your Gallery.



Gary Graham



Shelley Falconer

EXHIBITION HIGHLIGHTS 2024

SHELLEY NIRO: 500 Year Itch

February 10 – May 26, 2024

Curated by Melissa Bennett, Art Gallery of Hamilton; Greg Hill, National Gallery of Canada; and Dr. David W. Penney, National Museum of the American Indian



Shelley Niro: 500 Year Itch was the first major retrospective exhibition focused on the work of Mohawk artist Shelley Niro. Spanning four decades of her photography, film, painting, installation, sculpture, and mixed-media practice, the exhibition highlighted themes she constantly returns to: Matriarchy, Past is Present, Actors, and Family Relations. Niro's work represented Indigenous women and girls, advocating for self-representation and sovereignty.

The exhibition featured over 70 works by Shelley Niro, some in series (totaling 136 pieces) coming from public and private collections across Canada and the US, including new work that debuted in Hamilton. The exhibition first opened at the Smithsonian's National Museum of the American Indian in 2023. After concluding its run at the AGH, *Shelley Niro: 500 Year Itch* toured at the National Gallery of Canada, the Vancouver Art Gallery, and Remai Modern.

ALEX JACOBS-BLUM: Living and Lost Connections

February 10 – May 19, 2024

Curated by Melissa Bennett



In her first solo museum exhibition, Hamilton-based artist Alex Jacobs-Blum (Gayogóhó:nq'/German) used photography and video to explore themes of continuity and legacy embedded in the ancestral knowledge within her body. As part of her art-making process, Jacobs-Blum immersed herself in Gayogóhó:nq' (Cayuga) homelands, situated around one of the Finger Lakes in present-day upstate New York. There, she embodied Hodinöhsö:ní' women across generations, connecting deeply with Creation.

By documenting her presence in the landscape, she navigated historical narratives, displacement, responsibility, and the shaping of new futures. On a journey of reclamation rooted in resilience, she confronted the intergenerational impact of displacement and trauma, exploring how to grieve in a way that honours healing and renewal.

RADHA S. MENON: Touched by Devi

June 22, 2024 - January 5, 2025

Curated by Melissa Bennett



Touched by Devi was the first major solo museum exhibition for Hamilton-based artist and playwright Radha S. Menon. This multi-media exhibition was inspired by her family's connection to dance. Her mother loved to dance but was never allowed to become a professional dancer (because of the Hindu cultural connection between dance and sex work). When Radha said she wanted to sing, dance, act, and attend art school, she was pressured not to – convincing her to run away from home at age 16 to become an artist.

In 2019, Menon travelled deep into rural Karnataka, India—her ancestral country—in search of women who identify as Devadasi. Devadasi, once an honoured practice, birthed India's great dance forms and allowed high-caste women to resist marital norms through spiritual devotion. However, due to British colonizers who banned this practice, Devadasi women now exist as criminalized women artists/sex workers who remain ostracized and open to exploitation.

This exhibition responded to these complex histories of women in colonized India – expressed through portrait photography, interview text, movement, and sculptural installation.

DIRECTORS COLLECT: 110 Years

June 27, 2024 – January 5, 2025

Curated by Glen Cumming, Louise Dompierre, Shelley Falconer, Katherine MacDonald, Ted Pietrzak, and Robert Swain



The Art Gallery of Hamilton is renowned for its permanent collection. Artists, directors, curators, donors, dealers, volunteers, and many others have helped to shape the collection over the years.

Six directors have led the AGH throughout its history: Thomas Reid (T. R.) MacDonald (1947-1973) (represented by his daughter, artist Katherine MacDonald), Glen Cumming (1973-1989), Robert Swain (1990-1991), Ted

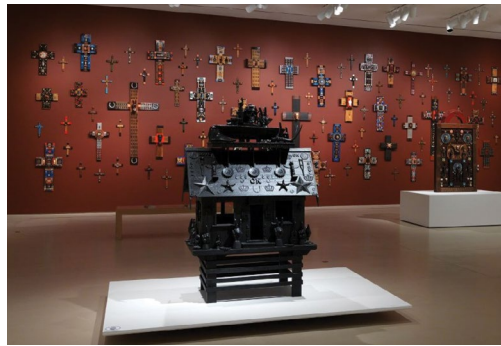
Pietrzak (1992-1998), Louise Dompierre (1998-2014), and Shelley Falconer (2015 to present). On the occasion of the Gallery's 110th anniversary, the exhibition explored these directors' choices regarding collection building during their leadership.

What were their priorities? What challenges did they face? How did their choices reflect broader socio-cultural, political, and artistic trends of the day? These questions and more provided windows into each period of collection building and how, collectively, they shaped the AGH permanent collection.

JAN WADE: Soul Power

June 27, 2024 – January 5, 2025

Co-produced with the Vancouver Art Gallery, curated by Siobhan McCracken Nixon



For over thirty years, Jan Wade has created mixed-media paintings, textiles, and sculptural objects, drawing upon her lived experience as an African-Canadian and her mixed cultural heritage. *Jan Wade: Soul Power* brought together the artist's diverse body of work, alongside new pieces made specifically for the exhibition. Personal experience and sustained research informed Wade's unique practice, which she conceptualized as an ongoing

journey as she explored the places and practices of her ancestors alongside contemporary political concerns and social issues.

Political, social, spiritual, and material transformations have been integral to Wade's practice, and she often uses found objects and recycled materials in her works. Picked up in alleys, given to her by friends, and sourced from thrift stores, these objects are used to highlight a "generational ecological consciousness practiced by the disenfranchised." In other words, Wade's unique aesthetic is born out of necessity as well as social conscience.

ROGER MOOKING: SoundBites

September 7, 2024 – February 23, 2025

Curated by Laurie Kilgour-Walsh



Roger Mooking is a local celebrity chef, restaurateur, cookbook author, visual artist, and recording artist who was born in Trinidad and raised in Canada. He is recognized for creating immersive art experiences that reflect his family heritage, love for people, and travel.

In the spirit of hip hop, Mooking "sampled" his own original artworks to create a series of new pieces for the multi-disciplinary *SoundBites*. The exhibition was a "celebration of chaos for an attention-deficit world," reflected in the combination of visual, text, audio, and video experiences offered to viewers. Exploring the journey through the cycles of life, *SoundBites* was presented in three movements – The Learning, The Living, and The Leaving.

2024 EXHIBITIONS

In Residence: Melissa General

May 20, 2023 – September 1, 2024

Curated by Melissa Bennett

Presented by RBC Royal Bank

Keeping Six: This is Our Space Too

December 9, 2023 – March 31, 2024

Co-curated by the Keeping Six Arts Collective, Open-Heart Theatre, and Sara Dickinson

Shelley Niro: 500 Year Itch

February 10 – May 26, 2024

Curated by Melissa Bennett, Art Gallery of Hamilton, Greg Hill, National Gallery of Canada, and Dr. David W. Penney, National Museum of the American Indian

Alex Jacobs-Blum: Living and Lost Connections

February 10 – May 19, 2024

Curated by Melissa Bennett

The Language of Colour: The 128th Annual Women's Art Association of Hamilton Exhibition

April 7 – June 2, 2024

Organized by the Women's Art Association of Hamilton

Impact & Balance: Selected works from HWDSB Secondary School Students 2023-2024

June 7 – July 7, 2024

Presented by the AGH

Radha S. Menon: Touched by Devi

June 22, 2024 – January 5, 2025

Curated by Melissa Bennett

Directors Collect: 110 Years

June 27, 2024 – January 5, 2025

Curated by Glen Cumming, Louise Dompierre, Shelley Falconer, Katherine MacDonald, Ted Pietrzak, and Robert Swain

Jan Wade: Soul Power

June 27, 2024 – January 5, 2025

Co-produced with the Vancouver Art Gallery

Curated by Siobhan McCracken Nixon

Roger Mooking: SoundBites

September 7, 2024 – February 23, 2025

Curated by Laurie Kilgour-Walsh

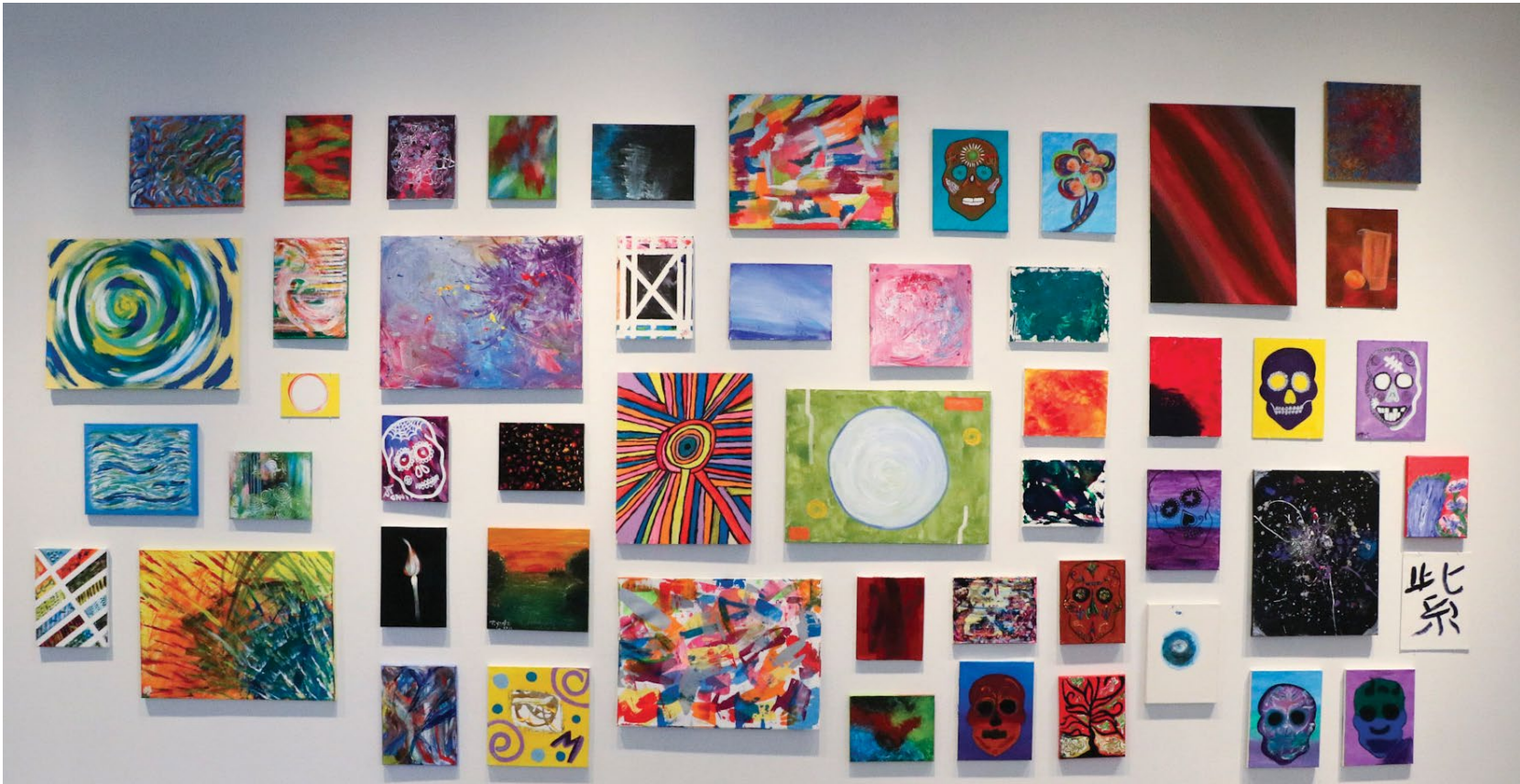
In Residence: Alex Jacobs-Blum:

In the Shadow of the Eclipse

September 21, 2024 – March 16, 2025

Curated by Tobi Bruce

Presented by RBC Royal Bank



ACQUISITIONS

DONATIONS 2024

Iyola Kingwatsiak (Inuit, Cape Dorset 1933-2000)
Bears Attacking Walrus 1963
engraving on paper
ed. 46/50
30 x 22.5 cm

Kovinaktilliak Parr (Inuit, Cape Dorset 1930-1998)
Bear and Seal 1973
engraving on paper
ed. 34/50
30 x 25 cm

Jamasie Teevee (Inuit, Kinngait 1910-1985)
Composition 1971
engraving on paper
ed. 46/50
38.7 x 32.5 cm
Gifts of Carol Blevins made in legacy of Ronald Barton (1949-2023), 2024

Juanisialu Irqumia (Inuit, Puvirnituq 1912-1977)
Getting a Walrus by Kayaks 1973
stonecut on paper
ed. 21/30
38.5 x 48 cm
Untitled (Hunting Scene) 1973
stonecut on paper
ed. 30/50
63 x 91.5 cm
Hunting Caribou a Long Time Ago During Winter 1974
stonecut on paper
ed. 17/30
63.5 x 75.5 cm

Irene Avaalaaqiaq Tiktaalaaq (Inuit, Tebesjuak Lake b. 1941)
Joyful Mood 1976
serigraph and stencil on paper
ed. 11/40
63.5 x 75.5 cm

Jessie Oonark (Inuit, Qamani'tuaq (Baker Lake) 1906-1985)
A Host of Caribou 1976
serigraph on paper
ed. 39/46
28 x 37.5 cm
Beaded Face 1973
stonecut on paper
ed. 15/50
48 x 31 cm

Jessie Oonark (Inuit, Qamani'tuaq (Baker Lake) 1906-1985) and Irene Avaalaaqiaq Tiktaalaaq (Inuit, Tebesjuak Lake b. 1941)
The Tattooed Caribou Prods a Child 1979
linocut and stencil on paper
ed. 14/30
44.5 x 53.5 cm
Gifts of Lori Dessau and Lewis E. Tauber, PhD, 2024

Lorne Toews (Canadian b. 1949)
Cathy in her Studio 1995
oil on canvas
187.3 x 121.2 cm
Gift of the artist, 2024

Davidee Piungituaq (Inuit, Clyde River b. 1930)
Polar Bear Hunting Scene
c. 1980
whalebone
81.5 x 59.4 x 29.6 cm
Gift of anonymous, 2024

Yousuf Karsh (Armenian-Canadian 1908-2002)
Mr. Roy G. Cole 1968
photographic print
32.7 x 26 cm
Roy G. Cole Esq. 1950
photographic print
33 x 25.7 cm
Gifts of Kathleen Metcalfe, 2024

Jan Wade (Canadian b. 1952)
Self-Portrait 2001
acrylic on board
55.8 x 66 cm
Gift of Brad Gough and Gary Saulnier, 2024

Unidentified (Inuit, active in Hamilton 1950s)
Untitled (Walrus)
steatite and ivory
4 x 8 x 4 cm
Gift of Jean Miller, 2024

Kristin Bjornerud (Canadian b. 1980)
A Long View 2010
watercolour and gouache on paper
38.1 x 27.9 cm

Wisdom (The petrified women of Gotland) 2010
watercolour and gouache on paper
38.1 x 27.9 cm
Gifts of the artist, 2024

Mark Lewis (Canadian b. 1958)
Hendon F.C. 2009
single-channel video projection
05:52
ed. 1/3
Gift of Beverly and Jack Creed, 2024

Florence Wyle (Canadian b. USA 1881-1968)
Mother and Child
plaster
70.5 x 58 x 4cm
Gift from the Estate of Phyllis Jane (Jenny) and Stephen Rodd, Guelph, ON, 2024

Kenojuak Ashevak (Inuit, Cape Dorset 1927-2013)
From: Theo Waddington
Commissioned Portfolio
Tulugak 1979
lithograph on paper
ed. 13/50
56.5 x 78.3 cm
Strong Young Wings 1979
lithograph on paper
ed. 13/50
56.5 x 78.6 cm
Opiilu Timialu 1979
lithograph on paper
ed. 13/50
56.1 x 78.5 cm

Nanulu Timialu 1979
lithograph on paper
ed. 13/50
56.4 x 78.5 cm
Proud Young Owl 1979
lithograph on paper
ed. 13/50
56.2 x 78.5 cm
Summer Owl 1979
lithograph on paper
ed. 13/50
56.4 x 78.3cm
Gifts of Janet McNaught, 2024

Kenojuak Ashevak (Inuit, Cape Dorset 1927-2013)
From: Theo Waddington
Commissioned Portfolio
Spirit Owl 1979
lithograph on paper
ed. 13/50
56.4 x 78.5 cm
Sun Owl and Foliage 1979
lithograph on paper
ed. 13/50
56.4 x 78.5 x cm
Owl Sentinel 1979
lithograph on paper
ed. 13/50
56.2 x 78.5 cm
Ravens Guard the Sun Owl 1979
lithograph on paper
ed. 13/50
56.5 x 78.5 cm
Bears and My Birds 1979
lithograph on paper
ed. 13/50
56.6 x 78.8 cm

My Birds Together 1979
lithograph on paper
ed. 13/50
56.4 x 78.5 cm
Kellypalik Qimirpik (Inuit, Cape Dorset 1948-2017)
Bear Spirit Transformation
green serpentine stone
48 x 48 x 21 cm
Bear and walrus, animals of the sea 1998
green serpentine stone
55.5 x 51 x 15 cm
Gifts of Marvin and Lorraine Cohen, 2024

Zhang Xiao (Chinese b. 1981)
Shanxi No. 1 2007
from the series *Shanxi*
archival pigment print on paper
exhibition edition
50 x 50 cm
Shanxi No. 2 2007
from the series *Shanxi*
archival pigment print on paper
exhibition edition
50 x 50 cm
Shanxi No. 5 2007
from the series *Shanxi*
archival pigment print on paper
exhibition edition
50 x 50 cm
Shanxi No. 15 2007
from the series *Shanxi*
archival pigment print on paper
exhibition edition
50 x 50 cm
Gifts of the artist, 2024

Julie Voyce
(Canadian b. 1957)
Untitled (Baby Carriage) 1990
etching on paper
ed. 2/5
25.5 x 31 cm
Untitled (Death goes shopping series) 1990
styrofoam relief print on paper
ed. 3/6
65 x 50 cm
Untitled 1990
drypoint on paper
ed. 4/5
29.5 x 17cm
Untitled 1990
drypoint on Arches paper
artist's proof
66 x 101 cm
Untitled (Bra) 1984
relief print on paper
test proof
34 x 45 cm
Alan's Studio 1990
drypoint on paper
30.5 x 18cm
Fortune Buyers 1991
lithograph on paper
artist's proof
38 x 53.5 cm
Rupert the Bear
etching on paper
artist's proof
28 x 25 cm
Group Show Poster
silkscreen on paper
56 x 41 cm
Untitled (Beaverina)
silkscreen on paper
14.5 x 12 cm

Julie Voyce
(Canadian b. 1957) and
Caroline Birks
(Canadian b. 1966)
Untitled (Flower Diptych) 1990
silkscreen on paper
14 x 19 cm
Sandra Rechico (Canadian)
Coffee Mug 1990
styrofoam relief print on paper
ed. 1/6
61 x 24 cm
Murray Laufer
(Canadian 1929-2021)
1st Try at Viscosity 1988
etching on paper
29 x 21 cm
Carcus, Carci, Carco 1989
etching on paper
working proof
44 x 52.5 cm
Untitled
lithograph on paper
ed. 1/5
56 x 38 cm
Untitled
etching on paper
ed. 7/8
60 x 44.5 cm
Untitled Head
etching on paper
artist's proof
30 x 22 cm
Pauline
etching on paper
artist's proof 2/3
60 x 44.5 cm
Gampe Big Sol
aquatint on paper
artist's proof
60 x 46 cm

P (Self-Portrait)
waterless lithograph, photo
lithograph,
silkscreen on paper
printer's proof
71.5 x 50 cm
Sol
aquatint on paper
state II/ artist proof
30 x 22 cm
Untitled
etching on paper
44 x 16.5 cm
Don Carr (Canadian)
Untitled
copper relief print on paper
81 x 56 cm
Deity 1997
relief and letter press print
on Arches 88 paper
studio proof
37 x 28 cm
Janus 1997
relief and letter press print
on Arches 88 paper
test proof 1/4
40 x 28 cm
Goddess Gate 1997
relief and letter press print
on Arches 88 paper
test proof 1/5
40 x 28 cm
Cosmic Egg 1997
relief and letter press print
on Arches 88 paper
test proof 1/5
40 x 28 cm
Apollo 1997
relief and letter press print
on Arches 88 paper
test proof 1/5
40 x 28 cm

Tobey Anderson
(Canadian 1946-2014)
Rainbow Trout
woodcut on paper
ed. 12/12
27 x 38 cm
Yellow Perch
woodcut on paper
ed. 2/13
27 x 38 cm
Blue Gill
woodcut on paper
ed. 2/9
27 x 38 cm
Largemouth Bass
woodcut on paper
ed. 7/7
27 x 38 cm
Brook Trout
woodcut on paper
artist's proof
27 x 38 cm
Skull B/ Cantos/ Thunderbolt
woodcut on paper
artist's proof
33 x 54 cm
Labyrinth
woodcut on paper
artist's proof
38 x 30 cm
Wild Dogs/ Cantos/ Venus A
woodcut on paper
artist's proof
40 x 58 cm
Venus B/ Cantos/ 7 Headed Beast 2
woodcut on paper
artist's proof
40 x 58 cm

Skull A/ Cantos
woodcut on paper
artist's proof
33 x 23 cm
Alchemical Furnace/ Cantos/ San Simone
woodcut on paper
artist's proof
38 x 54 cm
Rainbow Trout/ Cantos/ Trout
woodcut on paper
artist's proof
38 x 59 cm
Demon/ Cantos/ Death
woodcut on paper
artist's proof
38 x 56 cm
7 Headed beast/ Cantos/ Hermit
woodcut on paper
artist's proof
40 x 57 cm
Spell/ Cantos/ Knot
woodcut on paper
artist's proof
38 x 55 cm
Brain/ Cantos/ Hag
woodcut on paper
artist's proof
20.5 x 41 cm
Beast/ Cantos/ Ouroboros
woodcut on paper
artist's proof
27 x 53 cm
Nude Christ/ Cantos/ Ecce Homo
woodcut on paper
artist's proof
39 x 59 cm
Illumination 2001
woodcut on paper
artist's proof
33 x 46 cm

San Simone 1991
relief print on BFK paper
colour proof 2/6
61 x 89 cm
Labyrinths Poster 2000
woodcut on paper
59 x 39 cm
Labyrinths Poster 2001
woodcut and wax crayon on
paper
46 x 28 cm
Sauger
woodcut on paper
printer's proof
27 x 38 cm
Untitled (Crucifixion)
chine collé and letter
press on paper
studio proof 2/2
18.5 x 15 cm
Chris Bacon
(Canadian b. England, 1960)
Untitled (Bird)
waterless lithograph on Arches
88 paper
printer's proof 1/2
23.5 x 19 cm
Untitled (Shore Bird)
lithograph on Arches 88 paper
printer's proof
27 x 52 cm
Untitled (Duck)
etching on paper
studio proof
9 x 16 cm
Leucophrys
etching on paper
studio proof
16 x 8.5 cm
Gifts of Alan Flint, 2024

PURCHASES 2024

Marion Mattice
(Canadian 1878-1956)
Untitled (Woman Figure) 1902
oil on panel
46.5 x 36.4 cm
Purchase, Permanent
Collection Fund, 2024

Steacy Easton (Canadian)
Untitled (10:10, white paper)
Untitled (9:40, yellow Post It)
Untitled (10:20, blue Post It)
Untitled (9:45, yellow Post It)
archival pigment prints
mounted on aluminium
printed 2024 (created 2016)
25 x 25 cm each
Purchase, Permanent
Collection Fund, 2024

Autistic Rhetoric 4
Nametag: Red, Yellow,
Green, Other 2022
Performance artifact from
Quiet Parade, Halifax
letter press prints on paper
unlimited edition
7.5 x 12.5 cm each
Purchase, Permanent
Collection Fund, 2024



Camille Turner
(Canadian b. 1960)
Nave 2022
3-channel video installation
and soundscape
ed. 1/4
12:32
Purchased with the support
of the Elizabeth L. Gordon
Art Program, a program of
the Gordon Foundation and
administrated by the Ontario
Arts Foundation, and the
Permanent Collection Fund,
2024

Emmanuel Osahor
(Canadian b. Nigeria)
Ode to Spring (RBG) 2024
oil on canvas
228.6 x 182.8 cm
Purchase, Permanent
Collection Fund, 2024

Alex Jacobs-Blum
(Cayuga-German b. 1992)
Echoes from the Stars 2023
digital photograph on paper
40 x 152.4 cm
Purchase, the John Soule
Photography Fund, 2024



**Jake Kimble (Chipewyan;
Dënesųłíné b. 1994)**
Hide and Seek 2024
archival pigment print on
paper
ed. 3/3
Purchase, Permanent
Collection Fund, 2024

Shary Boyle
(Canadian b. 1972)
White Elephant 2021
wool, jersey, cotton, metal
snaps, aluminium, foam,
textiles, porcelain, motor
243.8 x 127 x 144.8 cm
(installed)
Purchased with funds
provided by an anonymous
donor, 2024

style starr
(Jamaican-Canadian
b. 1986)
89 Dames 2015
toner transfer on paper,
textile, mixed media
31.8 x 31.8 cm (each)
Purchase, Permanent
Collection Fund, 2024

PROGRAMS & LEARNING HIGHLIGHTS

Throughout 2024, AGH programs balanced foundational programs with new and expanded initiatives. We worked to engage diverse audiences through exhibition-specific activities like artist talks and hands-on workshops, innovative digital activations of artworks on display, and programs that enabled staff and community members to share their expertise. Our strong focus on the AGH Collection in the exhibition schedule was reflected and amplified in programs and interpretive initiatives across the streams of the department.

New socially-driven programs offered visitors exciting ways to engage with the Gallery more informally or independently – highlighting creativity, connection, and curiosity. Audiences for school and public programs grew steadily – with attendance nearing pre-COVID levels – and wellness programs expanded their reach, fostering inclusion and accessibility for a range of specialized audiences.

AGH LEARNING

OnSite School Programs

2024 saw an increase in school visits, with students participating in guided tours, hands-on workshops, and full-day programs at the AGH.

Tour and studio programs were offered in half- and full-day visits, and they were complemented by several symposium events. The Annual Curatorial Symposium took students on a behind-the-scenes exploration of how a gallery works, with a specific focus on the AGH. Shelley Niro, Alex Jacobs-Blum, and Melissa General were invited to share their artistic practices with students from Six Nations, and we welcomed teachers from the Indigenous Studies Department of the Toronto District School Board (TDSB) for a professional-development day, which led to a series of self-guided student visits from their classes.

We were thrilled to present a number of educational programs led by exhibiting artists Shelley Niro, Melissa General, and Alex Jacobs-Blum, who shared Indigenous culture and art-making with students across the Greater Hamilton Area and Six Nations.

InClass & Virtual Artist-Led Projects for Schools

Complementing our OnSite programs, AGH artist-educators maintained a strong presence in Hamilton-area classrooms, delivering four-session interdisciplinary workshops using the arts to explore and enhance such topics as math, literacy, Indigenous studies, and history. Project options included visual arts, spoken word, dance, filmmaking, beading, and other arts-based opportunities made possible through a growing roster of creative educators.

Virtual Artist-Led Projects brought artists into remote classrooms using a model similar to our InClass program. These virtual programs engaged remote classrooms in British Columbia and northern Ontario, offering instruction in both English and French. Through a combination of synchronous classroom visits and asynchronous presentations, students learned through artistic exploration.

PUBLIC & INTERPRETIVE PROGRAMMING

Artist & Curator Talks

In 2024, exhibiting artists participated in a range of fascinating and insightful talks. For the Winter/Spring season, we focused on our award-winning exhibition, *Shelley Niro: 500 Year Itch*. In a fascinating talk, Shelley spoke about her work and the exhibition with curators Melissa Bennett, Dr. David W. Penney, and Greg Hill.

As well, we presented screenings of Niro's films *Run Woman Run* and *Honey Moccasin* at the AGH, and screened *Café Daughter* at the Westdale Theatre. Niro also participated in other tours and events for educators, schools, and AGH staff and volunteers. Later in the season, we welcomed author Phanuel Antwi for the launch of his book, *On Cuddling: Loved to Death by the Racial Embrace*, across the Greater Toronto and Hamilton Area.

In support of the Summer/Fall exhibitions, Jan Wade (*Soul Power*) spoke about her long-standing creative practice and how her experiences have impacted her work. Born in Hamilton, Wade spoke about the social climate of the city when she was young and her sense of community.

Radha S. Menon shared insights gleaned through her family and cultural background, and presented her own theatrical work in a special presentation of a forthcoming play. Melissa General talked about her artistic practice and her AGH Residency, and Alex Jacobs-Blum hosted an offsite talk called *Gather by the Grand River*.

At the AGH, Alex Jacobs-Blum and Bawaadan Collective hosted a screening of the film *Dasgegahdôha'!*, which features three contemporary retellings of Hodinöhsö:ni' stories told in the Gayogóhó:nq' (Cayuga) language: *Corn Husk Doll*, *How the Medicine Came to the People*, and *Hato*.

The *Directors Collect* exhibition was supported by a panel discussion moderated by Tobi Bruce, featuring panelists Shelley Falconer, Katherine MacDonald, Glen Cumming, and Ted Pietrzak. The talk examined how the AGH collection grew and evolved over the tenure of six directors.

In another talk, several collectors gathered to discuss viewpoints on collector culture, what collecting means for the next generation, impacts of collecting on the environment, the importance of research, collecting's relationship to community, and how collecting changes over time.

Digital Activations

A short documentary was produced to explore the exhibition *Shelley Niro: 500 Year Itch* and Niro's decades of artistic practice. Featuring images of her work, interviews and additional content, the documentary was an important feature of the exhibition that screened at all venues during the exhibition's tour.

The *Beyond the Frame* digital collection activation project incorporated rich multimedia experiences centred on the artist's voice, creative reimaginings, and sensory exploration. The first stage of *Beyond the Frame* involved 20 activations of key works from the AGH collection, including:

- **William Kurelek: *This is the Nemesis***
- **William Blair Bruce: *The Phantom Hunter***
- **Kareem-Anthony Ferreira: *Miss Rodney's Event***
- **Tim Whiten: *Reliquaire (II)***
- **Christina Sealey: *Transitions 1***
- **William Blair Bruce: *Summer Day***
- **Marla Panko: *Fab (and Anthem)***
- **Katherine Takpannie: *It's Always Been About the Land***
- **Ravinder Ruprai: *Braid I and Braid III***
- **Alex Colville: *The Traveller***
- **Simon Frank: *View (After Johnson)***
- **Janice Reid: *Transforming Fanny Eaton***
- **Lawren Harris: *Hurdy Gurdy***
- **Gordon Shadrach: *Trade***
- **Melanie Authier: *Harlequin***
- **Esmāa Mohamoud: *Chain Gang and The Dark Knight***
- **Robert Houle: *Aboriginal Title***
- **Rosalie Favell: *The Collector/The Artist in Her Museum***
- **Ora Markstein: *sculpture***
- **Alex Colville: *Horse and Train***
- **Phillippe Rousseau: *Bottled Apricots***

Through social media, we continued to share episodes of *Staff Picks*, our popular series of videos in which members of the AGH team discuss their favourite artworks at the Gallery. These episodes saw excellent levels of engagement from our social media audience and we look forward to continuing this series during the months ahead.

Social & Creative Programs

Beyond the exhibition-specific events listed above, several other interpretive programs referenced the collection and exhibitions, offering innovative opportunities for visitors to explore and experience the AGH collection. Ongoing events included themed vinyl nights – such as a *Soul Power* night inspired by Jan Wade – as well as karaoke nights, craft-material swaps, and other socially driven events.

The first iteration of a new scavenger-hunt/mystery-room game, called the *AGH Mystery Experience*, was offered in collaboration with the Bard and Bear Games Café. Using the theft of artworks from the *Directors Collect* exhibition as the catalyst for the story, the *AGH Mystery Experience* required participants to put on their problem-solving caps and locate the missing art.

Throughout 2024, AGH strengthened its commitment to supporting the amazing community of artists in Hamilton. To help artists seeking to have their work displayed at public venues, the AGH held a talk called *How to Build a Successful Art Submission*, which provided valuable tips about how to apply to commercial galleries and art fairs. Artists from across the region attended the talk and enjoyed the opportunity to learn from professional art consultants.

AGH art+music+food Festival

Following the reimagining of the AGH Arts Festival in 2023, the 2024 AGH art+music+food Festival was centred around the exhibition *Roger Mooking: SoundBites*, which featured the visual art and music of the popular artist. In addition to Mooking's work, the month-long Festival celebrated the work of many other artists from throughout the region.

Key events included an artist talk, a vinyl night hosted by Roger Mooking, and a special dinner to close the Festival.

Camps & Classes

Our popular Camp programs during March Break and summer vacation allowed children to participate in a range of creative activities, learn about art, and connect with peers in a dynamic social setting.

For adults, a range of studio classes and workshops included a mix of media/technique-centred activities in painting, printmaking, beading, sewing, and more. The Shelley Niro exhibition was an important inspiration for several classes, and it provided an opportunity for Indigenous artists to teach classes about beadwork and other traditional arts.



Family Programming

A long-standing favourite with our visitors, *Family Fun Days* continued throughout 2024. Held once a month, *Family Fun Days* saw participants of all ages drop in and enjoy art-making activities that were inspired by the exhibitions on view. The AGH also hosted a special family-centred event on Family Day during the city-wide Winterfest celebration in February.

Family Camp Day was a new event we started holding during summer 2024 that allowed family groups to participate in fun art-making activities and enjoy kid-friendly tours of the Gallery. The event was such a success that we decided to continue holding *Family Camp Days* in 2025.

We also continued our dedication to providing programs for new parents and their young ones. The monthly *Storytime in the Gallery* program welcomed our youngest visitors for creative exploration, the reading of a story in a magical gallery setting, and some hands-on fun with various art activities.



COMMUNITY OUTREACH

As we seek to make the AGH a place of engagement and connection, our work outside of the Gallery is an important opportunity to provide meaningful experiences for participants in and around the city. Throughout the year, we continued to build valuable relationships with other organizations – hosting events at the AGH and throughout the community to spread the word about the Gallery and all we have to offer.

As part of our strategic plan, and our dedication to examining and understanding our responsibilities regarding Truth and Reconciliation Calls to Action, we are committed to providing space for important and sometimes difficult discussions. In 2024, we continued our *Speakers of Truth* talks led by Indigenous activists, protectors, and educators, covering topics essential to Truth and Reconciliation.

In May, *Speakers of Truth* hosted Sisters in Spirit for a talk about Missing and Murdered Indigenous Women, Girls, Trans and Two-Spirit (MMIWGT2S). In October, the series focused on the complex truth about the history and the ongoing legacy of Federal Day Schools.

Speakers of Truth was developed by facilitator Lyndon George (Nawalka-Geeshy Meegwun), an Ojibwe of the Kettle and Stoney Point First Nation, who serves as the Indigenous Justice Coordinator at the Hamilton Community Legal Clinic.

Our commitment to the arts goes beyond paintings and sculptures. Through the year, the AGH partnered with Hamilton You Poets (HYP) on *Breaking Through the Vault* – a series of monthly spoken-word workshops for youth inspired by the AGH collection and exhibitions. With HYP, we also hosted poetry slams, open-mic nights, and the annual *Poetry Under the Blue Moon*.

Throughout the year, we also partnered with Keeping Six on an open-mic night, worked with Aeris Korper on a dance performance and workshop, and collaborated with Hamilton City Housing on an inspiring art-making project.

WELLNESS PROGRAMS

On the third Tuesday of each month during 2024, *Dementia Friendly Days* provided reduced sound levels and sensory stimulation from exhibition media and group tours to provide a more relaxed visit for people living with dementia and their loved ones. Program staff were on hand to assist with navigation and accessibility as requested.

Complementing this specialized work, our public-wellness programs enabled participants to explore sound therapy, movement exercises, and special art activities for corporate wellness and team building.

Two drop-in programs were also run each month at the AGH – YAC (*Youth Art Collective*), which offered art-making workshops for youth aged 15 to 24; and *Quartz: Queer Arts Hang*, which welcomed 2SLGBTQ+ community members and allies for creative and social connections in a safe and inclusive space.

Artful Moments – the AGH's key program for participants living with dementia, physical or developmental disabilities, social isolation, or impacts to their mental health – was offered for various groups throughout the year. As a person-centred program, our methodology combines knowledge of the participants, a focus on strengths, and an adaptive approach to reduce barriers to participation. The program was available in person the AGH, at various community venues, and online.

Extending our work in this field, *Artful Moments: Shared Learning* is an eLearning curriculum that supports museums and galleries in their own program development. The AGH team presented at several conferences and events held by such organizations as Interpretation Canada, the Yukon Historical and Museums Association, Museum Next, and the Geriatric Nursing Association of Ontario.

Artful Moments: Building Meaningful Museum Experiences for People Living with Dementia was published by Rowman & Littlefield, the publisher for the American Alliance of Museums. This book, authored by Laurie Kilgour-Walsh, Janis Humphrey, Maureen Montemuro, Kathy Moros, and Shannon Stanners, is the culmination of over a decade of work and research.



VOLUNTEER ASSOCIATION 2024

To begin with, I would like to express my sincere gratitude to every volunteer for the incredible commitment, effort, and passion they have brought to their role at the AGH. The exemplary programming and experiences offered at the AGH could not happen without the support of its volunteers. My hope is that volunteers are not only proud of what they have contributed during the past year – but more importantly – that those contributions have brought them much satisfaction and pleasure.

Although technically falling outside this report’s timeline, I think it imperative to pay tribute to Helen Hadden, who, at the time of her passing, had been an active AGH volunteer for 53 years (1965 – 2018). Helen was a docent and mentor who earned numerous awards and accolades during her lifetime, and she was instrumental in the establishment, growth, and maintenance of the reference library. We are grateful beyond words for Helen’s incredible contributions, and for the example she has provided to all of us who relish the role of AGH volunteer.

I would be remiss if I did not also acknowledge those who sit around the Volunteer Association Executive (VAE) table for the passion they bring to their various roles. Enriching the volunteer experience is something we all strive for throughout the year.

As we continue to navigate the path toward pre-pandemic levels, I am proud to report that 2024 saw 102 volunteers provide 2,627 hours of service to the Gallery. Volunteers have taken on the roles of archivist or docent, or have chosen to support AGH experiences and programming through their participation in education, recruitment, retail, special events, and/or Visitor Services.

In an effort to address the realities of post-pandemic volunteering, the VAE continues to implement change. Our goal is to become as open, transparent, and inclusive as possible. We hope that our efforts have been evident for all those interested in volunteering at the AGH.

Two volunteers have come forward who are interested in taking on the role of Vice Chair jointly, and although having two people assume a single role is a paradigm shift, this will allow for more flexibility and participation. The duo will take on the role of Co-vice Chair following our May 2025 Volunteer AGM, and will step into the role of VAE Co-chair in May of 2026.

In order to support them and help facilitate a smooth transition, Margaret Fong and I have agreed to stay on in our current roles (Past Chair and Chair respectively) for an additional year. I am pleased to report that the majority of the VAE have agreed to extend their term by an additional year as well.

The VAE is committed to using this extra year to focus on the realities of volunteering in a post-pandemic world. The VAE will continue to propose changes to its structure, and build a strong and viable foundation reflective of the Gallery’s needs – which will hopefully entice potential volunteers. This additional time will also enable us to bring a full slate to our May 2026 Volunteer AGM.

In 2025, the Volunteer Association will be celebrating its 75th anniversary. To commemorate this special anniversary and to honour its past, we will soon reach the end of our fundraising campaign. The monies raised will support the AGH collection and – more specifically – regional, under-represented, and/or Indigenous artists. The potential purchase(s) will be given to the Gallery in honour of Helen Hadden and her incredible 53 years of service.

Many thanks to all AGH volunteers who give their time, energy, and enthusiasm to guarantee stellar experiences for all those who participate in Gallery events and programming. As important as volunteers are to guaranteeing meaningful programs and experiences for the public, I would also like to express my sincere gratitude and appreciation to all the staff who support us. To experience and benefit from these instructive, supportive, and professional relationships is one of the perks of volunteering at the AGH. Thank you all!

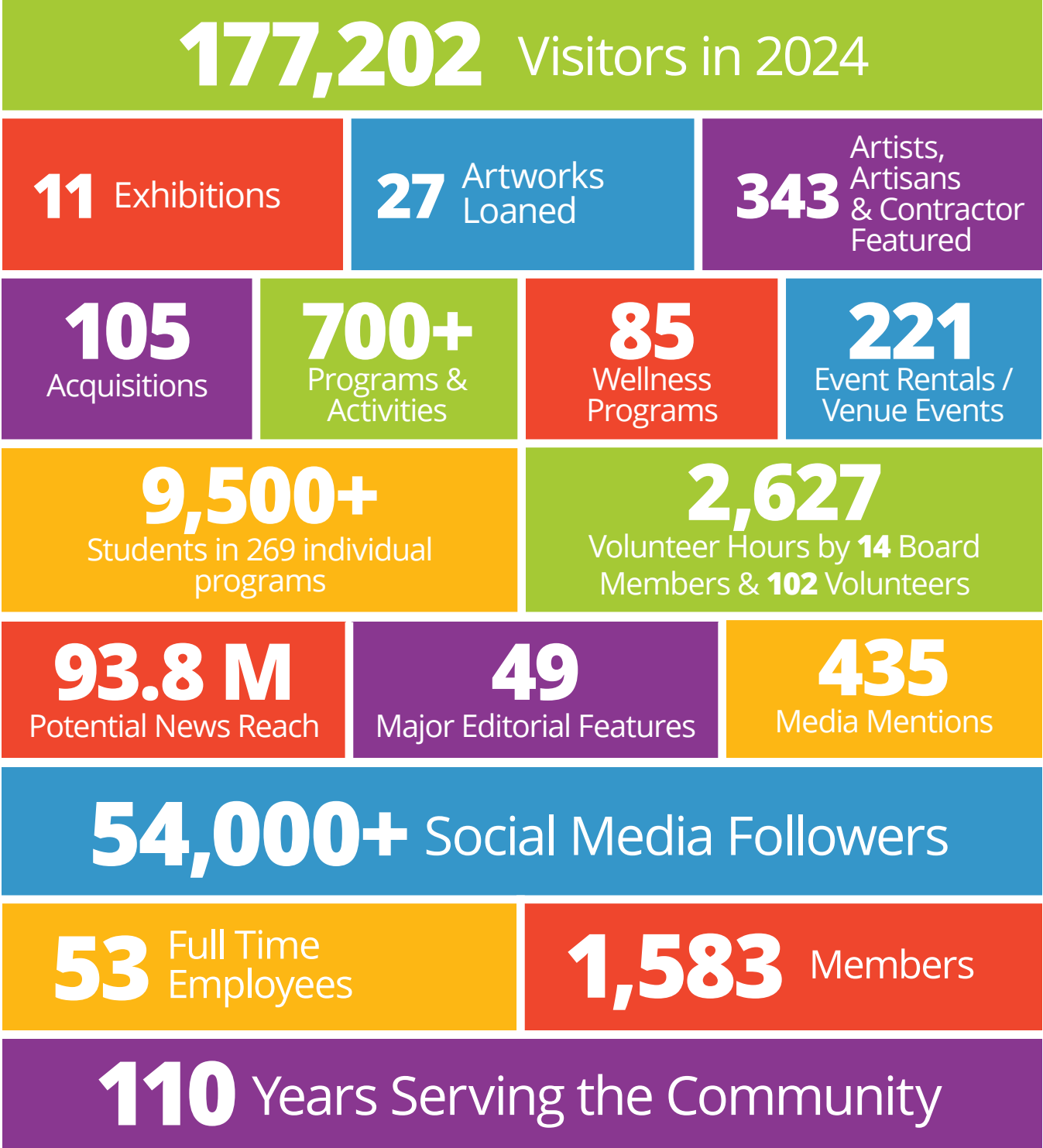
Respectfully submitted,

Hanno Weinberger
Chair, Volunteer Association Executive

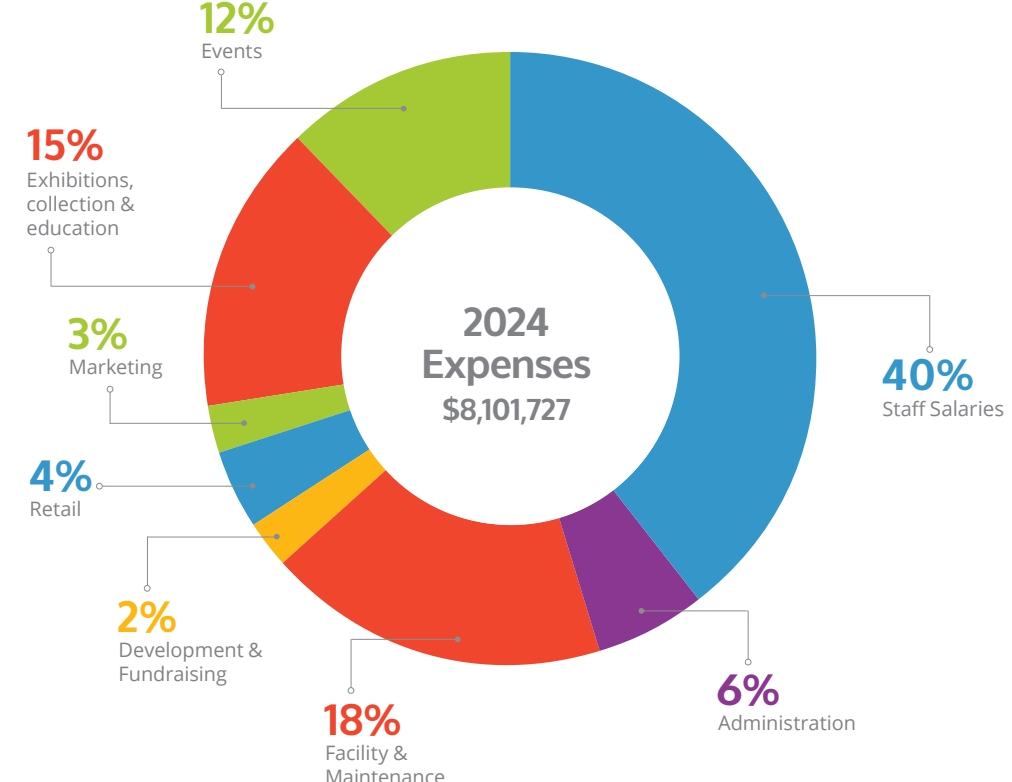
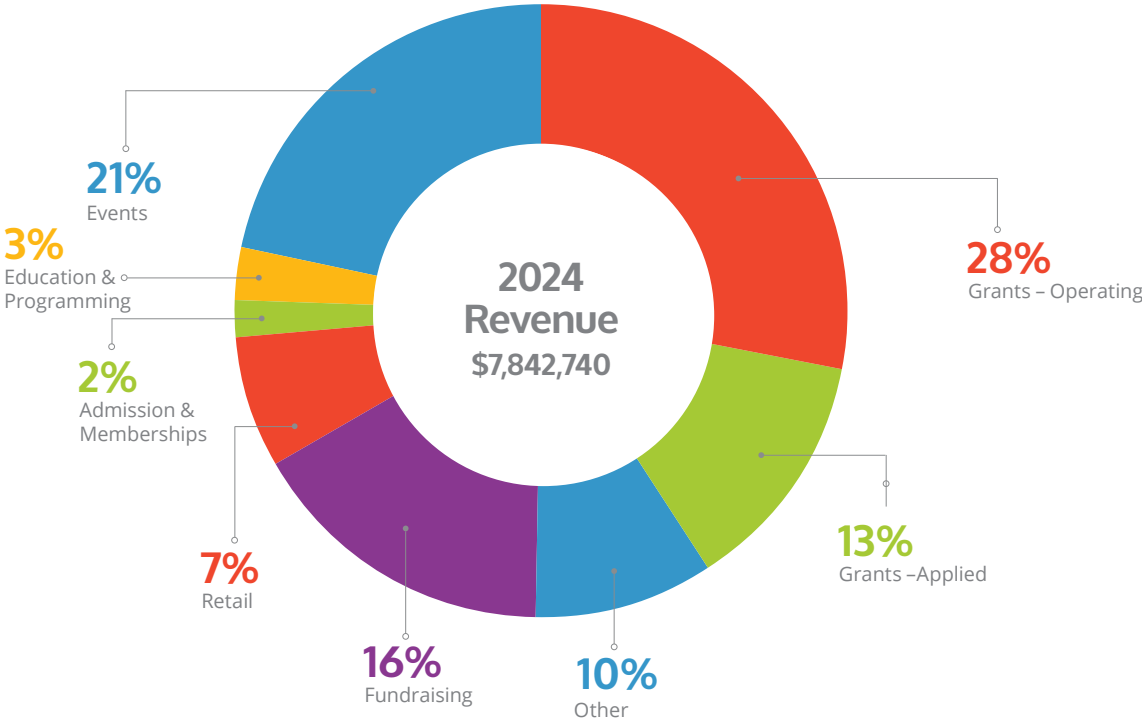
VOLUNTEER HOURS LOGGED OVER THE PAST TWELVE MONTHS



2024 BY THE NUMBERS



OPERATING ACTUALS



DONOR SUPPORT, SPONSORSHIP & PARTNERSHIPS

2024 was a successful yet challenging year for the Development team. Donation and sponsorship numbers grew despite an unsteady economic outlook and a giving environment that continued to change rapidly. Memberships also increased modestly – a trend we are working to continue.

The continuation of accolades for our exhibitions and programs has helped the Gallery to gain attention, resulting in new donors and sponsors. Member-only events were well received – including a reception and talk with Rob Cowley from Cowley Abbott Fine Art Auctioneers, and our popular Holiday Reception/2024 Sneak Peek.

The department initiated a new funding stream through the sale of works from the Development Collection (artwork that had been donated to the Gallery for fundraising purposes). Several of the more expensive works were offered at auction through Cowley Abbott, while other works were offered at a very successful Art & Book fair that we hosted for Hamilton Day. With the help of a dedicated team of volunteers (Jen Wright, Alex Sawatsky, Ming Yang, Lesley Tiringier, Linda Cox, and Sharleen Chin), works from this collection will be available online through the AGH Shop in early 2025.

Meetings with the Hamilton Arts and Culture Collective continued on a monthly basis as we worked together to strengthen the giving environment for arts and culture within the Greater Hamilton Area.

With relationships at the core of everything we do, we are sincerely grateful to our major supporters in 2024:

Directors Collect: 110 Years exhibition sponsored by the incite Foundation for the Arts.

Shelley Niro: 500 Year Itch exhibition sponsored by Canada Council for the Arts, Ontario Arts Council, Terra Foundation for the Arts, PACART, and Partners in Art.

Gallery Level 2 Free Admission sponsored by Orlick Industries Ltd.

Collection Acquisitions supported by the Elizabeth L. Gordon Art Program (a program of the Gordon Foundation) and administered by the Ontario Arts Foundation.

Exhibition and Program support generously provided by the Mary S. Gilmour Fund, Garda World, Lord Booty Family, Ward 2 Grants, Makeway Foundation – Harbinger Fund, SLG Family Foundation, Bob & Maggie Carr, Takao Tanabe & Anona Thorne, Don & Sheila Pether, John & Liz Heersink, Filomena Frisina, John & Eileen Hutton, Gary Graham & Sandra Stephenson, and Larissa & Gregory Gciupka.

RBC Artist in Residence supported by RBC Royal Bank.

AGH Free Thursdays supported by the incite Foundation for the Arts and RBC Royal Bank.

AGH Learn & Education programs supported by the incite Foundation for the Arts, Hamilton Community Foundation, Kathleen C. Nolan Education Fund, Fedorovitch Family Foundation, Dougher Community Fund, Edith H. Turner Foundation Fund, Milne McGrath Fund, Taylor Family, and the Government of Canada Young Canada Works program.

Public Library Pass Program supported by the incite Foundation for the Arts.

Beyond the Frame supported by the incite Foundation for the Arts.

AGH art+music+food Festival presented by BMO Financial Group, the Government of Canada, the City of Hamilton, the incite Foundation for the Arts, and many more community sponsors and partners.

Artful Moments presented by the TD Bank Group, the Government of Canada and the Province of Ontario.

Digitization Project supported by the Government of Canada, Department of Canadian Heritage MAP- Digital Access to Heritage program, and the HG Bertram Foundation.

Gala presented by RBC Royal Bank, supported by Platinum Sponsors Effort Trust, Fox Harb’r Resort and LiUNA, Gold Sponsors Special Event Rentals and White Pine Waste Services, Silver and Bronze Sponsors DPAI, the incite Foundation for the Arts, AON/AXA, McMaster University, Marvin Cohen, Lorraine Cohen, and Janet McNaught.

Operating Support provided by Canada Council for the Arts, Ontario Arts Council, and the City of Hamilton.

Donor List

Anonymous	Martin and Sheelah Dooley	Sheila Harms and Warren Trimble
AON Reed Stenhouse Inc.	Dougher Community Fund	John and Elizabeth Heersink
AXA XL	Downtown Hamilton Business Improvement Area	Herzig Eye Institute
Ron Barton and Carol Blevins	Dr. Disc	HG Bertram Foundation
BMO Financial Group	Dyer & Duman Design	Joseph's Coiffures
Lord Booty Family	Earls Court Gallery	Jonathan Hines and Jamie O'Born
Betty Carlyle	The Effort Trust Company	John and Eileen Hutton
Carmens Group Inc	Fedorovitch Family Foundation	HUPEG
Bob and Maggie Carr	Nancy Fedorovitch	incite Foundation for the Arts
CCXIT Computer Services	Filomena Frisina Professional Corporation	International Village BIA
CHCH	Peter Fischer and Virginia Turini	Kathleen C. Nolan Education Fund
Larissa and Gregory Ciupka	Alan Flint	KPMG Law LLP
Diane Cizek	Garda World Security Corp	Labourers' International Union of North America
Marvin Cohen, Lorraine Cohen and Janet McNaught	Mary S. Gilmour	Lawrie Insurance Group
Collyer Benson Capital Inc.	The Gilmour Fund	James and Lizanne Lefebvre
Coppley Apparel Group	Brad Gough and Gary Saulnier	Maryella and Doug Leggat
Cowan Insurance Group	Gary Graham and Sandra Stephenson	MakeWay Foundation – Harbinger Fund
Cowley Abbott	Graham Stephenson Kennedy LLP	McMaster University
Jean Crowe	Grayscale Fine Portraits	PJ and Diana Mercanti
David Braley Foundation	Hillary Enlow Haggan	Kathleen Metcalfe
Design Partners in Architecture & Interiors (DPAI)	Halcyon International Limited	Karen and David Mills
Lori Dessau	Hamilton & Burlington Society of Architects	Milne McGrath Fund
Chun Hua Catherine Dong	Hamilton Community Foundation	Esmaa Mohamoud
	Hamilton Spectator	Sandra Murphy
		Simpson Wigle LLP

Special Event Rentals
Susan Murray
MYROB Holdings Inc.
Orlick Industries Ltd.
Partners in Art
Peller Estates
Donald and Sheila Pether
Phamous Characters Inc.
The Potters' Guild of Hamilton
and Region Inc.

Masterpiece Circle Members

WILLIAM BLAIR BRUCE

Carole Fabris-Mackie and Bill Mackie
Peter MacDonald and Jennifer Osborne
Michael and Jane Schwenger

EMILY CARR

Bob and Maggie Carr
The Honourable George Gage
and Deborah Finn
Hillary Enlow Haggan
The Herb and Cece Schreiber
Family Foundation
Don Magie
Joseph and Enza Mancinelli
Steven McCarthy and
Cathie Ellis-McCarthy
Nicholas Metivier and Sarah Massie
Donald and Sheila Pether
Marnie and Karen Schreiber
Virginia and John Soule
Women's Art Association of Hamilton
(WAAH)

TOM THOMSON

Elizabeth Beckett
Patrick Bennett and Allison Sekuler
Paul Berton and Teresa Evans
Larissa and Gregory Ciupka
Solana and Michael Clail
Michael and Dianne Collins
Jeffery Donaldson and Annette Abma
Fiona Ellis
John F. Evans
Shelley Falconer

Rebecca Raven
RBC Foundation
RBC Royal Bank
Celia Rodd and Atul Sharma
E. Robert Ross and Wendy Bell
Simpson Wigle Law LLP
Liz Stirling
Susan Goodman
Sarah and Matt Goodman
Robin Taylor

Brent and Sally Foreman
Hugo and Nadia Gatsby
Mary Gilmour
Matt Grande and Willow Watson
Sheila Harms and Warren Trimble
John and Elizabeth Heersink
Diana Hogarth
Sandra and Elliott Lapointe
James and Lizanne Lefebvre
Maryella and Doug Leggat
Ann Manson
Eleanor McMahon
Jeffrey Milligan
Susan Murray
Bruce Quinn
Mary Romeo
Bryan Samis and Mackenzie Browning
Thomas and Laura Stearns
Richard and Janice Thode
Matthijs van Gaalen and
Sandra Cobena
Shawna White
Barry and Alma Yellin
Robert and Barbara Young

Corporate Members

Canada Council for the Arts
City of Hamilton
Government of Canada

Government Funders

Canada Council for the Arts
City of Hamilton
Government of Canada
Government of Ontario
Ontario Arts Council
Ontario Arts Foundation

Michael and Pam Taylor
Theatre Aquarius
Richard and Janice Thode
Takao Tanabe and Anona Thorne
Lorne Toews
Edith H. Turner Foundation
Matthijs van Gaalen and Sandra Cobena
Gary and Donna Waxman
Weisz Family Foundation
White Pine Waste Services Inc.

Special Acknowledgement

Thomas Weisz

In memory of Thomas Weisz
and in recognition of his
outstanding generosity and
significant contributions to
the AGH. Tom was an important
member of the Council of
Governors.

Helen Hadden

In memory of Helen Hadden,
whose leadership as Head Docent
and 50-plus years of devotion as
a Volunteer Librarian at the AGH
will long be remembered.

Dr. Michael Romeo

In memory of Dr. Michael Romeo
for their tireless support of the
AGH. Michael was a valuable member
of the AGH Council of Governors.



This list reflects donations of \$500 + made between January 1, 2024, and December 31, 2024.

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.

IMAGE CREDITS:

Cover:

Rosalie Favell (Métis b. 1958), *The Collector / The Artist in Her Museum*, 2019, oil on canvas. Purchased with the support of the Elizabeth L. Gordon Art Program, a program of the Gordon Foundation and administrated by the Ontario Arts Foundation, and the Permanent Collection Fund, 2023.

Table of Contents:

Installation view of *Shelley Niro: 500 Year Itch*, at the Art Gallery of Hamilton, 2024.

Page 5:

Installation view of *Shelley Niro: 500 Year Itch*, at the Art Gallery of Hamilton, 2024.

Installation view of *Alex Jacobs-Blum: Living and Lost Connections*, at the Art Gallery of Hamilton, 2024. Photo: Joseph Hartman.

Page 6:

Installation view of *Radha S. Menon: Touched by Devi*, at the Art Gallery of Hamilton, 2024. Photo: Joseph Hartman.

Installation view of *Directors Collect: 110 Years*, at the Art Gallery of Hamilton, 2024. Photo: Joseph Hartman.

Page 7:

Installation view of *Jan Wade: Soul Power*, at the Art Gallery of Hamilton, 2024. Photo: Joseph Hartman.

Installation view of *Roger Mooking: SoundBites*, at the Art Gallery of Hamilton, 2024.

Page 9:

Installation view of *Keeping Six: This is Our Space Too*, at the Art Gallery of Hamilton, 2024.

Page 14: (left to right)

Shary Boyle (Canadian b. 1972), *White Elephant*, 2021, wool, jersey, cotton, metal snaps, aluminium, foam, textiles, porcelain, motor. Purchased with funds provided by an anonymous donor, 2024. Photo: courtesy of the artist.

Marion Mattice (Canadian 1878-1956), *Untitled (Woman Figure)*, 1902, oil on panel. Purchase, Permanent Collection Fund, 2024. Photo: Mike Lalich, 2025.

Page 18:

A Chance to Dance.

Page 19:

Family Fun Day.

Page 20:

Artful Moments.



Art Gallery
of Hamilton

123 King Street West
Hamilton, ON, Canada L8P 4S8
905.527.6610
artgalleryofhamilton.com