

Notice of Annual Meeting

The Annual Meeting of Members of the Art Gallery of Ontario

Wednesday, June 22, 2022, 3:30 pm

Take notice that the Annual Meeting of Members of the Art Gallery of Ontario will be held in the Weston Family Learning Centre on Wednesday, June 22, 2022, at 3:30 pm for the following purposes:

1. To receive the reports of the President and the Michael and Sonja Koerner Director, and CEO, on the operations of the Gallery for the preceding year;
2. To receive the financial statements of the Gallery for the year ended March 31, 2022, together with the report of the auditor thereon;
3. To record the election by acclamation of members of the Gallery to the Board of Trustees;
4. To record the appointment of 17 members to the Board of Trustees from the following bodies: College of Founders (5); Lieutenant Governor in Council (10); and The Council of the City of Toronto (2); and
5. To transact such other business as may properly come before the meeting.

By order of the Board of Trustees
Toronto, Ontario

Information Supplement

Members nominated to the Board of Trustees to be elected by acclamation are Maxine Granovsky Gluskin, Marianne Guizzetti, Phil Lind, Mazyar Mortazavi, Liza Murrell, Gordon Nixon, and Charles Officer.

Biographical information on all nominees is alphabetically set forth below:

Maxine Granovsky Gluskin, Toronto

Maxine Granovsky Gluskin has served on the boards of Sinai Health and Sinai Health Foundation since 2018 and is currently co-chair of the Sinai Health Foundation Board of Directors. She also co-chaired Sinai's largest capital campaign in its history, Renew Sinai, raising funds for the expansion and modernization of the hospital's facilities. Maxine is the former president of the Art Gallery of Ontario Board of Trustees, serving in that capacity from 2013-2017 and a vice president from 2005-2013. Currently, Maxine chairs the Governance & Nominating Committee. She has served on many other not for profit boards such as The National Ballet of Canada, The Bentway and CIFAR, to name a few. Maxine is president of Maxine Gran Investments, a family-owned investment management company and was formerly an executive at Atlantic Packaging Products Ltd., a large privately-owned paper and packaging company. Maxine has been a member of the AGO Board of Trustees since 2004. In addition to the roles noted above, she is currently a member of the Executive and People Committees and the Philanthropy Working Committee.

Marianne Guizzetti, Toronto

Marianne Guizzetti holds a Bachelor of Science in Physical Therapy from the University of Toronto and is the former owner of a physiotherapy clinic, which offered multidisciplinary services. She is a former member of the Board of Governors of the Bishop Strachan School (BSS) serving from 2012 to 2017. She was a member of the Campaign Cabinet for the BSS Intersection Campaign. Marianne was actively involved and had many varied roles as a BSS volunteer, including co-chairing the Parent Association Executive from 2012 to 2014. Marianne has also been involved with St. Andrew's College (SAC) since 2007 and was an active member of their Parent Association and served on their Not an Ordinary Place Leadership Campaign. She has also been a member of the Canadian Chapter of the Patrons of the Arts in the Vatican Museums since 2011, a not-for-profit interfaith group that is committed to the restoration, preservation and increase in artistic patrimony of the collections and buildings of the Vatican Museums. Marianne has served on the Advisory Board for the educational software company, Tivitails, and has been involved with several fundraising initiatives concerned with long-term health care, education and the arts. Marianne joined the board of directors of the Sinai Health Foundation in 2020 and has been a member of the Renew Sinai Campaign committee since 2019, she co-chaired the first virtual Imagine the Magic Gala for Camp Oochigeas in 2020, and is also a member of the National Ballet of Canada gala committee honouring Karen Kain's 50th Anniversary with the company, a member of the Advisory Board for Quintessentially Canada and a member of the Wines & Spirits Committee for The York Club. She has been an active supporter of the AGO since she and her husband Andrew joined the Learning Circle, an endowment fundraising initiative, in 2013. Marianne co-chaired the Gallery's 2017 and 2018 Art Bash! fundraising galas and has generously supported the AGO's Look:Forward project and the Women's Art Initiative. Marianne has been a member of the AGO Board of Trustees since 2018. She is currently vice chair of the AGO's Education & Programming Committee and a member of the Philanthropy Working Committee.

Phil Lind, C.M., Toronto

Phil Lind has been a Director of RCI since February, 1979, and is currently the Vice Chairman of the company. He joined RCI in 1969 as Programming Chief and has served as Secretary of the Board and Senior Vice President, Programming and Planning. He is also a Director of Vancouver Art Gallery, Atlantic Salmon Federation and U.S. Cable Center, Denver. Mr. Lind is also Chairman of the Board of the Central Canadian Public Television Association (CCPTA). Mr. Lind is also the founder of the Cable Public Affairs Channel (CPAC) and is currently Chairman of the board. He is a former board member of Brookfield Asset Management, and the National Cable Television Association in the U.S. He holds a B.A. (Political Science and Sociology) from University of British Columbia and an M.A. (Political Science), University of Rochester. In 2002, he received a Doctor of

Laws, honoris causa, from the University of British Columbia. In 2002, he was appointed to the Order of Canada. In May 2012, Mr. Lind was inducted into the U.S. Cable Hall of Fame, only the third Canadian to be so honoured. Phil has been a member of the AGO Board of Trustees since 2005. He is currently a member of the AGO Campaign Committee.

Mazyar Mortazavi, Toronto

Mazyar Mortazavi, President and CEO of TAS, is a prominent Toronto city-builder with a passion for community-based initiatives. As an entrepreneur for the public good, Mazyar operates on the philosophy that connected communities lead to more beautiful, resilient cities. With this passion for cities, he spearheads projects and initiatives that celebrate culture and art, prioritize sustainability, and foster positive neighbourhood relationships. After receiving his undergraduate degree in Environmental Studies and Masters in Architecture from the University of Waterloo, Mazyar joined TAS, the family business. Over the past 16 years, he has applied a strong environmental and progressive approach to business earning TAS a B Corp certification and numerous project awards. Under Mazyar's direction, TAS is on the leading edge of change, developing beautifully designed residential and commercial buildings in multiple urban neighbourhoods. Mazyar is actively involved with a variety of different not-for-profit and community groups. Mazyar has been a member of the AGO Board of Trustees since 2017 and currently serves on the Executive Committee and as Chair of the Building Committee.

Liza Murrell, Toronto

Liza Murrell holds a doctorate in Clinical Psychology, is an avid art collector and supporter of art galleries and museums, and enjoys painting in her free time. At the AGO, Liza currently co-chairs the Friends of Global Africa and the Diaspora Curatorial Committee, is a member of the Audience and Data Committee and the Diversity Equity & Inclusion Working Committee, and will chair the Education & Programming Committee starting in 2022. She served on The AGO Foundation Board of Trustees from 2019 to 2021 and was a Nominating Committee member during her tenure. Liza is an active volunteer who has worked with UNICEF on maternal, newborn & child health, Partners in Art as a member, The Studio Museum in Harlem as a Global Council member, and Hot Docs as a member of the Founders Circle and the HD30 Committee. She is also a member of the Advisory Board of the Art Museum of the University of Toronto. Liza has a longstanding relationship with Upper Canada College and has served in many roles including, Chair of the Prep Parents association, the Volunteer Coordinator for the Parents Organization and while her children have graduated, she continues to volunteer as a member of the Pluralism Task Force as well as a former member of the Association Council. She has served with many other nonprofit organizations such as the Tropicana Community Services as a member of the board, the Toronto Botanical Garden as co-chair of Woman to Woman event, as a member of North York General's Heart of Fashion Committee, and as a member of Havergal College's Gala Committee.

Gordon Nixon, C.M., O.Ont., Toronto

Gordon Nixon was chief executive officer of Royal Bank of Canada from 2001-2014. He is Chairman of Bell Canada Enterprises, Lead Director of George Weston Limited, Director and Chairman of the

Corporate Governance Committee of Blackrock Inc., and he is on the Advisory Committee of KingSett Capital. Mr. Nixon has been awarded the Order of Canada and the Order of Ontario and is an inductee into the Canadian Business Hall of Fame and the Investment Industry Hall of Fame. He is a recipient of Canada's Outstanding CEO of the Year Award, the Canadian Business Leader Award, the Ivey Business Leader Award and was included on both Barron's list of the World's Best CEO's and Bloomberg's list of the World's 50 Most Influential People. Mr. Nixon received an Honours Bachelor of Commerce Degree from Queen's University and holds an Honorary Doctor of Laws from both Queen's University and Dalhousie University. Gordon has been a member of the AGO Board of Trustees since 2015. He is currently chair of the AGO's People Committee and a member of the Executive Committee and the Diversity & Inclusion Working Committee.

Charles Officer, Toronto

Charles Officer is a director, writer and producer at Canesugar Filmworks. His award-winning films include the crime-noir 'Akilla's Escape' that won five Canadian Screen Awards in 2021 including Best Original Screenplay. 'Mighty Jerome' earned an Emmy Award for Best Historical documentary and 'Unarmed Verses' cemented his cinematic voice with best feature awards at Hot Docs, Vancouver International Film Festival and TIFF Top Ten Festivals. Charles's directorial work also extends into series television such as 'Coroner', '21 Thunder' and the highly anticipated 1920s drama 'The Porter', of which Charles helmed the pilot episode. From his acclaimed debut feature 'Nurse.Fighter.Boy', the timely documentary 'The Skin We're In', to the mono-play series '21 Black Futures', Officer received the Best Direction Canadian Screen Award in 2022. At the core of his work is a commitment to realize provocative stories from the Black diaspora while integrating the arts. Charles is a founding member of the first Black Screen Office in Canada and serves on the board of trustees at the Art Gallery of Ontario, Reel Canada, and Glenbow Museum. Charles has been a member of the AGO Board of Trustees since 2018. He is currently a member of the AGO Finance Committee and the AGO Diversity, Equity and Inclusion Working Committee.

Report of the Previous Meeting

The Annual Meeting of Members of the Art Gallery of Ontario (the "AGO") was held virtually on Wednesday, June 16, 2021, commencing at 4 pm. In accordance with the By-Laws of the AGO, Bob Harding, president of the AGO Board of Trustees, served as chair of the meeting. Mr. Harding called the meeting to order and remarked that the AGO's annual meeting was being conducted virtually due to the continuing impacts of the COVID-19 pandemic.

Mr. Harding welcomed members and confirmed that a quorum was present and that proper notice of the meeting had been given, including the report of the previous annual members' meeting held on June 24, 2020.

Mr. Harding welcomed the board of trustees and the AGO's Senior Leadership Team, including the Michael and Sonja Koerner Director, and CEO, Stephan Jost. He advised that representatives from the AGO's auditors, Ernst & Young LLP, were also in attendance.

Election and Appointment of Trustees

On behalf of the Governance & Nominating Committee, Mr. Harding announced the ten trustees elected by acclamation from membership: Emmanuelle Gattuso, Maxine Granovsky Gluskin, Marianne Guizzetti, Robert J. Harding, Phil Lind, Liza Mauer, Mazyar Mortazavi, Liza Murrell, Gordon Nixon, and Charles Officer. David Binet, Rupert Duchesne, Jonas Prince, and Jay Smith were elected as trustees by the AGO College of Founders. Camillo di Prata, Senator Nicole Eaton, Andrew Federer, Beth Horowitz, Rosamond Ivey, Lesley McCarley, Kenneth Montague, Judy Schulich, and Eleanor Shen were appointed as trustees by the Lieutenant Governor in Council.

Councillors Joe Cressy and Jaye Robinson were appointed as trustees by the City of Toronto.

Mr. Harding acknowledged that this was his last Annual Meeting as president of the Art Gallery of Ontario. He then acknowledged and welcomed incoming president, Rupert Duchesne.

Financial Statements

Mr. Harding reported that the financial statements for the year ended March 31, 2021, were audited by Ernst & Young LLP. On behalf of Diana Brouwer, partner of Ernst & Young, Mr. Harding reported that the auditors expressed an unqualified audit opinion. He advised that the audited financial statements were available upon request.

AGO Year in Review

Mr. Harding acknowledged the dedication and resilience of employees and volunteers across the organization and the continued support and commitment of the AGO Board of Trustees. Mr. Harding then asked Mr. Jost to address the members.

Mr. Jost reported on the AGO's Mission and Vision:

AGO Mission: We bring people together with art to see, experience and understand the world in new ways. We do this by presenting great ART, facilitating LEARNING and engaging our AUDIENCE.

AGO Vision: The AGO will lead global conversations from Toronto through extraordinary collections, exhibitions and programs and by reflecting the people who live here.

He followed this by outlining strategic drivers behind the Mission and Vision as:

- Diversity and Inclusion Strategy;
- Audience Strategy;
- Brand Strategy; and
- Exhibition and Program Strategy.

Mr. Jost shared thoughts about the impact of COVID-19 on the museum and reflected on the series of social justice movements that highlighted disparities in our society. He thanked everyone for their dedication and collective achievement in reaching audiences and staying connected to visitors over the past year. Mr. Jost noted the three-month closure of the gallery at the start of the year, and the reopening in July 2020 with the exhibitions Diane Arbus: Photographs 1956-1971 and Illusions: The Art of Magic followed by the opening

of Haegue Yang: Emergence in October 2020. Mr. Jost recounted that the gallery was closed again in November 2020 and remained closed through the end of the fiscal year. He noted that Studio 54: Night Magic was fully installed in anticipation of a reopening for the holiday season, but the exhibition was unfortunately never seen by our visitors. Mr. Jost acknowledged the pivot to online programming, the generous support of private donors to support labour costs, the staff who took pay reductions, and the importance of the Canada Emergency Wage Subsidy Program in maintaining stability. He declared that the gallery ended the year in a balanced financial position, and summarized the 2020/2021 Financial Results.

Mr. Jost then invited Lisa Clements, Chief, Communications & Brand and Herman Lo, Director, Visitor Experience to address the membership.

Ms. Clements began her report on communications and brand by outlining the mandate of this area. She then gave an overview of audience engagement, sharing specific statistics showing the reach of digital programming during the pandemic:

- AGO From Home programming – 600,000+ social media followers, 45 million impressions; 400,000+ website visitors between March and July, with 50% new audience
- AGOinsider – 200,000+ subscribers

Mr. Lo reported on audiences, sharing statistics highlighting reduced operational days and hours, contrasting fiscal 2019/2020 to 2020/2021. He also gave a report on the cultural diversity of our audience, looking at year-over-year changes as well as visitor ticketing types. Mr. Lo followed this by presenting an engagement and sales strategy for the future. He also commented on the initiative to honour Front Line Workers by offering free Annual Passes; he shared that in just one month over 27,000 workers had signed up.

Aizaz Sheik, Director, Brand Marketing, was then asked to report on the AGO brand. Mr. Sheik shared an update on the current brand 'refresh' and new tagline, as well as the next steps for the brand, including: a continued brand evolution; an integrated approach to planning marketing and communications; and a major shift towards digital marketing channels to target diverse audiences.

Cian Knights, Manager, Diversity and Inclusion, next reported on inclusion, diversity, equity and accessibility at the AGO. Noting that calls to action to address anti-Black racism served as a catalyst for a deepened commitment by the AGO, Ms. Knights began with an overview of the work undertaken since June 2020, including:

- Integration of diversity and inclusion priorities into operational drivers, i.e. collection building, exhibition planning, review of brand and marketing objectives, increasing access for our public
- Exploration of areas to prioritize
- Formalized Inclusion, Diversity, Equity and Accessibility (IDEA) Employee Group – A cross-divisional volunteer group of employees committed to furthering Diversity & Inclusion (D&I) across the museum, with a mandate to drive internal D&I advocacy and collaboration with gallery leadership.
- Establishment of Diversity and Inclusion Working Committee – A new board working committee was struck, comprised of AGO Foundation and AGO Board Trustees, reporting to the People Committee (a Standing Committee of the AGO Board), to provide guidance on making the AGO diverse, inclusive, equitable and accessible.

- D&I Learning Program developed to educate staff, volunteers and board members – Learnings were led by Letecia Rose (Skill Market), Dr. Duke Redbird (Elder, Activist, Educator and Artist), Louise Miteouamigouekoue Spiritcougar Lefebvre and Mahlikah Awe:ri (Indigenous Art Educators), and Rhoda Roberts (Head of First Nations Programming at the Sydney Opera House, Australia).
- D&I organizational commitment and progress articulated internally and publicly
- Manager of Diversity & Inclusion role created to work with Senior Leadership and support advancing an IDEA strategy and action plan across the gallery.

Ms. Knights continued her report with an outline of next steps for the current fiscal year, including to:

- Sustain ongoing diversity and inclusion learning and development program
- Continue engagement with the Truth and Reconciliation Commission of Canada (TRC): Calls to Actions
- Initiate engagement with the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) guidelines for museums
- Conduct an IDEA organizational audit through a qualified consultant to identify successes, challenges, needs, gaps and processes that will contribute to advancing AGO's vision and mission to be inclusive and accessible to all.

Ms. Knights stated that this audit will be used to drive organizational approach and actions towards inclusion, diversity, equity, accessibility, and anti-racism. The audit will inform the development of detailed action plans, evaluation and monitoring, and an accountability process to meet strategic goals that will drive this and future fiscal years. Ms. Knights communicated the IDEA strategic goals as follows:

- Build a foundation to execute and advance our mission, vision and values to foster an environment that is inclusive, diverse, equitable, accessible, anti-racist and anti-oppressive to all.
- Remain contemporary relevant by ensuring diversity, inclusion, equity and accessibility is central to our content decisions for exhibitions, collections and education & programs to reflect the people who live here.
- Attract, grow and strengthen engagement with diverse audiences.
- Embed diversity, inclusion, equity and accessibility in talent recruitment, onboarding and advancement activities.
- Improve employee and volunteer experience through a diversity, inclusion, equity and accessibility lens.
- Incorporate equitable and inclusive fundraising practices to achieve development goals.
- Promote and implement diverse and inclusive procurement practices in business operations, retail and food & beverage.

To conclude her remarks, Ms. Knights acknowledged the solid progress in the past year in the preceding areas. She then invited Dr. Audrey Hudson, Richard and Elizabeth Currie Chief, Education and Programming to share a report.

Dr. Hudson began her report by describing the vision of the Education and Programming division: to generate wide-ranging experiences to connect art, learning, and contemporary ideas that engage cultural, social and artistic thinking, while building innovative ways to share knowledge.

Declaring that this division's programs are a relevant response to what is happening in the world, Dr. Hudson gave an overview of the seven programming areas engaged with audiences via digital platforms over the past year: Courses, Families, Access, Talks, Performance, Youth and Virtual School Programs. An audience summary spanning all platforms used (Facebook, Instagram, Zoom, Vimeo, Twitch, YouTube) listed total attendees numbering 855,493 across 327 programs and courses plus 359 school programs. Dr. Hudson noted that these statistics represented a large audience outside of the Greater Toronto Area/Census Metropolitan Area (CMA). Specific to the Virtual School Programs, 42% of learners were outside of the CMA, from other Ontario regions, across Canada and around the globe.

Details of two new programs were then shared – the AGO x RBC Emerging Artist Program and the Portraits of Resilience project. The AGO x RBC Emerging Artist Program, with the generous support of RBC, includes an Artist-in-Residence Program, Artist Exchange, and Mentor Workshops. Portraits of Resilience is the AGO's first online community gallery program, launched with a call to the public to submit images of their artworks for inclusion in a virtual gallery. As of the Annual General Meeting, over 1,100 people from the ages of five to 99 had contributed art to the project. After concluding her remarks, Dr. Hudson invited Julian Cox, Deputy Director and Chief Curator, to present his report on collections and exhibitions.

Mr. Cox reported on the curator's continued engagement with audiences through online talks series, including 'Art in the Spotlight', 'Artist's Talks', and 'Close Looking'. He then shared information on the AGO Artist Support Initiative, through which the AGO was able to support contemporary artists during the pandemic. Inspired by the generosity of Laura Rapp and Jay Smith along with other philanthropists, close to \$160,000 was raised and distributed to 162 artists from communities across Ontario. To date, sixty-five of these artists have been featured on ago.ca with continued engagement planned in 2021/22.

Mr. Cox spoke about two past exhibitions of the current fiscal year: Haegue Yang: Emergence (October 2020 – April 2021); and Studio 54: Night Magic (December 2020 – May 2021).

Mr. Cox outlined the AGO's collection strategy, then shared the following key acquisitions in 2020/2021:

- José Campeche, Saint Dominic of Guzmán, c. 1790s. Oil on wood, 43.0 x 28.9 cm. Purchase, with funds by exchange from the Ludwig Mond Estate, Miss L. Aileen Larkin, and the Family of W.R. Brock, 2021. 2020/I30 (European);

Mr. Cox noted that a new curatorial department, Arts of Global Africa and the Diaspora, had been founded in October 2020, led by Dr. Julie Crooks. A curatorial working committee to support acquisitions was established in May 2021.

- Moidja Kitenge Banza, Christ Pantocrator No 13, 2020. Acrylic and gold leaf on wood, 40 x 30 cm. Purchase, with assistance from the Christian Claude Fund. 2020/80 (Arts of Global Africa and the Diaspora);
- Leasho Johnson, Jaw bone (man looking back at the cane fields), 2019. Charcoal, watercolour, distemper, acrylic, oil stick, oil paint on canvas, 61 x 76.2 x 4.4 cm. Purchase, with funds from Friends of

Global Africa and the Diaspora, 2021. 2021/30 (Arts of Global Africa and the Diaspora);

- Shuvina Ashoona, Curiosity, 2020. Coloured pencil, graphite and ink on paper, 127.5 x 268 cm. Purchase, with funds from the Joan Chalmers Inuit Art Fund, 2020. 2020/95 (Indigenous & Canadian);
- Bertram Brooker, Snow Fugue, 1930. Oil on canvas, 101.6 x 101.6 cm. Gift of the Estate of the late Joanne Ivey Mazzoleni, 2020. 2020/116 (Indigenous & Canadian);
- Lisa Reihana, In Pursuit of Venus [infected], 2015-2017. Ultra HD video (colour, sound, 64 min.) Jointly owned by the Art Gallery of Ontario, purchased with funds from the Indigenous and Canadian Committee, funds in memory of Valentine Stock, and funds by exchange from a gift from the J.S. McLean Collection, donated by the Ontario Heritage Foundation, 2020; and the Israel Museum, Jerusalem, by Barbara and Eugene Schwartz Contemporary Art Acquisition Endowment Fund, 2020. 2020/94 (Indigenous & Canadian);
- Matthew Wong, The Long Way Home, 2014-2015. Oil on canvas, 80.5 x 100.4 cm. Gift of Monita and Raymond Wong, in memory of their son, Matthew Wong, 2020. 2020/148 (Modern & Contemporary);
- Haegue Yang, Woven Currents – Confluence of Parallels, 2020. Aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, LED tubes, cable, Dimensions Variable. Purchase, with funds from the David Yuile and Mary Elizabeth Hodgson Fund, Eleanor and Francis Shen, the F.P. Wood Fund, Women's Art Initiative, the Ivey Foundation Contemporary Art Endowment Fund, the Elcy Wallace Fund, the Janet and Michael Scott Fund, the Contemporary Circle Fund, funds from Sandra and Leo Del Zotto, the Jay Smith and Laura Rapp Contemporary Art Fund and the Molly Gilmour Fund, 2020. 2020/22 (Modern & Contemporary);
- Minna Keene, Group of Five Prints (Photography);
 1. Pomegranates, c. 1910. Carbon print mounted to two ply period board, 33.7 x 22.9 cm. Purchase, 2020. 2020/81.
 2. [Selling seed from a wheel barrow], c. 1908. Silver bromide print on single ply paper flush mounted to two ply period support, 21 x 26 cm. Purchase, 2020. 2020/82.
 3. Cape Town from Platt Klip [sic], c. 1906; printed c.1924. Carbon print on two ply support mounted to two ply period support, 21.6 x 33.7 cm. Purchase, 2020. 2020/83.
 4. [Smoking Pipes with a Banjo], printed c. 1908. Carbon print on single ply paper, 24.8 x 29.9 cm. Purchase, 2020. 2020/84.
 5. Cape Malay Woman, c. 1906. Carbon print flush mounted to single ply period board, 25.4 x 19.1 cm. Purchase, 2020. 2020/85.
- Edward Burtynsky, Natural Order Portfolio, 2020. Pigment inkjet prints, 50.8 x 61 cm. Purchase, with funds from the Schulich Foundation, 2020. 2020/80(Photography);
- Julie Voyce, Beelzebub's Ambush, 2010. Colour linocut print on paper, 50.9 x 34.2 cm. Purchase, with funds from an anonymous donor, the K.M. Hunter Charitable Foundation, and Christopher Birt and Yeti Agnew, 2020. 2020/67 (Prints & Drawings);
- Julie Voyce, True Friends, 2010. Colour linocut print on paper, 50.9 x 34.2 cm. Purchase, with funds from an anonymous donor, the K.M. Hunter Charitable Foundation, and Christopher Birt and Yeti Agnew, 2020. 2020/68 (Prints & Drawings);
- William Hogarth, Marriage-a-la-Mode, April 1732. Copperplate etchings with engraving on paper, 45.2 x 57.1 cm. Purchase, with funds from the Trier Fodor Fund, 2021. 2020/136.1 .6 (Prints & Drawings).

To end his report, Mr. Cox shared the schedule of upcoming exhibitions: Andy Warhol (July – October 2021); Matthew Wong: Blue View (August 2021 – April 2022); Fragments of Epic Memory (September 2021 – February 2022); Picasso: Painting the Blue Period (October 2021 – January 2022); and Robert Houle: Red is Beautiful (December 2021 – April 2022).

Mr. Jost concluded the Year in Review with a positive message to the membership, imparting that the AGO engaged with over 855,000 visitors online in the past year and welcomed 60,000 visitors in person during the four months we were open; achieved a balanced budget; safeguarded our remarkable staff; and with our outstanding lineup of exhibitions ahead, have set ourselves up to lead the recovery of the cultural sector.

Mr. Harding then declared the meeting open for member questions. No questions were received from the membership.

Adjournment

As there was no further business, the president adjourned the meeting.