





**Looking back,  
and looking forward...**

A milestone is commonly defined as a significant or important event in the life, progress or development of a person or organization. 2016 was certainly a milestone year for the Kitchener-Waterloo Art Gallery.

With the celebration of its 60<sup>th</sup> anniversary, the Gallery took the time to both reflect on its founding legacy and focus on its future vision. We revisited the stories of the Gallery's early Founders, a group of community builders with access to a bicycle shed and a dream of forming an art gallery that would become a cultural leader regionally and nationally.

With the help of three volunteers, Judith Stephens-Wells, Kris Schumacher, and Senta Ross, the Gallery was able to identify and locate every single living descendant of the Gallery's Founders (including two of the original Founders, both of whom are in their late 90s!). These descendants were invited to a dinner at the Gallery in honour of their forebears on April 23, 2016. With some travelling from as far away as Michigan, the energy in the room was electric as 94 people gathered to share stories of their parents' and grandparents' legacy.

In looking towards the future, the Gallery launched a special anniversary fundraising campaign, which we called "60 for 60". The goal was to raise \$60,000 in honour of our 60<sup>th</sup> anniversary, with funds earmarked to support one of our key strategic priorities: the growth of our public programming with a view to engaging the next generation of art lovers in our increasingly diverse community. The 60 for 60 Campaign was enthusiastically embraced by the community and to date, we have raised \$175,000. Donations to this campaign are welcomed until Canada Day.

I would like to take this opportunity to recognize the seven community leaders who comprised the Campaign Cabinet and led the fundraising efforts. A huge thanks to Honourary Chair Jamie Martin and Cabinet members Bob Astley, Sandra Dare, Murray Gamble, Lori Gove, Mark Schumacher, and Ross Wells for all of the time, energy and commitment they put into the campaign.

At the opening of the Gallery on September 21, 1956, the first President of the Board, Gerald Eastman, expressed the vision of the Founders in establishing a gallery with the purpose of showing the "art of today". He stated that, "it is our conviction that art is for all people in the community. An art gallery, in our opinion, should be an activity in which we can all be members and participate fully just as we do in our schools and in our churches". These words remain as true today as they did 60 years ago.





IMAGE: Installation view of *The Fifth World*. PHOTO: Robert McNair.

**The present rearranges the past. We never tell the story whole because a life isn't a story; it's a whole Milky Way of events and we are forever picking out constellations from it to fit who and where we are.**

*Rebecca Solnit, The Faraway Nearby (2013)*

Contemporary curatorial work often unfolds in the full awareness that the narrative told in an exhibition offers one story, but not necessarily the only story. With progressive thinkers—many who are artists—the foundation of the work that we do is shifting in important ways. With this in mind, our visitors were invited to reflect on the past through the present as represented by the varying voices and perspectives shared by artists, unearthed in the Permanent Collection, and developed by the guest curators who shaped our 2016 program.

Precedents for collaborative storytelling can be found in our history of partnerships and publishing. In 2016 we continued to make strides in those areas by sending a reconfigured version of our *Imitation of Life* exhibition to the Southern Alberta Art Gallery and presenting our Ron Benner installation in partnership with Contemporary Art Forum, Kitchener and Area (CAFKA). Our publishing efforts continued in two forms: online interviews and printed books. We published online interviews with Matilda Aslizadeh, Annie Dunning, and Ron Benner; this forum offered us another avenue to demonstrate the relevance of conversation to curatorial work. Our “in print” initiatives included a beautiful catalogue for the *Circling the Inverse Square* exhibition, and

partnerships on two publications produced and distributed by Black Dog Publishing, our first endeavour with a UK-based publisher.

2016 was book-ended with exhibitions that sought imaginative new contexts for thinking about sovereignty, colonialism and possible futures. In *The Fifth World*, a dynamic exhibition curated by Wanda Nanibush, the work of a younger generation of indigenous artists made visible the poetics in resistance, and imagining a sovereign future. In Matilda Aslizadeh's *Resort*, a fictional narrative about an island paradise protected by a massive wall, visitors encountered a future where the desire for land overrides one's ability to be empathetic. With his evocation of seduction and exploitation, Kent Monkman's *The Four Continents* examined the reverberations of colonialization as told through colliding artistic canons.

In the spring/summer, we honed in on unconventional communication as a theme to connect our exhibitions. Edwin Outwater stepped away from his role as Music Director for the Kitchener-Waterloo Symphony to serve as the ninth community curator. His exhibition, titled *Portals*, focused on works that drew him into either an imagined space or an unanticipated dialogue. Guelph artist Annie Dunning took echolocation—a communication strategy practiced by humans and other species—as the point of departure for her exhibition of new works, one which was acquired by the gallery for the Permanent Collection. Marking an exciting return to our outdoor garden projects, Ron Benner's *Trans/mission: 101* doubled as a lesson on the transformation and migration of maize, one of the most abundant crops found in the Americas.

KWAG's 60<sup>th</sup> anniversary provided the opportunity to celebrate the role a Permanent Collection can serve in both an institution's history and the imagination of the community for which it is held in trust. For *Our Mutual Friend* we commissioned five KW artists to create new work “in conversation” with works from the Collection. Edward Burtynsky's *Infinite Change* examined the impact of industry on the environment while introducing our public to nearly 40 of the works donated to KWAG in 2014, a supplement to the 53 works already housed in the collection. The language of memoriam and the role that collectivity plays in honouring the past informed *Stilled Lives*. Among those works were two recent acquisitions: David R. Harper's *The Gathering*, was the first installation acquired by KWAG in nearly 15 years and the first donation made by the artist to an institution; and Carol Wainio's *Season's End*, a majestic work by one of Canada's most celebrated contemporary painters and a former Kitchener resident. This work was purchased to remember our late KWAG colleague Caroline Oliver with memorial funds collected in Caroline's honour and with the assistance of the Canada Council, a fitting tribute to someone who fiercely supported the arts within the region. Finally, *Celebrating Our Own*, a project by Community Curator Senta Ross, traced the efforts of the gallery's Founders and the artists who shaped generations of local artists. Senta's comprehensive research into the gallery's history was a perfect way to close the year and a reminder of our responsibility to keep that story—and others—alive for future visitors.

To celebrate the 60th anniversary of the night we first opened our doors back in September 1956, we sought to give the Permanent Collection a heightened presence, both within our walls and out in our community. The Collection tells the story not just of the Gallery's growth but of the many people who did—and do—so much to contribute to the growth of our community.

Through the summer, we reached outside our viewing gallery walls and placed reproductions of three paintings held in the Permanent Collection on the streets of Uptown Waterloo. Each painting was chosen for the story it tells about the history of the arts in the city: *Ice Break on the Grand River*, by Homer Watson (1855-1936) who was born and raised in Kitchener. Internationally renowned in his own lifetime, he never tired of painting the region's countryside; *North Shore (Georgian Bay)* by A.Y. Jackson (1882-1974), which he personally promised to the Permanent Collection just two months after acting as Master of Ceremonies at our first ever exhibition opening; *Main Street* (which depicts a view of Kitchener as it was in 1944), by Ralph Conner (1895-1951) who founded what became the KW Society of Artists and worked tirelessly to support the local arts community.

As might be fitting for a significant anniversary milestone, we were able to realise a long time goal of updating our Collection Management system, which had remained unchanged since 2003. In 2016 we purchased a new database: EmbARK, by Gallery Systems. Among its many capabilities is the potential to make the Permanent Collection holdings available online while still protecting the artists' copyrights. We anticipate making use of this capability in the next year.

Over the course of the year, we exhibited the ninth and tenth installments of our Community Curators series of exhibitions. *Portals* was guest curated by Edwin Outwater, Music Director for the Kitchener-Waterloo Symphony. Edwin explored the mystery and magnetism that art can express to pull a viewer in to deeper contemplation. To curate *Celebrating Our Own*, guest curator Senta Ross of Kitchener delved deep into local history to find and celebrate the contributions of the many people who have supported and enriched the local arts community. Each of the 22 works in her exhibition was accompanied by a biography that told a piece of that larger story.

Other exhibitions featuring the Permanent Collection were *Stilled Lives* and *Our Mutual Friend*, both curated by Senior Curator Crystal Mowry. In addition, we were pleased to showcase a selection of our newest acquisition of photographs by renowned Canadian photographer Edward Burtynsky. *Infinite Change* featured 33 photographs taken by the artist between 1983 and 2010.

Off-site, an additional 60 works from the Collection were on view, through loans of Permanent Collection artworks to fellow cultural institutions as well as through considered placement of artworks in alternative venues within the community. We were pleased to participate in *Arthur Shilling: The Final Works*, organised and circulated by the Art Gallery of Peterborough. We continued our long standing relationships with community partners such as Miller Thompson, Region of Waterloo Administrative Headquarters, and the Centre for International Governance Innovation.



**Carol Wainio**

(Canadian, b. 1955)  
*Season's End*, 2012  
Acrylic on canvas  
198.12 x 304.8 cm  
Kitchener-Waterloo Art Gallery Collection.  
In memory of Kitchener-Waterloo Art Gallery employee Caroline Oliver, a keen supporter of the arts. Purchased with funds donated by the family and the support of the Canada Council for the Arts Acquisition Assistance Program, 2016.

**Annie Dunning**

(Canadian)  
*Spectre #1*, 2016  
Giclée print on Hahnemuhle paper  
61.0 x 76.2 cm  
Kitchener-Waterloo Art Gallery Collection. Purchased with funds donated by Senta Ross, Kitchener, in honour of the Kitchener-Waterloo Art Gallery's 60<sup>th</sup> Anniversary.

**Carol Wainio**

(Canadian, b. 1955)  
*Camouflage Carabus*, 2011  
Acrylic on canvas  
111.8 x 152.4 cm  
Kitchener-Waterloo Art Gallery Collection. Donated by the Artist, 2016.

**Kim Adams**

(Canadian, b. 1951)  
*Shine*, 2012,  
HO scale model parts  
22.4 x 19 x 8 cm  
Kitchener-Waterloo Art Gallery Collection. Gift of Barbara Fischer, 2016.

**Kim Adams**

(Canadian, b. 1951)  
*Ruscha Allied*, 2012  
HO scale model parts  
18.4 x 26 x 15.5 cm  
Kitchener-Waterloo Art Gallery Collection. Gift of Barbara Fischer, 2016.

**Kim Adams**

(Canadian, b. 1951)  
*Hanjin*, 2012  
HO scale model parts  
15 x 13.5 x 11 cm  
Kitchener-Waterloo Art Gallery Collection. Gift of Barbara Fischer, 2016.

**Kim Adams**

(Canadian, b. 1951)  
*French Kiss*, 2012  
HO scale model parts  
18.2 x 20.4 x 14.6 cm  
Kitchener-Waterloo Art Gallery Collection. Gift of Barbara Fischer, 2016.

**Scott McFarland**

(Canadian, b. 1975)  
*Cigar and Sickle*, 2002  
Chromogenic print  
154.9 x 125.7 cm (framed)  
Kitchener-Waterloo Art Gallery Collection. Gift of Daniel Faria, 2016.

## EXHIBITIONS 2016 /

22 January — 20 March 2016

### THE FIFTH WORLD

**Sonny Assu, Laakkuluk Williamson Bathory, Scott Benesiinaabandan, Jordan Bennett, Nicholas Galanin, Ursula Johnson, Sonya Kelliher-Combs, Meryl McMaster, Skeena Reece, Travis Shilling, Charlene Vickers**

Curated by Wanda Nanibush



*The Fifth World* was commissioned in celebration of the 20<sup>th</sup> anniversary of the Tribe Inc., a Saskatoon-based centre for evolving Aboriginal media, visual and performing arts. Featuring a range of media, *The Fifth World* examined sovereignty and responsibility in the work of a new generation of Indigenous artists. Of this exhibition's origins, Nanibush writes:

*This exhibition's title is inspired by Laguna Pueblo author Leslie Marmon Silko, who writes about this concept in her novel, Almanac of the Dead: "The world that the capitalists envision is the one-world economy, that is their fifth world. But the fifth world is a new consciousness in the hearts of all human beings, the idea that the earth is shared and finite, and that we are naturally connected to the earth and with one another."*

*Last year we danced in the Idle No More movement where we recommitted to fulfilling our responsibilities to the earth and water. Every movement, protest, border crossing, blockade, walk, song and dance is in defence of the defenceless and the necessary. Every assertion of Indigenous sovereignty on the land is a dreaming. As massive resource extraction and global warming continue, Indigenous bodies and land are where capitalism will have its last stand. This dreaming is also a profound critique of colonial thought which subjugates the body to the mind, the woman to the man, all humans to the white man, the animal to the human, the individual will to the government, truth to the lie, peace to war, water to the tailing pond, creativity to the clock, and the earth to the economy. Art is not separate from these struggles. Indigenous artists already live in this great imagining named the Fifth World.*

22 January — 27 March 2016

## RESORT

Matilda Aslizadeh

Curated by Crystal Mowry

Vancouver-based artist Matilda Aslizadeh is primarily concerned with the shifting nature of images—including their ability to represent failure and promise. Her influences are vast—ranging from the esoteric to the popular—and her video work often recontextualizes material from “authorless” productions shared online.

For her exhibition at KWAG, Aslizadeh premiered a new video projection designed for a panoramic screen. Featuring a combination of staged actions and repurposed imagery found on the Internet, *Resort* explores the complex history of colonization through a fictionalized narrative set on an isolated tourist resort.

The locale of Aslizadeh’s resort reflects the social and geographic realities of many of its real-world counterparts. It maintains a physical wall to keep select people in and others out. Its value is determined by how effectively the resort’s visitors can be convinced of the total bliss within its walls. Aslizadeh picks apart the artificiality of this premise through characters who have conflicted relationships with the land on which the narrative is set. In *Resort*, we meet an estranged couple, an unsuccessful real estate agent, and a Captain Cook-type figure. Immersive and theatrical, *Resort* lays bare the correlation between land and capital while inviting us to ponder the costs associated with an exclusionary paradise.



12 March — 21 August 2016

## PORTALS

### Selections from the Permanent Collection

Barbara Astman, Louis Belzile, Milutin Gubash, James Kemp, Rose Lindzon

Curated by Edwin Outwater, Music Director for the Kitchener-Waterloo Symphony

*Portals* was part of an ongoing series of Community Curator projects designed to activate the Permanent Collection through fresh perspectives. Edwin Outwater, Music Director for the Kitchener-Waterloo Symphony, was invited to develop an exhibition that would seek out the common ground shared by both music and visual arts. Of his process, he offers:

*I find the paintings I relate to the most are the ones that draw me in. The ones that pull me, almost by force, under the surface, and reveal more and more as time passes. I love these paintings for their sense of mystery and magnetism. I love the doors they open for me.*

*For this small exhibition I have chosen paintings with these qualities. These works catch your eye, invite you in, fire up your imagination, and never leave you. Spend some time with each one. See where they take you. Feel your imagination and emotional landscape change as you fix your eye on the whole canvas, or just a detail or technique. The entrance is flat and still, but the other side of the portal is an inner world of infinite possibility and constant change and motion.*



2 April — 22 May 2016

## EXPRESSIONS 41—OUR PLACE IN THE WORLD

Artworks by almost 300 students from Public, Catholic, and independent schools; KWAG's Youth Council installation; works from KWAG's Permanent Collection including Harold Feist, Ray Mead, Paul Sloggett

Organized by Nicole Neufeld, Director of Public Programs



Each spring, the Kitchener-Waterloo Art Gallery showcases the artwork of elementary and secondary school students from the Waterloo Region. *Expressions 41* celebrates the abundant creativity and many talents of today's youth alongside artworks from the Gallery's Permanent Collection.

*Our Place in the World* invited students to consider what it means to be members of local and global communities, and reflect on where they fit into the "big picture." The artwork in the exhibition captured the diversity of ways students see their surroundings and expresses what it means to be an integral part of their communities, big and small. The student artwork in *Expressions 41* takes us on this expedition of the world around us through the eyes of the Region's youth.

### Insight

The *Insight* installation is the culmination of an artist residency program delivered in partnership with St. Peter Catholic Elementary School. The program is a unique opportunity for students to work closely with a professional artist in their classroom to develop a project from beginning to end for *Expressions 41*. Local artist Karoline Varin worked with students to explore the idea of how we communicate and connect with one another. Together, they explored questions we all grapple with, especially in today's digital age. What does it mean to be connected, within our own community and on a larger scale? What is necessary to build good connections with each other? Do connections help us define our place in the world at a particular moment?



21 May — 4 September 2016

### ECHO/LOCATIONS

Annie Dunning

Curated by Crystal Mowry

Over the course of a decade, Guelph-based Annie Dunning has honed an interest in forms of interspecies collaboration. Her previous projects combine both curiosity and playfulness in what might be seen as the inverse of an anthropocentric environment, amplifying modes of productivity that can be found in the behaviours of non-human organisms such as fungi, birds, and wasps. Consistent throughout Dunning's work is the desire to find a form of communication that is independent of language, a form or agency that is not merely our own.

*Echo/Locations* marked the premiere of Dunning's latest efforts: new photographic works and new audio sculpture. The title of the exhibition is a reference to the method of echolocation—a form of wayfinding that is practiced by both humans and animals. It allows one to navigate through one's surroundings by parsing echoes for crucial information about the objects in its vicinity. Independent of vision, echolocating can help one understand scale, distance, and risk while also being a useful tool to communicate across vast spaces and between species.

28 May 2016 — Fall 2017

### TRANS/MISSION: 101

Ron Benner

Curated by Crystal Mowry | Presented in partnership with Contemporary Art Forum, Kitchener + Area

Equal parts activist and artist, Ron Benner combines photography and installation, often in the form of site-specific installation. Through these means, Benner reflects on the histories of oppression that intersect with the corporatization of our food sources.

In *Trans/mission 101*, Benner invites us to see the potential for education in our immediate environs. The 101 of its title is both a reference to the Gallery's address and a colloquial short-hand for an introductory lesson. Situated on the Centre In The Square's exterior grounds along Queen St. North, *Trans/mission 101* is composed of three garden beds in the shape of the aforementioned numerals. Photographic images that connect us to other geographies are interspersed with various ornamental plants, including different varieties of maize. Frequently found in Benner's gardens, maize has been cultivated in the Americas by Indigenous farmers for thousands of years. It is a crop with limitless possibilities; it can be found as an ingredient in processed foods, used medicinally, and processed as a fuel. Its history as an entirely human-dependent crop, its export with the advent of colonialist encounter, and its radical alteration through genetic modification contribute to the symbolic value that maize brings to Benner's work. One can't help but ponder how little we know about food and water and the other things that sustain us. What have we risked in the name of industry? What have we lost?



**3 June — 4 September 2016**

**OUR MUTUAL FRIEND**

**A Conversation with the Collection**

Robert Achtemichuk, Lisa Birke, Patrick Cull, Laura De Decker, Barbara Hobot and works from the Permanent Collection by Kim Adams, John Howlin, Wanda Koop, Alfred Laliberte, Stanley Lewis, Jan Menses, Jules Olitski, Man Ray, William Ronald, Tony Urquhart, An Whitlock, Joyce Wieland

Curated by Crystal Mowry



The Permanent Collection, much like our exhibitions, reflects the many complex relationships that individuals may have with any given history; a collection can be a record of what we aspire to, cultivate, witness, negate and imagine in our respective and shared worlds. Moving beyond a traditional institutionally-directed approach to how meaning is ascribed, we invited five artists based in the region to select works in the Permanent Collection with which they feel a sense of kinship.

In the last sixty years, our definition of conversation has flexed to make room for the increasing influence of technology on daily life. Real-time conversations can unfold virtually and instantaneously, using language or other forms of code. For each of the artists in *Our Mutual Friend*, different forms of conversational research are crucial to the creation of their work. Whether it is by drawing inspiration from the work of others or seeking out conceptual allegiances, the artists in *Our Mutual Friend* demonstrated how their efforts are connected to a broader culture of ideas, efforts that mirror those of the gallery's founders.



**27 August 2016 — 27 August 2017**

**CELEBRATING OUR OWN**

**Selections from the Permanent Collection**

Carl Henry Ahrens, Ralph Ashton, Jack Bechtel, Jane Buyers, Ralph Conner, Melissa Doherty, Elizabeth Eastman, George Eitel, Kenneth K. Forbes, Kathleen M. Geil, Art Green, Bruce Herchenrader, David Peter Hunsberger, A.Y. Jackson, Doug Kirton, Nancy-Lou Patterson, John N. Schlachter, Jeremy Smith, J. Harold Smyth, Tony Urquhart, Homer Watson, Phoebe A. Watson

Guest curated by Senta Ross, Community Curator

*Celebrating Our Own* was dedicated to the art in the Permanent Collection that demonstrates the vitality of cultural practice and support within Waterloo Region. Ranging from the early 1900s to the present, this selection provides a rich array of visual expression. From Homer Watson, a painter much admired by Queen Victoria, to Melissa Doherty, a graduate of the University of Waterloo Fine Arts program who is producing exciting new work, these individuals have enhanced our cultural landscape during their lifetimes and beyond, and have helped to define us.

The 60<sup>th</sup> anniversary of the founding of the Kitchener-Waterloo Art Gallery provides the opportunity to celebrate its significant milestones and achievements. The Founders' vision for the Gallery was to show the best of contemporary art, a mandate that continues to this day, demonstrating KWAG's commitment to sharing the work of today's artists. "Connecting people and ideas through art" resonates in everything it does.



11 September — 4 December 2016

### STILLED LIVES

Works from the Permanent Collection

David Blackwood, Paul Caponigro, Will Gorlitz, David R. Harper, Andre Kertesz, William MacDonnell, Shelley Niro, Mary Hiester Reid, Carol Wainio

Curated by Crystal Mowry

Memory and impermanence as subjects have fascinated artists for ages. Regardless of their medium of choice, artists have found ways to communicate beyond their lifetimes, repurposing symbols and imagery from shared histories. In this sense, they act as time-travellers, showing us what has passed and premonitions of what is to come.

Within museums, the Permanent Collection is the equivalent of memory. It is a resource that continually reflects the spirit of the Gallery and the community for which it is held in trust. Always growing, the Collection accumulates new meaning with every public appearance, every loan and every reproduction.

The works in *Stilled Lives* examine how stasis and change can co-exist within a single form. In spending time in their company and considering their stories up until now, we are reminded of how meaning—in both art and real life—can be made through poetic juxtaposition or a purposeful shift in context.

16 September 2016 — 11 January 2017

### INFINITE CHANGE

Edward Burtynsky

Curated by Crystal Mowry



For over thirty years the work of Edward Burtynsky has focused on how industrialisation has rapidly changed the natural world. His subjects have included industrial architecture in the form of factories in both China and North America, the depletion of natural resources from mining and oil extraction, and the radical transformation of landscapes in pursuit of progress and efficiency. Though the particularities and locations of his subjects may differ from series to series, Burtynsky's work has redefined the sublime as it pertains to contemporary photography.

*Infinite Change* focuses on the recent gift of forty works to KWAG by the artist—a supplement to the fifty-three works that were brought into the collection in 2000. Many of the works included in this exhibition reflect Burtynsky's increasing use of an aerial vantage point—a viewpoint generally associated with scientific, rather than artistic, inquiry. In his *Oil* series, we see aerial views of Alberta fields transformed by oil extraction. Vast black reflecting pools fill these compositions, demonstrating that despite the awareness of limited resources, industry seems impervious to the threat of collapse. In the *Water* series, we see examples of agricultural landscapes rendered unfamiliar through two extremes: intensified irrigation and drought-resistant farming. Brown and ochre veins cut through these compositions, suggesting a microscopic view of biological material, rather than a macroscopic view of reconstituted land.

For Burtynsky, such interventions on the land become a radical form of abstraction. In his *Mines* series, images of the physical procedure of mining for precious metals in Australia reveal voids left in the landscape, an example of what the artist has described as “a lasting testament to our ambitions”. These images effectively trouble our understanding of beauty and horror in relation to consumerism. They show us the lasting impact of progress as an actual scar on the land, yet presented in a visual language that is seductive. Ours is a time wherein experiences of the sublime have been traded for dominion. These works detail, in startling clarity, both the geographic and philosophical contexts for human progress.



11 December 2016 — 12 March 2017

**THE FOUR CONTINENTS**

**Kent Monkman**

Curated by Crystal Mowry

Kent Monkman is a Canadian artist of Cree ancestry whose work has been lauded for its humorous and sexually-charged critique of Canada's colonial past. Working across a variety of mediums—including painting, installation, film and performance—Monkman reimagines how betrayal and self-preservation are entangled efforts that underline our national history. Often with the aid of his alter ego, Miss Chief Eagle Testickle, Monkman creates scenes in which seduction and sexual conquest serve as analogies for the historical representation of First Nations peoples and land by European and settler artists.

*The Four Continents* is comprised of a series of paintings made between 2012 and 2016 and shown together for the first time. In this series, Monkman takes as his point of departure Giovanni Battista Tiepolo's epic frescoes which were commissioned for a private residence in Würzburg, Germany. In Monkman's reinterpretation of the Rococo masterwork, each continent is personified by a Two-Spirit sovereign with Miss Chief playing the roles of Africa, America, Asia, and Europe. Tiepolo's allegory is updated to include architectural wonders and notable figures from history amidst chaotic crowds. The colours found on each of the four cardinal points of the Medicine Wheel figure prominently in the installation, honing our focus on notions of alignment and interrelatedness. The subtle inclusion of emblems of modernity such as abstract art, commercial luxury goods, and mechanized warfare allude to the multiple ways in which trade and theft are manifest in global narratives. Through a dizzying series of juxtapositions, Monkman invites us to consider how frisson and fiction can be found when cultural histories and artistic canons collide.

IMAGE: (page 20) Installation view of *The Four Continents*. PHOTO: Robert McNair.

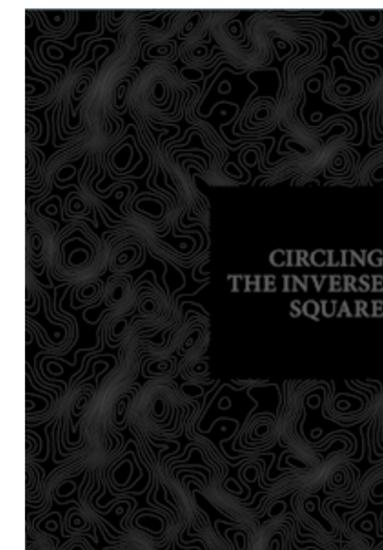
**PUBLICATIONS 2016 /**

**\ PRINT**

**Circling the Inverse Square**

Published by the Kitchener-Waterloo Art Gallery

With texts by Shannon Anderson and Dan Adler

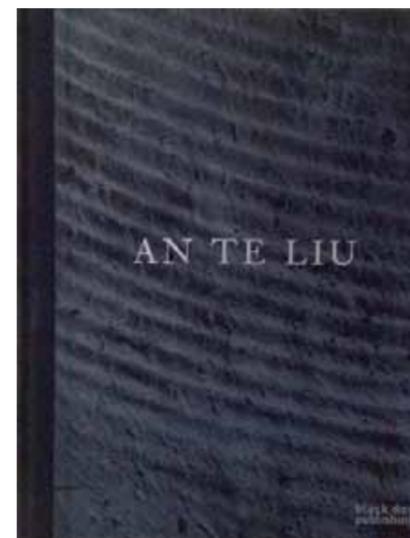


**An Te Liu**

Published by Black Dog Publishing London UK in partnership with:

*Southern Alberta Art Gallery; Kitchener-Waterloo Art Gallery; and Art Gallery of Grande Prairie.*

With texts by Pablo Larios, Ken Lum, Kitty Scott, Andrew Berardini

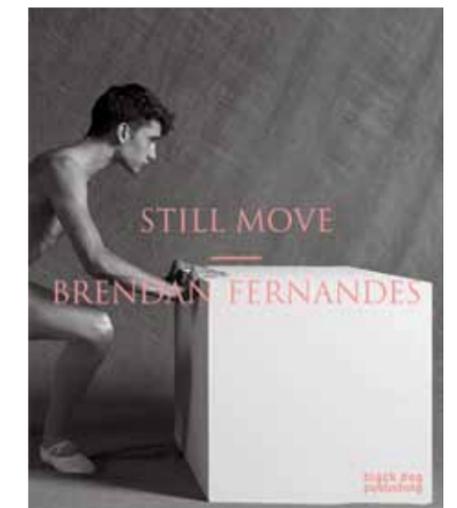


**Brendan Fernandes: Still Move**

Published by Black Dog Publishing London UK in partnership with:

*Contemporary Art Gallery, Vancouver; Kitchener-Waterloo Art Gallery; Rodman Hall Art Centre | Brock University; Saint Mary's University Art Gallery; Southern Alberta Art Gallery; and Varley Art Gallery of Markham.*

With texts by Christina Cuthbertson, Shaun Dacey, Hendrik Folkerts, Anik Glaude, Robin Metcalfe, Crystal Mowry, Stuart Reid, and Jess Wilcox



**\ ONLINE**

**The Paradise of Others**

Crystal Mowry in conversation with Matilda Aslizadeh

**Ear on the Wave, Ink on the Spore**

Crystal Mowry in conversation with Annie Dunning

**Ron Benner: Trans/mission: 101**

Stacey Ho in conversation with Ron Benner

In 2016, the Public Programs department sought to reach a broader audience by growing our existing programs to encourage new participants, leveraged established partnerships to expand programs, and celebrated the longstanding role of the Gallery in the community. The result: a 22% increase in participation in Public Programs over the previous year.

The Public Programs department expanded a number of the Art and Wellness community outreach initiatives. This year, KWAG revisited a partnership with the Alzheimer Society Waterloo Wellington to offer an intergenerational program called *Seniors in the Studio: Artists in the Community Bridging Generations*. This program brought together Grade 6 students at Queen Elizabeth Public School and participants with dementia and their care partners, and was an incredible testament to the capacity of art to act as a catalyst for deeply meaningful experiences. The Gallery also grew our partnership with KW Habilitation to offer a series of ongoing gallery tours and studio activity workshops for adults with developmental disabilities. Additionally, we expanded our partnership with the McMaster Department of Family Medicine to include specialized workshops for students as part of their Wellness Week initiatives, as well as our existing *Art of Seeing* program.

KWAG's 60<sup>th</sup> anniversary presented an opportunity to deepen the public's understanding of the Gallery's history and role as community resource. As a cornerstone of the Celebrating 60 programming, the Gallery feted its birthday with an open house and corn roast that included a participatory performance by artist Ron Benner to

complement his garden installation, *Trans/mission: 101*. Over 300 people, including representatives all levels of government and both cities, attended the day's activities. Throughout the year, the Gallery also hosted a five-part local history series related to the Gallery's founding and the Public Programs department worked with the Curatorial team to animate artworks included in the Pop-up Gallery around the City of Waterloo with related arts education initiatives, both onsite and online.

Our Family Programs continue to be a vital part of the Gallery's community engagement and included two new initiatives in 2016. Drop-in Family Art Hangouts are delivered at the Family Centre in Kitchener in partnership with Family and Children's Services. Like Family Sundays, this program offers hands-on art making activities and helps us connect with new audiences. The Gallery also offered weekly drop-in art laboratory experiences on Saturdays during the winter and spring in 2016 called Creation Station. Family Sundays continued to receive resounding community support and the Gallery endeavoured to bring in special guest workshop leaders throughout the year. As always, KWAG had family-friendly activities at festivals across the Waterloo Region throughout the summer.

The Gallery's studio programs offered diverse opportunities to connect participants with their creative side and with the artistic practices of local artists. Our Art Camp programs welcomed enthusiastic participation from campers and received rave reviews once again. Extending creative learning all year, our kids' classes and DIY Workshops for adults offered participants opportunities to tap into their creative side and experience the satisfaction of making.

The Gallery expanded our Walk the Talk: Gallery Tour programming to reach a broader audience. Stroller tours for infants and toddlers with their caregivers brought in an enthusiastic group of new participants and growing attendance. The Multilingual Tour initiative leveraged volunteer enthusiasm to allow us to offer exhibition tours in different languages, including Cantonese, French, Italian, Mandarin, Polish, and Spanish. The initiative allowed us to develop a training program volunteers who were deeply knowledgeable about our exhibitions and programs at the Gallery.

Attendance at Cornerstone programs such as artist and curator talks, exhibition tours, and vault tours increased by 51%. Additionally, the Gallery extended opportunities to learn more about current issues and ideas in contemporary art. This year's annual panel discussion tackled the timely topic of Art and Activism with Carol Condé and Karl Beveridge, Wanda Nanibush, and Kirsty Robertson. The Open Conversations program encouraged public discussion and dialogue on the topic of social responsibility and making profound social change.

School Programs are at the core of the Gallery's education initiatives and include *Expressions*, Gallery tours and studio workshops, programs in the classroom, and our Youth Council. Participation in our annual exhibition of student artwork reached 290 with contributions from students in Junior Kindergarten through Grade 12. School Programs reached 6,296 students throughout the year at WRDSB, WCDSB, and independent schools. KWAG's Youth Council contributed to community outreach initiatives, including Ambush the Arts, CAFKA activities and the Kitchener Youth Action Committee Awards, and hosted special guest artists throughout the year, including the City of Kitchener Artist in Residence.



The year that just passed marked the Gallery's 60<sup>th</sup> anniversary—six decades of connecting people and ideas through art. From those early days in the bike shed to the present, the Gallery's success has been due to the enthusiasm, support and engagement of the community.

### 60<sup>th</sup> Anniversary

To prepare the Gallery for the years ahead, the 60 for 60 Campaign was launched in the spring at an event sponsored by Bush Henderson Investment Team. The goal was to raise \$60,000 for the Gallery in support of its exhibitions and programming. Thanks to the incredible generosity of donors from across the region, we raised \$175,000!

The assistance and commitment of our Campaign Cabinet were instrumental in obtaining this outstanding result. Chaired by Jamie Martin, the cabinet included Bob Astley, Sandra Dare, Murray Gamble, Lori Gove, Bryce Kraeker, Mark Schumacher and Ross Wells.

### Members

The Gallery raises over 50% of its budget from the private sector annually with the ongoing generous support of our members, both individuals and businesses making up a sizeable contribution to our bottom line. In 2016 we were pleased to offer our members new benefits including advance purchases and discounts on Gallery programs and events. Our Sneak Preview Member Receptions allowed member-only advance access to exhibitions including *The Fifth World* curated by Wanda Nanibush, *Resort* by Matilde Aslizadeh, *Echo/Locations* by Annie Dunning, *Our Mutual Friend: A Conversation with the Collection*, *Trans/mission: 101* by Ron Benner, *Stilled Lives: Works from the Permanent Collection* and Edward Burtynsky: *Infinite Change*.

Members also had the chance to meet with gallerist, curator and art dealer Stephen Bulger and Heather Beecroft, an expert in Inuit and Indigenous art as part of the Collectors' Series.

### Special Events

In addition to a roster of 60<sup>th</sup> anniversary events, the Gallery again hosted its main fundraiser, Black & Gold, and culinary experience, Feast for the Senses.

We were thrilled to have chef Ryan Murphy of Public for our February Feast for the Senses where he drew inspiration from *The Fifth World*, an exhibition curated by Wanda Nanibush. In the fall, chef Jonathan Gushue of The Berlin worked his magic with sommelier Wes Klassen and presented a fantastic evening of food and beverage pairings inspired by the works of Edward Burtynsky. Feast for the Senses is sponsored by GOWLING WLG.

**Black and Gold**, the Gallery's annual major fundraiser, underwent some big changes. The event moved to Bingemans and two-time Olympian and Pan Am medalist Mandy Bujold was the emcee. RBC Wealth Management Private Banking and RBC PH&N Investment Counsel was our Diamond Sponsor, acknowledging the Gallery's 60<sup>th</sup> anniversary. The new venue featured a reception sponsored by Bush Henderson Investment Team, a sit down dinner and silent and art auctions. This year's committee worked hard to engage new support for the silent auction and over 50% of silent auction items came from new donors. In addition, we had a terrific live auction overseen by charity auctioneer Martin Julien and featuring items from WestJet, Knar Jewellers, artist Doug Kirton, and a stunning live-edge walnut table by Drift Design. Once again we enjoyed a terrific art activity sponsored by Bush Henderson Investment Team. The 50/50 draw was again a huge success with a \$500 prize for the lucky winner. The event raised over \$54,000 to support the Gallery's programs and exhibitions.



In 2016, KWAG launched a three-year initiative to celebrate the Gallery's 60<sup>th</sup> anniversary and position KWAG for success for the next 60 years. We are incredibly grateful for the overwhelming support this campaign received over the past year. This was also a leading contributor to the year-end surplus achieved of \$75,586, which represents a significant increase from 2015 and past years and simply would not have been possible without all of your support.

In terms of other key revenue sources, in 2016, 28% of total revenue came from the cities of Kitchener and Waterloo, who continue to provide core annual funding that is fundamental to the Gallery's operations. Provincial and national arts funding organizations such as the Ontario Arts Council, The Canada Council for the Arts and the Arts Investment Fund represent our other critical partners, contributing approximately 14% to KWAG's operations and programming during the year.

The remainder of funding is provided by public support from individuals, foundations, corporations and public programs. As mentioned above, specifically for this year, this also includes fundraising for the 60 for 60 campaign. In total, this accounts for more than 50% of total revenue.

On the expenditure side, in 2016 we increased spending by almost \$75,000 to deliver another remarkable year of exhibitions and public programming for the community.

The KWAG endowment fund continues to play an important role in our long-term financial plan for secure and consistent funding of operations. The investments performed well this year and as of December 31, 2016, the market value of our locally managed endowment fund was \$452,442 while the value of the Allan MacKay Curatorial Fund was \$153,937. These represent increases for both funds from the prior year. During 2016, \$10,047 of the Allan MacKay Curatorial Fund, established by the Musagetes Arts and Culture Fund, was used to support the Edward Burtynsky exhibition *Infinite Change*.

Thank you to all of the donors and partners who have supported KWAG for the past 60 years and we hope will continue to do so for many years to come. The Gallery had quite a year!

**MANAGEMENT RESPONSIBILITY FOR FINANCIAL REPORTING  
DECEMBER 31, 2016**

The accompanying financial statements and all other information contained in this annual report are the responsibility of the management of The Kitchener-Waterloo Art Gallery. The financial statements have been prepared by management in accordance with Canadian accounting standards for not-for-profit organizations and have been approved by the Board of Directors.

Preparation of financial information is an integral part of management's broader responsibilities for the ongoing operations of The Kitchener-Waterloo Art Gallery. Management maintains a system of internal accounting and administration controls which are designed to provide reasonable assurance that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial information. Such information also includes data based on management's best estimates and judgements. Management has determined that the enclosed financial statements are presented fairly and on a consistent basis with prior years, in all material respects.

The Finance Committee of the Board of Directors meets with the Executive Director and Director of Finance and Administration of The Kitchener-Waterloo Art Gallery on a periodic basis and reports to the Board of Directors thereon. In addition, the Finance Committee and Board of Directors review and approve the annual financial statements. The Finance Committee also conducts an annual audit of the permanent collection of the Kitchener-Waterloo Art Gallery.

The financial statements have been audited by the external auditors, Graham Mathew Professional Corporation, authorized to practise public accounting by the Chartered Professional Accountants of Ontario, in accordance with Canadian generally accepted auditing standards. The external auditors have full and free access to management, the Finance Committee and the Board of Directors. The Independent Auditors' Report, dated March 21, 2017, expresses their unqualified opinion on the 2016 financial statements.



Shirley Madill  
Executive Director



Shelly Mitchell  
Director of Finance and Administration

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p: 519.623.1870 f: 519.623.9490 w: gmpca.com



**INDEPENDENT AUDITORS' REPORT**

To the Members of  
**The Kitchener-Waterloo Art Gallery**

We have audited the accompanying financial statements of **The Kitchener-Waterloo Art Gallery** (the "Gallery"), which comprise the statement of financial position as at December 31, 2016, and the statements of revenue and expenditure, changes in net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

**Management's Responsibility for the Financial Statements**

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

**Auditors' Responsibility**

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider the internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

**Opinion**

In our opinion, the financial statements present fairly, in all material respects, the financial position of **The Kitchener-Waterloo Art Gallery** as at December 31, 2016, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.



Cambridge, Ontario  
March 21, 2017

Chartered Professional Accountants, authorized to practise public accounting by the Chartered Professional Accountants of Ontario

*Celebrating 50 Years*

**STATEMENT OF REVENUE AND EXPENDITURE**  
**YEAR ENDED DECEMBER 31, 2016**

	2016 \$	2015 \$
<b>Revenue (pages 12 - 13)</b>		
Government grants	378,282	374,764
Arts agencies	187,450	205,500
Project grants	42,031	9,000
Exhibitions	211,652	207,523
Public programs	130,201	116,933
Public support	388,180	210,910
Foundations	14,063	28,450
Investments (note 10)	21,638	23,435
	<b>1,373,497</b>	<b>1,176,515</b>
<b>Expenditure</b>		
Curatorial and exhibition	366,180	307,923
Development and fundraising	93,807	69,083
Public programs	223,237	207,066
Marketing and communications	138,292	142,430
Administration	268,496	265,932
Depreciation and amortization	29,995	26,570
Building and occupancy	111,304	110,985
Visitor Services and Volunteer Programs	66,600	61,029
	<b>1,297,911</b>	<b>1,191,018</b>
<b>Excess (deficiency) of revenue over expenditure for year before undernoted item</b>	<b>75,586</b>	<b>( 14,503)</b>
Bequest income		32,527
<b>Excess of revenue over expenditure for year</b>	<b>75,586</b>	<b>18,024</b>

**STATEMENT OF CHANGES IN NET ASSETS**  
**YEAR ENDED DECEMBER 31, 2016**

	Invested in Capital Assets \$	Endowment Funds \$	Unrestricted \$	2016 \$	2015 \$
Net assets (deficiency), beginning of year	25,410	384,134	( 273,556)	135,988	117,964
Excess (deficiency) of revenue over expenditure	( 10,443)		86,029	75,586	18,024
Invested in capital assets (note 15)	4,500		( 4,500)		
<b>Net assets (deficiency), end of year</b>	<b>19,467</b>	<b>384,134</b>	<b>( 192,027)</b>	<b>211,574</b>	<b>135,988</b>

The explanatory financial notes form an integral part of these financial statements.

**STATEMENT OF FINANCIAL POSITION**  
**DECEMBER 31, 2016**

	2016 \$	2015 \$
<b>ASSETS</b>		
Cash	64,541	5,049
Accounts receivable	14,697	8,911
Prepaid expenses	13,476	14,053
Grant receivable	5,000	5,000
<b>Current assets</b>	<b>97,714</b>	<b>33,013</b>
Investments		
Allan MacKay Curatorial Fund (note 8)	153,937	142,548
Endowment	452,442	417,112
Capital assets (note 4)	120,681	125,828
Grant receivable		5,000
	<b>824,774</b>	<b>723,501</b>
<b>LIABILITIES</b>		
Bank advances (note 14)		24,000
Accounts payable and accrued liabilities (note 5)	73,091	56,623
Deferred revenue	240,587	228,494
Long-term debt (note 6)		5,000
<b>Current liabilities</b>	<b>313,678</b>	<b>314,117</b>
Deferred revenue, Endowment	68,308	32,978
Deferred capital contributions (note 7)	101,214	100,418
Deferred revenue, Allan MacKay Curatorial Fund	130,000	140,000
	<b>613,200</b>	<b>587,513</b>
<b>NET ASSETS</b>		
Invested in capital assets (note 9)	19,467	25,410
Endowment funds	384,134	384,134
Unrestricted	( 192,027)	( 273,556)
	<b>211,574</b>	<b>135,988</b>
	<b>824,774</b>	<b>723,501</b>

**APPROVED BY THE BOARD**


President

Treasurer

The explanatory financial notes form an integral part of these financial statements.

**STATEMENT OF CASH FLOWS  
YEAR ENDED DECEMBER 31, 2016**

	2016 \$	2015 \$
<b>Cash flows from operating activities:</b>		
Excess of revenue over expenditure for year	75,586	18,024
Items not involving cash:		
Amortization of capital assets	29,995	26,570
Amortization of deferred capital contributions	( 19,552)	( 17,253)
	<b>86,029</b>	<b>27,341</b>
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	( 5,786)	( 1,941)
Prepaid expenses	577	2,213
Accounts payable and accrued liabilities	16,468	( 3,768)
Deferred revenue	12,093	( 19,608)
Grant receivable	5,000	5,000
	<b>114,381</b>	<b>9,237</b>
<b>Cash flows from investment activities:</b>		
Change in investments	( 46,719)	74,134
Change in deferred revenue, investments	25,330	( 61,544)
Purchase of capital assets	( 24,848)	( 54,694)
	( 46,237)	( 42,104)
<b>Cash flows from financing activities:</b>		
Capital contributions received	20,348	39,997
Decrease in long-term debt	( 5,000)	( 5,000)
	<b>15,348</b>	<b>34,997</b>
<b>Net increase in cash</b>	<b>83,492</b>	<b>2,130</b>
Cash position, beginning of year	( 18,951)	( 21,081)
<b>Cash position, end of year</b>	<b>64,541</b>	<b>( 18,951)</b>
Cash position includes:		
Cash	64,541	5,049
Bank advances		( 24,000)
	<b>64,541</b>	<b>( 18,951)</b>

The explanatory financial notes form an integral part of these financial statements.

**EXPLANATORY FINANCIAL NOTES  
YEAR ENDED DECEMBER 31, 2016**

### 1. Basis of Presentation of Financial Statements

These financial statements have been prepared by management on a going concern basis, which presumes that The Kitchener-Waterloo Art Gallery (the "Gallery") will be able to realize its assets and discharge its liabilities in the normal course of business for the foreseeable future. The Gallery has a working capital deficiency at the end of the year and a deficiency in its unrestricted fund.

### 2. Nature of Business

For the benefit of current and future generations, the Gallery collects, preserves, researches, interprets and exhibits the visual arts and offers dynamic public programming relating to the visual arts, all with a view to inspiring creativity and appreciation of the visual arts in the Region. The Gallery is incorporated as a non-profit organization without share capital.

As the Gallery is a registered charity under the Income Tax Act, its income is not taxable and it is eligible to issue official income tax receipts for charitable donations.

### 3. Summary of Significant Accounting Policies

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:

#### (a) Amortization of capital assets

The Gallery amortizes capital assets on a straight-line basis over their estimated useful lives:

Computer equipment	5 years
Computer software	2 years
Furniture, fixtures and equipment	5 years
Collection management equipment	5 years
Building improvements	10 - 20 years

#### (b) Works of art

The Gallery holds a collection of works of art for the benefit of Canadians, present and future. Acquisitions of works of art and related costs are reflected in curatorial and exhibition expenditures on the statement of revenue and expenditure in the year they are incurred. Donations of works of art are not recorded in the accounts.

In 2016, the purchased acquisitions of works of art and related costs were \$34,761 (\$NIL in 2015) and the donated works of art totaled \$NIL (\$998,925 in 2015).

The permanent art collection is presently insured for \$8,878,074.

#### (c) Financial instruments

Investments are shown on the statement of financial position at their fair values at the year-end date, with changes in fair value recognized in the statement of revenue and expenditure. All other financial assets and liabilities are recorded at amortized cost less any discovered impairment.

#### (d) Deferred revenue

Deferred revenue represents revenue received for which the related expenditures have not been made.

**EXPLANATORY FINANCIAL NOTES**  
**YEAR ENDED DECEMBER 31, 2016**

**3. Summary of Significant Accounting Policies (Continued)**

**(e) Deferred capital contributions**

Capital contributions for the purposes of acquiring amortizable capital assets or reducing debt applicable to capital assets are deferred and amortized on the same basis as the related capital assets.

**(f) Fund accounting**

To ensure observation of restrictions placed on the use of resources available to the Gallery, the accounts are maintained in accordance with the principles of fund accounting. The resources are classified for accounting and reporting purposes into the following funds which have been established according to their nature and purpose:

The **Invested in Capital Assets fund** reports the assets, liabilities, revenue and expenditures related to the capital assets acquired by the Gallery.

The **Endowment fund**, consists of restricted donations received by the Gallery which have been allocated for specific use by the funder.

The **Unrestricted fund** accounts for the organization's program delivery and administrative activities.

**(g) Revenue recognition**

The Gallery follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

Endowment fund contributions are recognized as direct increases in net assets. Income earned on resources held for endowment and realized and unrealized gains are deferred and recognized as income of the operating fund when used in accordance with the restrictions of the endowment fund.

**(h) Contributed services and materials**

Donations of materials and services are not reflected in these financial statements because of the impracticality of the record keeping and valuation of them.

**(i) Use of estimates**

The preparation of these financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the current period. These estimates are reviewed periodically and adjustments are made to income as appropriate in the year they become known.

**EXPLANATORY FINANCIAL NOTES**  
**YEAR ENDED DECEMBER 31, 2016**

	2016 \$	2015 \$
<b>4. Capital Assets</b>		
<b>Cost</b>		
Computer equipment	84,180	80,405
Computer software	12,436	12,436
Furniture, fixtures and equipment	77,403	76,677
Collection management equipment	110,274	89,928
Building improvements	502,687	502,687
	<b>786,980</b>	762,133
<b>Accumulated amortization</b>		
Computer equipment	75,486	68,923
Computer software	12,436	12,436
Furniture, fixtures and equipment	71,744	68,768
Collection management equipment	61,798	50,003
Building improvements	444,835	436,175
	<b>666,299</b>	636,305
<b>Net Book Value</b>	<b>120,681</b>	125,828
<b>5. Accounts Payable and Accrued Liabilities</b>		
Accounts payable and accrued liabilities	59,455	44,860
Government remittances payable	13,636	11,763
	<b>73,091</b>	56,623
<b>6. Long-Term Debt</b>		
City of Kitchener interest-free loan, repayable in annual instalments of \$5,000, matured May 2016		5,000
Less: current portion due within one year		( 5,000)
	<b>NIL</b>	NIL

**EXPLANATORY FINANCIAL NOTES**  
**YEAR ENDED DECEMBER 31, 2016**

	2016 \$	2015 \$
<b>7. Deferred Capital Contributions</b>		
Balance, beginning of year	100,418	77,674
Grants received for purchase of equipment and building improvements	20,348	39,997
	120,766	117,671
Amortization	( 19,552)	( 17,253)
	101,214	100,418

**8. Allan MacKay Curatorial Fund**

During fiscal 2010, the Gallery received a grant in the amount of \$200,000 from the City of Kitchener Musagetes Arts & Culture Fund established in the name of Allan MacKay to cover the cost of special exhibits to be held at the Gallery. Beginning in 2011, the Allan MacKay Curatorial Fund is being disbursed at a rate not exceeding \$10,000 per year plus any income earned on the invested funds. Any amount not spent in a given year may be spent in any subsequent year. Income earned on the grant monies invested by the Gallery is deferred.

**9. Net Assets Invested in Capital Assets**

(a) Net assets invested in capital assets are calculated as follows:

Capital assets	120,681	125,828
Deduct		
Amounts financed by deferred capital contributions	( 101,214)	( 100,418)
	19,467	25,410

(b) Change in net assets invested in capital assets is calculated as follows:

Amortization of capital assets	( 29,995)	( 26,570)
Amortization of deferred capital contributions	19,552	17,253
	( 10,443)	( 9,317)
Purchase of capital assets, net of disposals	24,848	54,695
Amounts funded by contributions	( 20,348)	( 39,997)
	4,500	14,698
<b>Change in net assets invested in capital assets</b>	<b>( 5,943)</b>	<b>5,381</b>

**10. Investment Income**

Investment income earned is reported as follows:

Unrestricted resources	1	11
Ontario Arts Council Endowment (note 12)	4,952	4,678
Income earned on resources held for endowment:		
Unrestricted	16,685	18,746
<b>Total investment income recognized as revenue</b>	<b>21,638</b>	<b>23,435</b>

**EXPLANATORY FINANCIAL NOTES**  
**YEAR ENDED DECEMBER 31, 2016**

**11. Endowment Funds**

Contributions restricted for endowment funds consist of restricted donations received by the Gallery. From the time of its receipt, the endowment principal is to be maintained for not less than 10 years. All donations to the endowment fund shall be pooled in a separate account held by a third party.

The Board of Directors may make a distribution in each calendar year to the operating account of the Gallery not exceeding 4% of the market value of the assets of the endowment fund on December 31 of the preceding year. No distribution is allowed in a calendar year when the market value of the assets of the endowment fund at the previous December 31 is less than 104% of the sum of all donations to the endowment fund. However, the Board of Directors may continue distributions for two calendar years regardless of the market value of the assets in the endowment fund. After making two such distributions, there shall be no further distribution until the year after, when the market value of assets in the endowment fund exceeds 104% of the sum of all donations to the endowment fund.

**12. Ontario Arts Council Endowment Fund**

The Gallery has entered into an agreement to establish a permanent endowment fund with the Ontario Arts Council Foundation. Under the terms of the agreement, the invested capital cannot be withdrawn and only the related income can be paid to the Gallery. Accordingly, this endowment fund is not presented in these financial statements.

The estimated market value of the endowment fund as at December 31, 2016 is \$118,868 (\$113,802 in 2015). During the year the Gallery received \$4,952 (\$4,678 in 2015) from the endowment fund.

**13. Commitments and Contingencies**

The Gallery has an agreement with The Centre in the Square Inc. to occupy the Art Gallery premises for a twenty-year period, which commenced on completion of the Art Gallery building in 1980, with successive automatic renewal periods of ten years. The Gallery has agreed to make an annual contribution to the costs related to the premises. In 2016 this amount was \$95,520 (\$93,648 in 2015). It is anticipated that future annual contributions will be comparable to those of 2016 and 2015.

**14. Bank Advances**

The Gallery has available a revolving line of credit to a maximum of \$150,000. The line of credit bears interest at a rate of prime plus 1.5% and is secured by a general security agreement. Collateral for this agreement does not include any artwork. The Gallery may elect to activate a bulge increase to \$185,000 from August 1 - October 31, annually, upon satisfying the bank's disbursement conditions provided in its banking agreement.

**15. Interfund Transfers**

An amount of \$4,500 (\$14,698 in 2015) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to assist in funding disbursements for capital purchases.

**EXPLANATORY FINANCIAL NOTES  
YEAR ENDED DECEMBER 31, 2016**

**16. Financial Instruments**

The entity is exposed to various risks through its financial instruments. The following analysis provides a measure of the entity's risk exposure and concentrations at the reporting date.

**Liquidity risk**

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The entity is exposed to this risk mainly in respect of its accounts payable and accrued liabilities.

**Credit risk**

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The entity is exposed to credit risk with respect to its accounts receivable. The entity provides credit to its clients in the normal course of its operations.

**Market risk**

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk. The entity is mainly exposed to interest rate risk and other price risk.

**Interest rate risk**

The entity is exposed to interest rate risk on its floating interest rate financial instruments. Floating-rate instruments, such as the operating line, subject the entity to a cash flow risk.

**Other price risk**

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The entity is exposed to other price risk through its investments.

**SCHEDULE OF REVENUE  
YEAR ENDED DECEMBER 31, 2016**

	2016 \$	2015 \$
<b>Government grants</b>		
City of Kitchener - Arts Culture Sustainability Fund		40,000
City of Kitchener	301,782	258,264
City of Waterloo	76,500	76,500
	<b>378,282</b>	<b>374,764</b>
<b>Arts agencies</b>		
Ontario Arts Council	105,450	111,000
Canada Council for the Arts	82,000	82,000
Arts Investment Fund		12,500
	<b>187,450</b>	<b>205,500</b>

**SCHEDULE OF REVENUE  
YEAR ENDED DECEMBER 31, 2016**

	2016 \$	2015 \$
<b>Project grants</b>		
Department of Canadian Heritage - Museum Assistance Program	5,250	
Canada Council for the Arts - Acquisition Assistance	16,000	
City of Kitchener	1,000	
City of Waterloo	2,750	
Ontario Seniors' Secretariat	5,031	
The Kitchener and Waterloo Community Foundation - The Keith and Winifred Shantz Fund for the Arts	12,000	
Ontario Arts Council		9,000
	<b>42,031</b>	<b>9,000</b>
<b>Exhibitions</b>		
Corporate sponsorships	181,744	144,001
Exhibition fees	10,000	6,000
Catalogue contributions	8,000	40,000
Allan Mackay Curatorial Fund	10,047	15,138
Sale of catalogues and books	1,861	2,384
	<b>211,652</b>	<b>207,523</b>
<b>Public programs</b>		
Waterloo Catholic District School Board	22,750	24,150
Waterloo Region District School Board	11,063	9,000
Summer employment grants	15,271	9,114
Workshop fees	73,586	70,399
Tours - other groups	7,531	4,270
	<b>130,201</b>	<b>116,933</b>
<b>Public support</b>		
Corporate donations	7,630	7,619
Service club donations	2,434	975
Individual donations	115,790	107,279
Major gifts		10,000
Voluntary admissions	2,921	1,819
Fundraising	217,572	48,261
Amortization of deferred contributions	19,552	17,253
Other	22,281	17,704
	<b>388,180</b>	<b>210,910</b>
<b>Foundations</b>		
The Kitchener and Waterloo Community Foundation - The Musagetes Fund	10,000	15,000
The Kitchener and Waterloo Community Foundation - Lyle S Hallman Fund		1,950
Waterloo Regional Arts Fund		1,500
Good Foundation Inc.		10,000
Other Foundations	4,063	
	<b>14,063</b>	<b>28,450</b>
Investment income (note 10)	21,638	23,435
<b>Total revenue</b>	<b>1,373,497</b>	<b>1,176,515</b>

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### Senior Curator

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### Director of Finance and Administration

Shelly Mitchell

### Director of Public Programs

Nicole Neufeld  
(returned in February  
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### Manager of Public Programs

-Interim  
Annabelle Girard  
(until February)

### Director of Marketing and Communications

Karen Rickers  
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Jennifer Bullock

### Curatorial Assistant

Linda Perez

### Preparator

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(until August)  
Shannon Muegge  
(from November)

### Public Programs Coordinator

Alexandra Krueger  
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Karoline Varin  
(from July)

### School Programs Coordinator

Kate Carder Thomson

### Visitors Services and Volunteer Coordinator

Julie Lynch

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(until September)  
Leah Caravan  
(from November)  
Meghan Stronge  
(from September)  
Nell Crook  
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Terrina Reitzel

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Linda Boyle  
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Shirley Madill, *Executive Director* is Ex-Officio on all committees

# PROGRAMMING PARTNERS + COLLABORATORS 2016 /

The Gallery is pleased to acknowledge and thank the following partners and collaborators for their work with us in 2016. By working together and sharing our ideas and resources, we enhance the artistic life of our community.

## \ PUBLIC PROGRAMS

### Alzheimer Society Waterloo Wellington

- › Seniors in the Studio: Artists in the Community Bridging Generations (intergenerational program)

### City of Kitchener

- › Family art activities for Discovery Square
- › Kidspark
- › Kitchener Youth Action Council Awards
- › Ambush the Arts, National Youth Arts Week event

### City of Waterloo

- › We Are Waterloo Portrait Project
- › Pop Up Gallery Project

### Coalition for Muslim Women

- › Meet the Men Who Stand Beside Us (festival)
- › Calligraphy workshops

### The Family Centre

- › Family Art Hangouts (family drop-in programs)
- › Art in the Car Park (festival)

### Joseph Schneider Haus

- › Programming in conjunction with Family Sundays

### Kitchener Horticultural Society

- › Programming for *Trans/mission: 101*

### Kitchener Public Library

- › Programming in conjunction with Family Sundays
- › Program partner for Discovery Square art activities
- › Do-it-Yourself Festival

### Kitchener-Waterloo Multicultural Centre

- › Multicultural Festival

### Kitchener-Waterloo Symphony

- › Family art activities for the Family Pre-Concert Experience
- › AfterpARTies following Signature Series Concerts
- › Program partner at summer outreach festivals

### KW Habilitation

- › Workshops for adults with developmental disabilities

### McMaster University, Department of Family Medicine

- › Art of Seeing program partner
- › Wellness Week programming partner

### Night/Shift

- › Festival partner

### NUMUS

- › Concert series

### The Registry Theatre

- › Pre-show family art activities at The Registry Theatre
- › Programming in conjunction with Family Sundays
- › Extracurricular festival

### Shadow Puppet Theatre

- › Drama activities and puppet workshops at Family Sundays

### University of Waterloo

- › Canada Day festival
- › Department of Fine Arts interns through the Experiential Learning program
- › Partner for visiting artists talks

### Waterloo Catholic District School Board

- › Providing curriculum connected School Programs for students of all ages
- › Expressions 41 and Insight program
- › Educator professional development workshops
- › Co-op student placements

### Waterloo Region District School Board

- › Providing curriculum connected School Programs for students of all ages
- › Expressions 41 and Insight program
- › Educator professional development workshops
- › Co-op student placements
- › Seniors in the Studio: Artists in the Community Bridging Generations (intergenerational program)

### Waterloo Public Library

- › STEAM Heat festival

## \ EXHIBITION AND PUBLICATIONS

### Art Gallery of Grand Prairie

Co-partner for An Te Liu publication

### Black Dog Publishing

Publisher of An Te Liu and Brendan Fernandes: *Still Move* publications

### Contemporary Art Forum, Kitchener and Area (CAFKA)

Co-presenter for *Trans/mission: 101*

### Contemporary Art Gallery, Vancouver

Co-partner for Brendan Fernandes: *Still Move* publication

### Rodman Hall Art Centre / Brock University

Co-partner for Brendan Fernandes: *Still Move* publication

### Saint Mary's University Art Gallery

Co-partner for Brendan Fernandes: *Still Move* publication

### Southern Alberta Art Gallery

Hosting institution for *Imitation of Life*, co-partner for An Te Liu and Brendan Fernandes: *Still Move* publications and co-publisher of Sarah Cale (forthcoming) publication

### Varley Art Gallery of Markham

Co-partner for Brendan Fernandes: *Still Move* and co-publisher of Sarah Cale (forthcoming) publications

### City of Waterloo

Host site for Pop Up Gallery project

### Centre In The Square

Long term loan of work from Permanent Collection

### Centre of International Governance Innovation

Long term loan of work from Permanent Collection

### Anglican Church of St. John the Evangelist

Long term loan of work from Permanent Collection

### Perimeter Institute of Theoretical Physics

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### Waterloo Region Headquarters

Long term loan of work from Permanent Collection

### City of Kitchener

Long term loan of work from Permanent Collection

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- |                      |                   |                   |                      |                       |
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## ACKNOWLEDGEMENTS /

### Shirley Madill

I would like to extend my gratitude to the President of the Board, Bryce Kraeker, and the Gallery's Board of Directors for their invaluable support and advice over this memorable year. A very special thank you to the Senior Management team—Shelly Mitchell, *Director of Finance and Administration*; Crystal Mowry, *Senior Curator*; Nicole Neufeld, *Director of Public Programs* and Jennifer Laurie, *Development Officer*—and all KWAG staff for their collective efforts in making the year such a success. To artists, colleagues, community partners, volunteers, audiences, contributors, members, sponsors—our work is possible only because of you, and for that I express my deep and sincere thanks. Special acknowledgement goes to our public funders—Canada Council for the Arts; Ontario Arts Council; City of Kitchener; and City of Waterloo—for without this support we would not be able to accomplish what we do.

### Nicole Neufeld

Each and every day throughout the year, the Public Programs team brings a deep commitment to connecting our publics with new and creative ideas through their enthusiasm for art and innovative arts programming. My deepest and warmest thanks go to Alex Krueger, Public Programs Coordinator (until August, maternity leave), for always delivering programs with integrity and imagination and Karoline Varin (since July), for your fresh perspectives and insightful approach; to Kate Carder-Thompson, School Programs Coordinator, for your thoughtful approach to working with diverse audiences and striving to inspire all; to all of our Artist Educators, Christine Ball, Allie Brenner, Samantha Howarth, Steve Lavigne, Julie Lynch, Catherine Mellinger, Carmen Rowe, and Lauren Seifried, your sheer enthusiasm and unwavering commitment to connecting with our publics is enormously invaluable. To all of you, your support for our publics, the Gallery, and our team is truly inspiring!

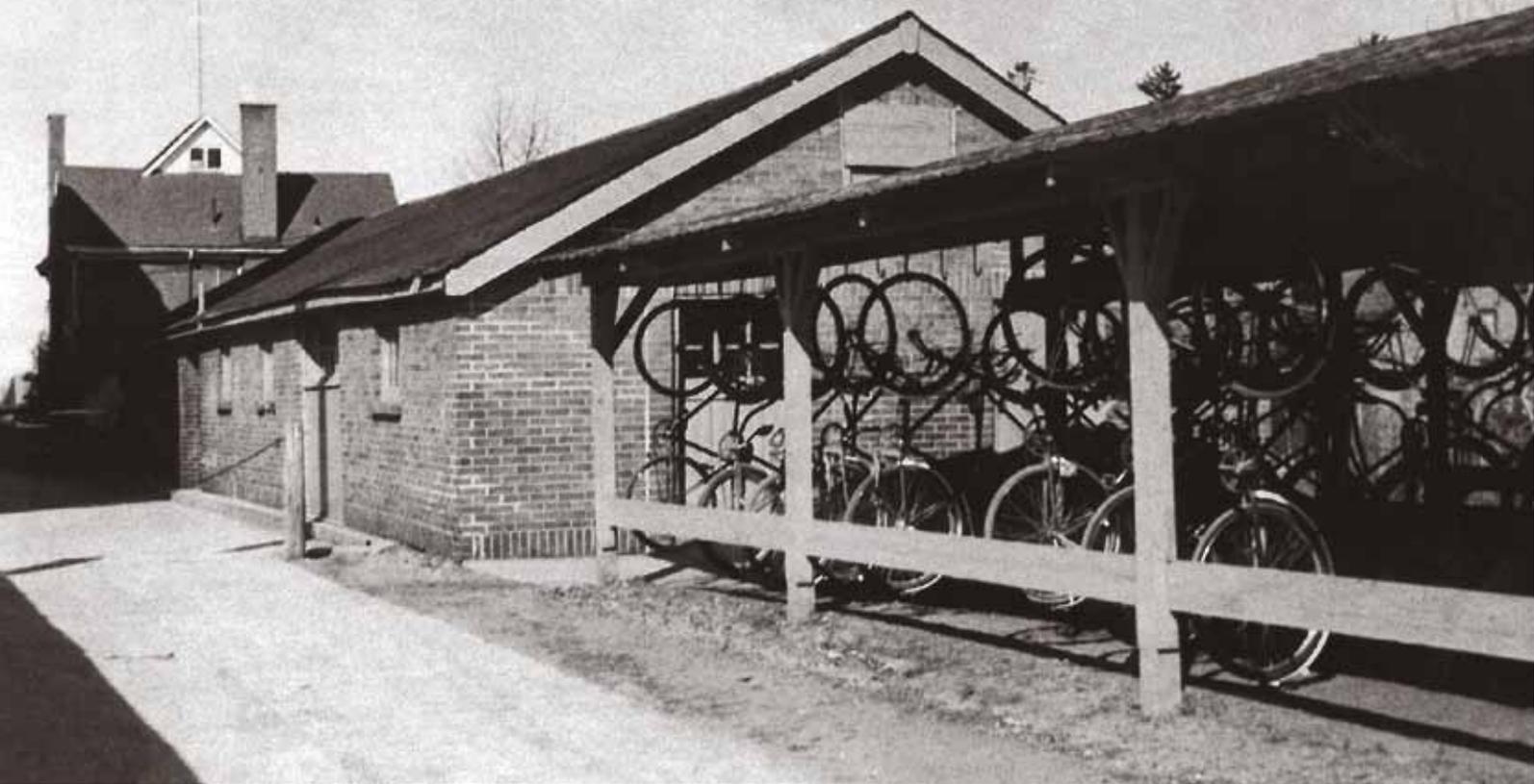
### Shelly Mitchell

Thank you to our Visitor Services Coordinator Julie Burdett and her team of Gallery Attendants: Leah Caravan, Lauren Seifried, Megan Stronge, Nell Crook, Terrina Reitzel. These dedicated staff members welcome visitors, answer general inquiries about exhibitions, classes and public talks and process registrations for programs. We were open to the public for more than 2700 hours and welcomed more than 30,230 visitors and participants and this team was instrumental in making everyone feel at home.

A special thank you as well to our 116 volunteers who contributed over 3300 hours of their time in 2016. We could not do all that we do without all of you!

### Crystal Mowry

Curiosity guides most of the work that we undertake within the curatorial department. In 2016, our team excelled at digging deeper to find creative solutions to every exhibition design and administrative challenge. My sincerest thanks to Assistant Curator/Registrar Jennifer Bullock for working tirelessly to help us achieve and set new goals for the care and visibility of the Permanent Collection; to Linda Perez, Curatorial Assistant, for the generosity and mindfulness that underlines all of our interactions with artists; and to Preparators Josh Peressotti (until September) and Shannon Muegge (from November) for tackling every installation with calm and expertise. Thanks also to our KWAG colleagues, volunteers, students, casual staff, donors, artists and gallery visitors who continue to promote the value of visual arts within our region.



**KITCHENER-WATERLOO** /  
**ART GALLERY**

101 Queen Street N

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**KWAG.CA**

T 519-579-5860 F 519-578-0740 E mail@kwag.on.ca

