





Images: (front and back cover) Shary Boyle (Canadian, b. 1972), *Looney Tunes*, 2016. Porcelain and terra cotta, 28cm x 20cm x 20cm. Kitchener-Waterloo Art Gallery Collection. Purchased with the support of the York Wilson Endowment Award, administered by the Canada Council for the Arts, 2017. / Oeuvre achetée avec l'aide du prix de la dotation York-Wilson, administré par le Conseil des arts du Canada, 2017. © Shary Boyle. Photo: John Jones. (above) Installation view of *Post Script*: works by Rebecca Belmore (left) and Susan Blight (right) pictured. Photo: Robert McNair.

In 2018, the Kitchener-Waterloo Art Gallery's commitment to artists, audiences, and the community remained vibrant and strong, with access and inclusivity at the forefront of all our work. The Board, staff and volunteers continually expand our circles of engagement through exceptional exhibitions, education and programming, acquisitions, outreach activities, publications and events.

Critical initiatives such as Open Conversations presented in partnership with Immigration Waterloo Region positioned KWAG as a welcoming public art gallery to newcomers. We also engaged more partners and collaborators ranging from arts and culture organizations to social service, government, and academic institutions. The Public Programs department had a banner year connecting audiences with artists through a wide variety of programs with significant reach in the community. While Waterloo Region undergoes significant transformation we have taken a more active role in civic engagement by launching a series of Culture Talks on Creating Culturally Active Spaces in late fall of 2018.

In addition to our many outward-facing successes that took place in this year, we re-examined our institutional structures and internal policies with the support of Dr. Terri-Lynn Brennan to advance the important work of decolonization.

Our sincere thanks go to our government funders—the Canada Council for the Arts, Ontario Arts Council, City of Kitchener and City of Waterloo—as well as our public and private supporters. We are very grateful for the generosity of individuals, corporations and foundations that enable us to provide a full and diverse range of programs to the public.

As a mission-driven organization, KWAG measures its success beyond the balance sheet. This is a critical time for re-examining history, reconsidering which stories are told and by whom, and shaping the future, while always amplifying the artist's voice. We are thrilled with the vibrancy and diversity of the perspectives that shape these stories, and the empowerment they provide for our audiences in turn.



Image: Installation view of *I'll be your Mirror*: all works by Milutin Gubash. Photo: Robert McNair.



Our work at KWAG often takes its lead from how artists see the milieu in which we live. In 2018 we reflected on expanded notions of hospitality. At its core, hospitality is about the relationship between a host and a guest—a dynamic that we can see applied to our relationships with land, to settlement, migration, and notions of safety. The more we think about hospitality, the more it becomes a complex, parallel framework for thinking about what KWAG can be within our community.

Throughout the year we delivered exhibitions that expanded on these themes. Our winter began with perspectives on safe harbours in uncertain times. In the spring, our Artist in Residence, Lucie Chan, initiated a project wherein she would hold conversations with strangers. The fruit of these efforts will be included in a forthcoming publication. Artists in our region held court in the summer program, providing us with an occasion to celebrate the incredible work underway in local studios. The year was closed out with a look at familial relationships—arguably the source of our instruction on how to make others feel welcome.

Our highlights for the year include:

- *Carry Forward*, an exhibition curated by Lisa Myers and organized by KWAG in 2017, began its national tour. In 2018 the exhibition travelled to Rodman Hall Art Centre | Brock University (St. Catharines) and Dunlop Art Gallery (Regina).
- 2018 was a banner year for Ontario Association of Art Gallery nominations. KWAG was honoured to be a shortlisted nominee in three Award categories: two Exhibition nominations for *Carry Forward* and *Maggie Groat: Suns also Seasons*, and an Art Book Award nomination for *Still Move: Brendan Fernandes*. KWAG was the proud recipient of the Award for Exhibition of the Year (Budget under \$10,000) for *Maggie Groat: Suns also Seasons* and received an Honourable Mention in the Art Book Award category for *ALMANAC*, edited by Maggie Groat and designed by Jimmy Limit.
- Our installation team, led by Preparator Shannon Muegge, undertook ambitious transformations of our Main Gallery for two standout exhibition experiences: *Now Have A Look At This Machine* and *The Brain is wider than the Sky*.

The Permanent Collection has one work by the Canadian master Maurice Cullen (1866-1934): an untitled pastel drawing, created circa 1896 and donated by the Estate of Col. H.J. Heasley in 1973. By 2017, when it was exhibited flat and under glass in *Making Shade*, the work was unframed and in fragile condition. This year, with the generous support of The Gamble Family, we were able to have the work professionally conserved and framed.

New acquisitions grew the Collection by 2% with the addition of ninety-one new paintings, photographs, prints, sculpture and video, representing thirty-five artists from fourteen nations. Twenty-three of these artists claim a heritage other than European; two are Indigenous to Canada. Just over half of the new acquisitions are created by women.

In exhibitions and through loans, one hundred and sixty-three works from the Collection were on view in 2018. Four exhibitions were drawn entirely from the Collection, including the eleventh in our Community Curator series. *Halcyon Days* was our first opportunity to show our newly conserved and framed painting by Tom Thomson—for so many years, too fragile for exhibition.

Loans included twelve works by members of the Group of Seven sent for exhibition at the Art Gallery of Algoma in *Algoma Discovered: A Celebration of the 100<sup>th</sup> Anniversary of the First Painting Trip to Algoma by the Group of Seven*. Five works were loaned to the Art Gallery of Hamilton for *Water Works*. KWAG was also pleased to participate in the City of Waterloo's inaugural LUMEN festival, which was our first occasion to loan Brendan Fernandes' *1979.206.200*.

Our partnership with The Centre In The Square continued with our participation in *The 100<sup>th</sup> Anniversary of the Armistice* with the loan of two works. Other ongoing partnerships include the Centre for International Governance Innovation, the City of Kitchener, Homer Watson House & Gallery, Miller Thomson, Region of Waterloo Administrative Headquarters and The Anglican Church of Saint John the Evangelist. We were also pleased to establish a new partnership with Martin Luther University College. All continue our goal of increasing access to the Collection through considered placements in non-traditional locations in the community.

**PURCHASES**

**Melissa General**  
(Mohawk, Six Nations of the Grand River Territory)  
*Kehyá:ra's*, 2016  
Video with audio  
Video running time 00:19:05  
Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2018.

**Melissa General**  
(Mohawk, Six Nations of the Grand River Territory)  
*Kehyá:ra's*, 2018  
Chromogenic photograph  
27.9cm x 50.8cm  
Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2018.

**Amanda Rhodenizer**  
(Canadian, b. 1984)  
*Casual Frontier*, 2018  
Oil and acrylic on canvas  
76.5cm x 91.5cm  
Purchased with funds donated by Senta Ross, Kitchener, in appreciation for the support provided by KWAG to early career artists, 2018.

**DONATIONS**

**Robert Bourdeau**  
(Canadian, b. 1931)  
*West Virginia, USA* 1993 (2013)  
(Negative No. 93-810-30)  
Pigment print on archival paper  
Image 45.7cm x 58.4cm | Sheet 50.8cm x 61cm  
Artist proof  
Gift of the Artist, 2018.

**Robert Bourdeau**  
(Canadian, b. 1931)  
*Pennsylvania, USA* 1996 (Negative No. 96-810-41)  
Pigment print on archival paper  
Image 45.7cm x 58.4cm | Sheet 50.8cm x 61cm  
Artist proof  
Gift of the Artist, 2018.

**Robert Bourdeau**  
(Canadian, b. 1931)  
*Pennsylvania, USA* 1996 (Negative No. 96-810-50)  
Pigment print on archival paper  
Image 45.7cm x 58.4cm | Sheet 50.8cm x 61cm  
Artist proof  
Gift of the Artist, 2018.

**Robert Bourdeau**  
(Canadian, b. 1931)  
*North Carolina, USA* 1993 (Negative No. 93-810-5)  
Pigment print on archival paper  
Image 45.7cm x 58.4cm | Sheet 50.8cm x 61cm  
Artist proof  
Gift of the Artist, 2018.

**Robert Bourdeau**  
(Canadian, b. 1931)  
*Lorraine, France* 1999 (Negative No. 99-810-11)  
Pigment print on archival paper  
Image 45.7cm x 58.4cm | Sheet 50.8cm x 61cm  
Artist proof  
Gift of the Artist, 2018.

**Robert Bourdeau**  
(Canadian, b. 1931)  
*Lorraine, France* 1996 (Negative No. 96-810-24)  
Pigment print on archival paper  
Image 45.7cm x 58.4cm | Sheet 50.8cm x 61cm  
Artist proof  
Gift of the Artist, 2018.

**Jane Buyers**  
(Canadian, b. 1948)  
*Inscriptions #5*, 1999  
Black stoneware, powdered pigment, wax  
28.5cm x 20cm x 5.5cm  
Gift of the Artist, 2018.

**Jane Buyers**  
(Canadian, b. 1948)  
*Inscriptions #8*, 1999  
Black stoneware, powdered pigment, wax  
28.5cm x 30.5cm x 8cm  
Gift of the Artist, 2018.

**Jane Buyers**  
(Canadian, b. 1948)  
*Chronicles #4*, 2005  
Etching and charcoal on paper  
67.5cm x 86.5cm  
Gift of the Artist, 2018.

**Jane Buyers**  
(Canadian, b. 1948)  
*Chronicles #6*, 2005  
Etching and graphite on paper  
67.5cm x 86.5cm  
Gift of the Artist, 2018.

**Jane Buyers**  
(Canadian, b. 1948)  
*Chronicles #7*, 2005  
Etching and graphite on paper  
67.5cm x 86.5cm  
Gift of the Artist, 2018.

**Jane Buyers**  
(Canadian, b. 1948)  
*Chronicles #8*, 2005  
Etching and graphite on paper  
67.5cm x 86.5cm  
Gift of the Artist, 2018.

**Jane Buyers**  
(Canadian, b. 1948)  
*from Pratica #5*, 2000  
Bronze  
8 works, each approx. 34-86cm in length (max.)  
Gift of the Artist, 2018.

**April Hickox**  
(Canadian, b. 1955)  
*Vantage Point: Portholes*, 2009 (2017)  
13 chromogenic prints each 56cm x 56cm  
Exhibition prints, 1 of 2  
Gift of the Artist, 2018.

**An Te Liu**  
(Canadian, b. Taiwan 1967)  
*Delivery System*, 2013  
Slip cast stoneware with tin oxide glaze  
10cm x 15cm x 86.5cm  
Edition no. AP 1/1  
Gift of the Artist, 2018.

**An Te Liu**  
(Canadian, b. Taiwan 1967)  
**Cell**, 2013  
Slip cast earthenware and pigmented wax  
25cm x 29cm x 7cm  
Edition no. 3 of 5  
Gift of the Artist, 2018.

**An Te Liu**  
(Canadian, b. Taiwan 1967)  
**Ruin**, 2014  
Slip cast earthenware and pigmented wax  
20cm x 22cm x 17cm  
Edition no. AP 1/1  
Gift of the Artist, 2018.

**An Te Liu**  
(Canadian, b. Taiwan 1967)  
**Loki**, 2014  
Press moulded stoneware with copper oxide slip  
14cm x 3cm x 17cm  
Edition no. 3 of 3  
Gift of the Artist, 2018.

**An Te Liu**  
(Canadian, b. Taiwan 1967)  
**Untitled (Units I-VI)**, 1999 (2015)  
Photolithograph on Rives BFK  
6 parts, each 37.5cm x 37.5cm (framed)  
Edition no. 2 of 4  
Gift of the Artist, 2018.

**Carl Ray**  
(Canadian-Cree, 1943-1978)  
**Untitled (moose and wolves)**, 1974  
50.5cm x 65cm  
Coloured ink on paper  
Gift of Marion Kelterborn, 2018.

**Reinhard Reitzenstein**  
(Canadian, b. Germany 1949)  
**Meeting**, 2013  
Bronze  
40.6cm x 45.7cm x 38.1cm  
Gift of the Artist, 2018.

Donated by  
**Alan Tanenbaum,**  
from the **Joey and Toby Tanenbaum Collection of International Naïve Art**

**Maria Laura Bratoz**  
(Argentinian, b. 1958)  
**O'Clock**, 2005  
Acrylic on canvas  
69cm x 50cm

**Mariangeles Puente Duran**  
(Argentinian, b. 1975)  
**Off to School**, 2006  
Acrylic on canvas  
50cm x 60cm

**Gato Frias**  
(Argentinian, b. Spain 1947)  
**Market Day**, 2004  
Oil on canvas  
70cm x 90cm

**Veronica Labat**  
(Argentinian, b. 1960)  
**Hillside Holiday**, 2006  
Acrylic on canvas  
39cm x 59cm

**Roxana Muchnik**  
(Argentinian, b. 1948)  
**Exodus**, 2003  
Acrylic on canvas  
80cm x 70cm

**Beatriz Orosco**  
(Argentinian, b. 1935)  
**The Fall of Jericho**, 2003  
Oil on canvas  
80cm x 80cm

**Eduardo Ungar**  
(Argentinian, b. 1947)  
**The Singer**, 2006  
Acrylic on canvas  
50cm x 40cm

**Eduardo Ungar**  
(Argentinian, b. 1947)  
**It Takes Two to Tango**, 2005  
Acrylic on canvas  
91cm x 73cm

**Eduardo Ungar**  
(Argentinian, b. 1947)  
**Conversations in the Market**, 2007  
Acrylic on canvas  
90cm x 116cm

**Edivaldo Barbosa de Souza**  
(Brazilian, b. 1956)  
**Dancing at the Night Café**, 2005  
Acrylic on canvas  
72cm x 115cm

**Edivaldo Barbosa de Souza**  
(Brazilian, b. 1956)  
**Grandfather Tiago's Visit**, 2005  
Acrylic on canvas  
59cm x 79cm

**Lucia Buccini**  
(Brazilian, b. 1944)  
**The Cural Hills**, 2001  
Acrylic on canvas  
70cm x 210cm, triptych

**Edgar Calhado**  
(Brazilian, b. 1943)  
**Rural Activity**, 2003  
Acrylic on canvas  
61cm x 92cm

**Edgar Calhado**  
(Brazilian, b. 1943)  
**Dream Farm**, 2005  
Acrylic on canvas  
70cm x 100cm

**Edgar Calhado**  
(Brazilian, b. 1943)  
**Flowering**, 2005  
Acrylic on canvas  
50cm x 70cm

**Malu Delibo**  
(Brazilian, b. 1947)  
**Fruit Life and Peace**, 2004  
Acrylic on canvas  
50cm x 80cm

**Ana Maria Dias**  
(Brazilian, b. 1945)  
**Village of the Bridge**, 2003  
Acrylic on canvas  
50cm x 60cm

**Ana Maria Dias**  
(Brazilian, b. 1945)  
**Happiness**, 2004  
Acrylic on canvas  
60cm x 160cm, diptych

**Louis Marius Amorim Ferreria de Moraes**  
(Brazilian, b. 1953)  
**The Flooded Forest**, 2004  
Acrylic on canvas  
50cm x 100cm

**Louis Marius Amorim Ferreria de Moraes**  
(Brazilian, b. 1953)  
**Stream of Life**, 2005  
Acrylic on canvas  
126cm x 205cm

**Constancia Nery**  
(Brazilian, b. 1936)  
**Celebrating the Harvest**, 2003  
Oil on canvas  
100cm x 80cm

**Constancia Nery**  
(Brazilian, b. 1936)  
**A Corner of Ibirapuera Park**, 2003  
Oil on canvas  
100cm x 80cm

**Paulina Pinsky**  
(Brazilian, b. Germany 1948)  
**Intermezzo**, 2004  
Acrylic on canvas  
80cm x 60cm, diptych

**Suene Oliveria Santos**  
(Brazilian, b. 1956)  
**Green Gold Country**, 2004  
Acrylic on canvas  
100cm x 120cm

**Joe Norris**  
(Canadian, 1924-1996)  
**Cranes**, 1992  
Oil on wood panel  
53.2cm x 63.5cm

**Joe Norris**  
(Canadian, 1924-1996)  
**Sailboat**, 1993  
Oil on wood panel  
77.5cm x 108.3cm

**Juan Ramirez Castillo**  
(Costa Rican, b. 1959)  
**Field Workers**, 1997  
Acrylic on canvas  
86cm x 76cm

**Pero Topljak Petrina**  
(Croatian, b. 1948)  
**The Harvest**, 2003  
Oil on canvas  
80cm x 100cm

**Pero Topljak Petrina**  
(Croatian, b. 1948)  
**By the Well**, 2004  
Oil on canvas over plywood  
31.5cm x 31.5cm

**Pero Topljak Petrina**  
(Croatian, b. 1948)  
**Friends II**, 1990  
Oil on canvas over plywood  
41cm x 50cm

**Pero Topljak Petrina**  
(Croatian, b. 1948)  
**Hunters in Winter**, 2006  
Oil on canvas over plywood  
51cm x 51cm

**Pero Topljak Petrina**  
(Croatian, b. 1948)  
**The Shepherds**, 2002  
Oil on canvas over plywood  
60cm x 80cm

**Pero Topljak Petrina**  
(Croatian, b. 1948)  
**Resting in the Field**, 2002  
Oil on canvas on plywood  
56cm x 56cm

**Alonso Flores**  
(El Salvador, b. 1957)  
**Magic Mountains**, 2006  
Acrylic on canvas  
74cm x 148cm, diptych

**Henri Bruel**  
(French, b. Algeria 1930)  
**The Latin Coffee House**, 1985  
Oil on canvas  
46cm x 38cm

**Sophia Mazaraki Kalogeropoulou**  
(Greek, b. 1946)  
**The Merry Widow**, 2003  
Acrylic on board  
100cm x 125cm

**Sophia Mazaraki Kalogeropoulou**  
(Greek, b. 1946)  
**The Girl of the Golden West**, 2003  
Acrylic on board  
100cm x 125cm

**Sophia Mazaraki Kalogeropoulou**  
(Greek, b. 1946)  
**Rusalka**, 2003  
Acrylic on board  
70cm x 90cm

**Sophia Mazaraki Kalogeropoulou**  
(Greek, b. 1946)  
**The Abduction from the Seraglio**, 2003  
Acrylic on board  
70cm x 90cm

**Oscar Peren**  
(Guatemalan, b. 1950)  
**Guatemala's Cultures**, 2004  
Oil on canvas  
84cm x 147cm

**Patricia Henricy Cruzalegui**  
(Peruvian, b. 1954)  
**Andean Carnival**, 1985  
Oil on canvas  
80cm x 120cm

**Patricia Henricy Cruzalegui**  
(Peruvian, b. 1954)  
**Landscape with House**, 1987  
Oil on canvas  
30cm x 40cm

**Patricia Henricy Cruzalegui**  
(Peruvian, b. 1954)  
**The Colca Canyon**, 2006  
Oil on canvas  
70cm x 89cm

**Mihai Vintila**  
(Romanian, b. 1932)  
**Fair Day in Caransebes**, 2004  
Oil on canvas  
40cm x 50cm

**Mihai Vintila**  
(Romanian, b. 1932)  
**Wedding Party**, 2004  
Oil on canvas  
40cm x 50cm

**Candelas Hernandez**  
(Spanish, b. 1928)  
**Collecting the Grapes**, 2000  
Oil on canvas  
63cm x 50cm

**Cristina Verda Oliveros**, 2003  
(Spanish, b. 1959)  
Oil on canvas  
51cm x 76cm

**Cristina Verda Festive Gifts**, 1996  
(Spanish, b. 1959)  
Oil on canvas  
65cm x 80cm

## EXHIBITIONS 2018 /



**26 January to 4 March 2018**

### **HALCYON DAYS**

Shuvinai Ashoona, Lynne Cohen, Kosso Eloul, Brian Fisher, Michael Flomen, Tristram Lansdowne, Agnes Lefort, Doris McCarthy, Eva McCauley, Ray Mead, Frieda Nelson, Otto Planding, Jon Sasaki, Gordon Smith, Takao Tanabe, Tom Thomson, and F.H. Varley

Curated by Crystal Mowry

*Halcyon Days* brought together works from the Permanent Collection that allude to nostalgic utopias and serve as visual equivalents of safe space. Making its public debut since its recent conservation, a small painting by Tom Thomson was shown alongside a photograph by Jon Sasaki detailing the painting's condition prior to treatment. With one work representing a peaceful vista of rolling hills and the other a fugitive surface of flaking paint, the pair invited us to consider the different realities that may coexist within a shared landscape.

Image: Installation view of *Halcyon Days*. Photo: Robert McNair.

**26 January to 1 April 2018**

### **NOW HAVE A LOOK AT THIS MACHINE**

Emanuel Licha

Curated by Lesley Johnstone, Head of Exhibitions and Education at the Musée d'art contemporain de Montréal  
Organized and circulated by the Musée d'art contemporain de Montréal. This project was made possible in part by the Government of Canada.

*Now Have A Look At This Machine* was a reflection on what Québec artist Emanuel Licha terms the "hotel machine," examining the role hotels play in the fabrication, analysis and dissemination of images of war. Central to the exhibition was an hour-long creative documentary titled *Hotel Machine*, which was filmed in the hotels that housed foreign war correspondents covering conflicts in Beirut, Sarajevo, Gaza, Kyiv and Belgrade. Surrounding the central projection space of the film were five archival stations whose documents and excerpts from news reports and fiction films investigated the concept of the war hotel as proximity, vantage point, security, communication and hub.



Image: Installation view of *Now Have A Look At This Machine*. Photo: Robert McNair.



**17 March to 19 August 2018**

**OBJECT LESSONS**

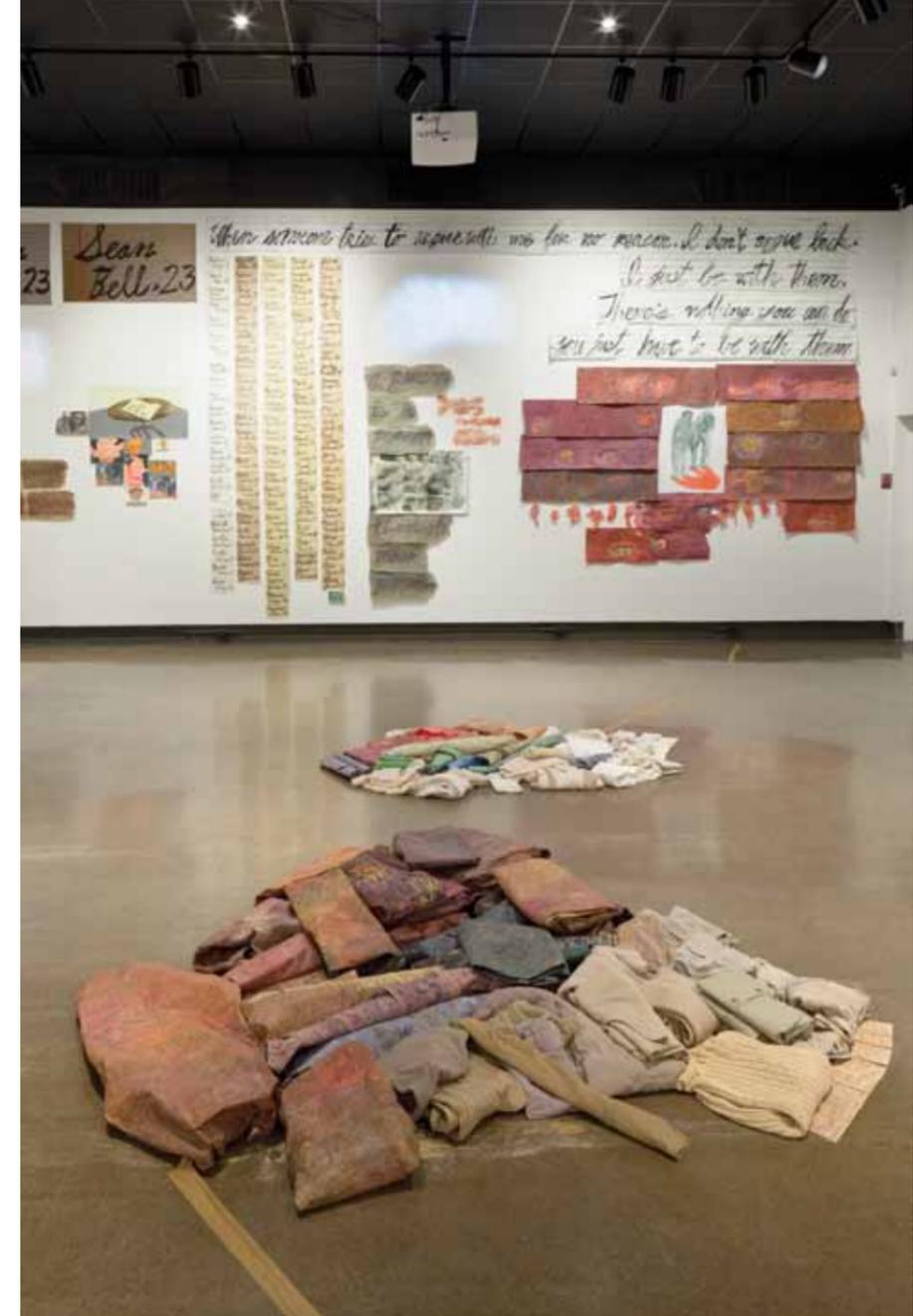
Works from the Permanent Collection

Eve Adam, Robert Cadotte, A.J. Casson, Annie Dunning, Michael Flomen, Maggie Groat, Wenzel Hollar, Robert Keziere, Stanley Lewis, Edson Lima, Guy Maddin, Jean-Paul Riopelle, Takao Tanabe, and Douglas Walker

Curated by Beatriz Asfora

As part of the Gallery's ongoing series of Community Curator projects, *Object Lessons* was inspired by Beatriz Asfora's interest in the evolution of museum collections from sixteenth century cabinets of curiosities to modern institutions designed to protect and preserve objects for the public. Over time, objects accrue different meanings and identities through the interactions of curators and viewers, and through their inclusion in changing exhibitions. The selected works reflected upon the Kitchener-Waterloo Art Gallery's history of collecting, object histories, and parallel efforts of memory undertaken by contemporary artists.

Image: Installation view of *Object Lessons*. Photo: Robert McNair.



**23 March to 30 June 2018**

**HOW TO BE 57**

Lucie Chan

Curated by Crystal Mowry

Vancouver-based Lucie Chan gathers accounts of living from one-on-one interviews with strangers, conversations with taxi drivers, or simply noting the repetition of trauma by listening to the news. From this informal process of collecting evidence of lives-lived, Chan creates immersive installations wherein drawings and textual fragments serve as a registry of experience and pervasive forms of inequity. During her month-long residency in Kitchener, Chan led conversations with school groups on the themes that inspire her work and initiated a new project to be launched by KWAG in the future.

Image: Installation view of Lucie Chan: *How to be 57*. Photo: Robert McNair.



**21 April to 27 May 2018**

**EXPRESSIONS 43: RECALIBRATE AND INSIGHT: RE:**

Featuring works by students in Waterloo Region and selected works from the Permanent Collection

Organized by KWAG's Public Programs and Education team

*Expressions* is the annual exhibition of student artwork that celebrates the next generation of creativity in Waterloo Region. Artwork made by students in Junior Kindergarten through to Grade 12 are shown alongside works from the Gallery's Permanent Collection, highlighting the way art expresses the ideas of the past, present, and future. 2018's theme, *Recalibrate*, explored the idea that we as humans need time to think, re-think and then recalibrate our thinking to adapt to our ever-changing world.

The *InSight* installation *RE:* connected students at St. Benedict Catholic Secondary School with professional artist Catherine Mellinger to work together on a long term collaborative art project.



**1 to 30 June 2018**

**POST SCRIPT**

Rebecca Belmore, Susan Blight, Melissa General, and Luke Parnell

Curated by Lisa Myers

"P.S." or "post script" appears as a statement at the end of a written document. Often brief and insightful, the post script holds space for essential or urgent information that may be critical to remember before a recipient crafts their response.

Continuing conversations within the exhibition *Carry Forward* from KWAG's fall 2017 program, *Post Script* unfolded over the course of a month with a single work occupying the Main Gallery for the first weekend: Rebecca Belmore's *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*. Each Monday, another work entered the Gallery, allowing a conversation to incrementally build within the space.



18 July to 23 September 2018

### THE BRAIN IS WIDER THAN THE SKY

Hyang Cho, Tara Cooper, Meg Harder, Žana Kozomora, Amanda Rhodenizer, and Aislinn Thomas

Curated by Crystal Mowry

*The Brain is wider than the Sky* drew its inspiration from a poem of the same name penned by Emily Dickinson, whose list of juxtapositions invites us to see the human imagination as an instrument of sublime capability. Premiering new work by artists based within Waterloo Region and Wellington County, *The Brain is wider than the Sky* proposed a shared cerebral space within the architecture of the Gallery. Correspondence—as a form of comparison and a mode of exchange—was woven through each installation. Experienced together, these works offered a glimpse into the distinct worlds that may exist between the ears of other people.

Image: Installation view of *The Brain is wider than the Sky*; work by Meg Harder. Photo: Robert McNair.

18 July to 23 September 2018

### FINAL GIRL

Works from the Permanent Collection

Shary Boyle, Kees van Dongen, Francis Frith, Melissa General, Mary Hecht, F. Benedict Herzog, Katja Jacobs, Augustus John, Alex Katz, F. McGillivray Knowles, Charles Maillard, Louise Scott, Michael Snow, Joyce Wieland, and Laszlo Willinger

Curated by Crystal Mowry

In horror and thriller cinematic culture, the “final girl” is a female character who endures havoc to end up the lone survivor at the end of a film. This selection of works explored endurance as a strength that surfaces in images of or by women that can be found in the Gallery’s Permanent Collection. Among those works was Shary Boyle’s *Looney Tunes*, a seated figure that conflates the opposing roles of the virtuous maiden and the wrathful crone. While *Looney Tunes* might be seen as a parable of the risk or threat signaled by the solitary woman, Boyle asserts her marginalized existence as an unmistakable act of vigilance.



Image: Installation view of *Final Girl*. Photo: Robert McNair.



Images: (left) Installation view of *Tales of Heritage*. (right) Installation view of *I'll be your Mirror*: works by Neil Goldberg (left) and Erika DeFreitas (right). Photos: Robert McNair.

**25 August 2018 to 18 August 2019**

### TALES OF HERITAGE

Works from the Permanent Collection  
Saul Field & Hédi Bouraoui

Curated by Jennifer Bullock

*Tales of Heritage* is the result of a fruitful collaboration between Montréal native and master printmaker Saul Field (1912-1987) and Tunisian-born, Toronto-based author Hédi Bouraoui (b. 1932). Together they explored the richness of human imagination through a selection of ten myths and legends from around the world. Each tale has been handed down from antiquity, from oral tradition to the written word, and carries with it the integrity of each originating culture. Through their combined research and contemporary interpretation of each story, the artists embarked on a lively exploration of the human experience.

**5 October 2018 to 17 March 2019**

### I'LL BE YOUR MIRROR

Stephanie Comilang, Erika DeFreitas, LaToya Ruby Frazier, Neil Goldberg, Milutin Gubash, and Vivek Shraya

Curated by Crystal Mowry

*I'll be your Mirror* convened the work of contemporary artists who enlist their parents in their practice. Working across various lens-based strategies to revisit and reinvent found images, each artist proposed multiple ways of understanding familial intimacy. Some chose to engage their parents as performers in both absurd and poetic capacities, as a subject or a disembodied narrator. Others leaned on their parents to provide a tether to the past and to question the formation of identity. Tender and unflinchingly honest, these works spurred us to think about how expectation inevitably shapes intergenerational relationships, often in ways that only make sense when we are grown.

## PUBLICATIONS 2018 /

### Jenn E Norton: Slipstream



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Kelowna Art Gallery  
Dunlop Art Gallery

Published to support the solo touring exhibition of the same name, *Jenn E Norton: Slipstream* celebrates Norton's immersive installation and its foundations in Art Nouveau scenography and spectral forms of technology. In *Slipstream*, the reflected image of a dancer moves across the gallery space, implicating the viewer in a choreographed dance reminiscent of Loïe Fuller's (1862-1928) influential and often imitated serpentine dance. Credited as an innovator of modern dance, Fuller used her voluminous robes as a performative sculptural object, radically positioning dance within a conceptual realm. Channeling theatrical strategies from a century ago, Norton employs choreographed movements and digital technologies to position the body as a site of metamorphic potential.

*Jenn E Norton: Slipstream* is distributed by ABC Art Books Canada and can be purchased from ABC, book retailers, and co-publishing galleries.

76 pages / full colour pages / 1 foldout  
Softcover, 8.5 x 9.625 inches  
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Image: Opening reception for *Expressions 43: Recalibrate*. Photo: ©2018 Scott Lee.

In 2018, Public Programs prioritized building community capacity with partner organizations to create welcoming opportunities for all individuals in Waterloo Region. Working in partnership with Reception House, the Kitchener-Waterloo Multicultural Centre, The Family Centre and Kitchener Public Library, the Gallery provided Gallery tours, studio workshops, family programming and camp subsidies to newcomers and their families. These opportunities for newcomers successfully expanded the reach and impact of the Gallery in our community.

New community connections were developed through the Seniors Supporting Seniors project. Senior volunteers were mentored and trained by Gallery Artist Educators to deliver art workshops to senior participants at numerous partner organizations. This team of senior volunteers continues to work closely with the Public Programs department delivering art workshops to senior-focused organizations.

The Gallery continued to offer one of its more interesting workshops, The Art of Seeing, which provides opportunities for medical students to develop observational and language

skills through visual literacy. This partnered program with the Centre for Family Medicine encourages students to apply what they learn through their interactions with art to their future health practices.

Meet Me at the Gallery is a partner program with Alzheimer Society Waterloo Wellington, providing art programs for individuals living with dementia and their caregivers. The success of this program was shared at a presentation delivered by the Director of Public Programs at the 2018 Ontario Museums Association Conference. As a result, we have received further invitations to share this program with other art institutions across Ontario.

**Our highlights for the year include:**

- Hosting two free screenings of the 2018 Global Migration Film Festival in partnership with Waterloo Immigration Partnership
- The Big Bang showcased the work of local artists Charlena Russell and Bernie Rohde while guests took part in collaborative art projects, danced to lively music and enjoyed food and drink from local businesses
- 5033 students participated in school programs at the Gallery

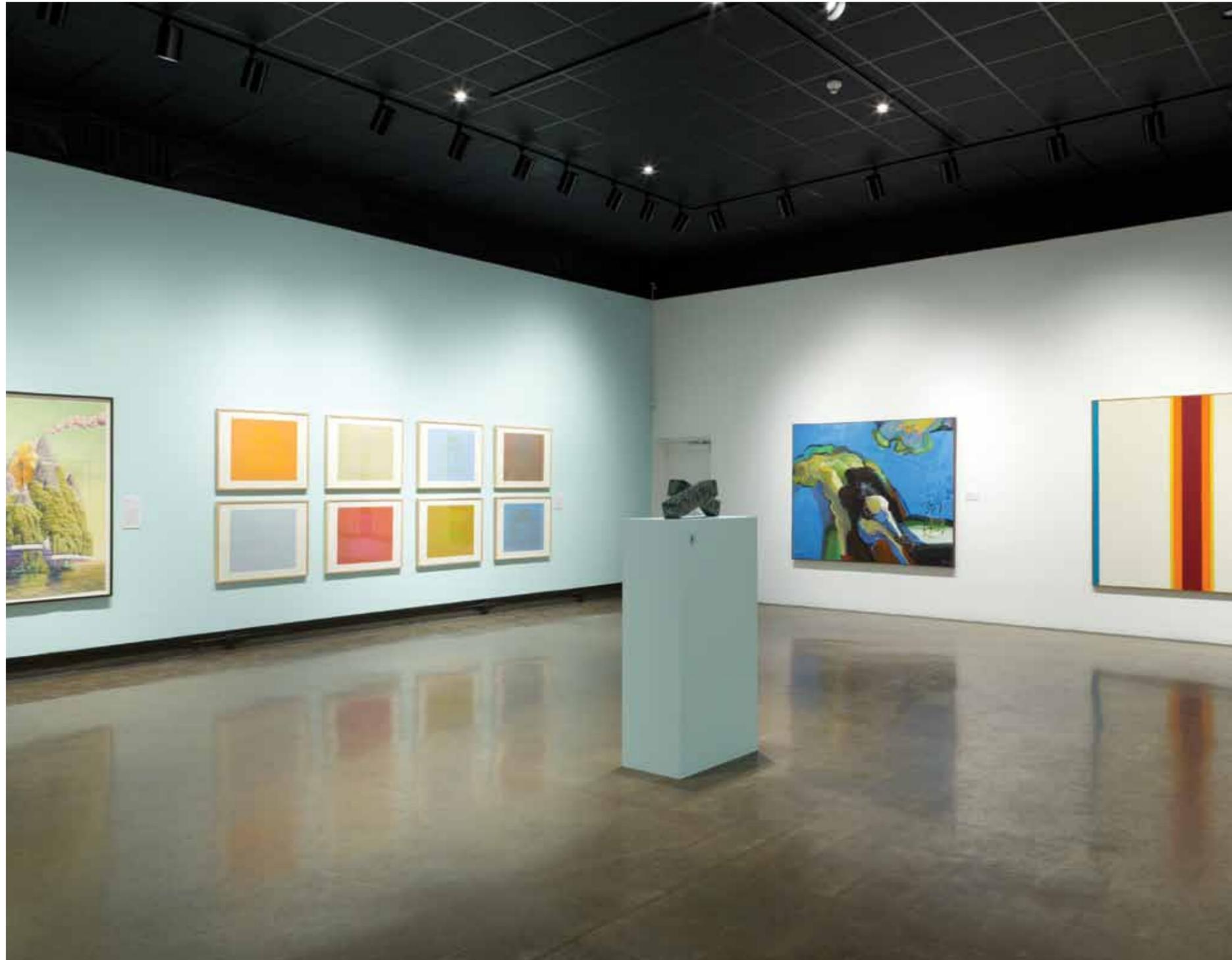


Image: Installation view of *Halcyon Days*. Photo: Robert McNair.

The Gallery continues to attract the attention of long-time supporters and build new relationships around our quality exhibitions and programs. In 2018 we welcomed a new project partner, Perimeter Development Corporation, who sponsored the launch of our Culture Talks series, Creating Culturally Active Spaces. Our first speaker was architect Bruce Kuwabara whose engaging talk in November highlighted his work at the Art Gallery of Hamilton, Remail Modern in Saskatoon, and the Ottawa Art Gallery. That same month, the Gallery's newest benefactor group, the Women of Influence for Women's Art, attracted 100 guests to an Artist Talk by Shary Boyle—a promising beginning for this group dedicated to bolstering the representation of art created by women at the Gallery through future acquisitions, exhibitions and talks by women artists.

Interest in our one-of-a-kind Feast for the Senses event continues to grow; guests were blown away by the culinary masterpieces and drink pairings created by Matt Kershaw and Erin Dunham of The Other Bird and Jody O'Malley and Kirstie Herbstreit of the Culinary Studio. Inspiration for Kershaw's tasting menu came from our Permanent Collection exhibition, *Halcyon*

*Days*, featuring a mixed green salad with pecorino cheese and a mushroom truffle espresso shot, followed by a medallion of stuffed chicken leg and lamb osso bucco. The Culinary Studio created a cross-cultural feast to accompany our fall exhibition *I'll be your Mirror*, with a Filipino-German spring roll, Japanese-Canadian Sushi and a homemade Passion Flakey for dessert. Feast for the Senses is generously sponsored by Gowling WLG.

Black & Gold 2018 did not disappoint. Our biggest fundraiser of the year raised \$50,000 in support of our annual exhibitions and programs. Black & Gold would not be possible without the generous contribution of our title sponsor, CIBC Private Wealth Management & CIBC Wood Gundy—Allan Bush, our supporting sponsors and the dozens of local businesses and artists whose donations make up the event's live and silent auction.

As ever, the unwavering support of our members, donors, and corporate sponsors makes all that we do possible. Thank you!



Image: Installation view of Lucie Chan: *How to be 57*. Photo: Robert McNair.

The Gallery's communications strategy remains committed to encouraging our audiences to engage critically and creatively with the world around them, with significant progress made in 2018 to connect more meaningfully with our community. This past year saw a heightened focus on accessibility training for staff that we have applied to ensuring our print and digital communications meet and exceed AODA standards. A refreshed approach to our KWAG Weekly e-newsletter received much positive public feedback for its streamlined approach while creating capacity to share a wider scope of programs and events with an audience of subscribers that grew by over 21% in 2018.

Sustained attention to our social media strategy has continued to yield reliable growth in audience and engagement on all three of our most active platforms. Instagram continues to outperform all platforms for growth with a 30% increase in followers in a year that featured four artists from *The Brain is wider than the Sky* as guest contributors. Tara Cooper, Žana Kozomora, Amanda Rhodenizer and Aislinn Thomas each generously shared a week's worth of Instagram

posts that gave audiences a more intimate glimpse of the creative processes and global perspectives that informed their works in our summer exhibition, which resonated strongly with local audiences and elicited excellent coverage in local media including *Grand Magazine* and *The Community Edition*.

We continue to benefit from the in-kind support of the Waterloo Region Record through their Community Partnership Program, as well as new in-kind radio promotions generously provided by Allan Bush to share weekly messages with 98.5 FM CKWR listeners across Waterloo Region. These partnerships, alongside our new advertising partnership with *TOQUE Magazine*, ensure that audiences of all ages and experiences can come to discover all that KWAG has to offer.

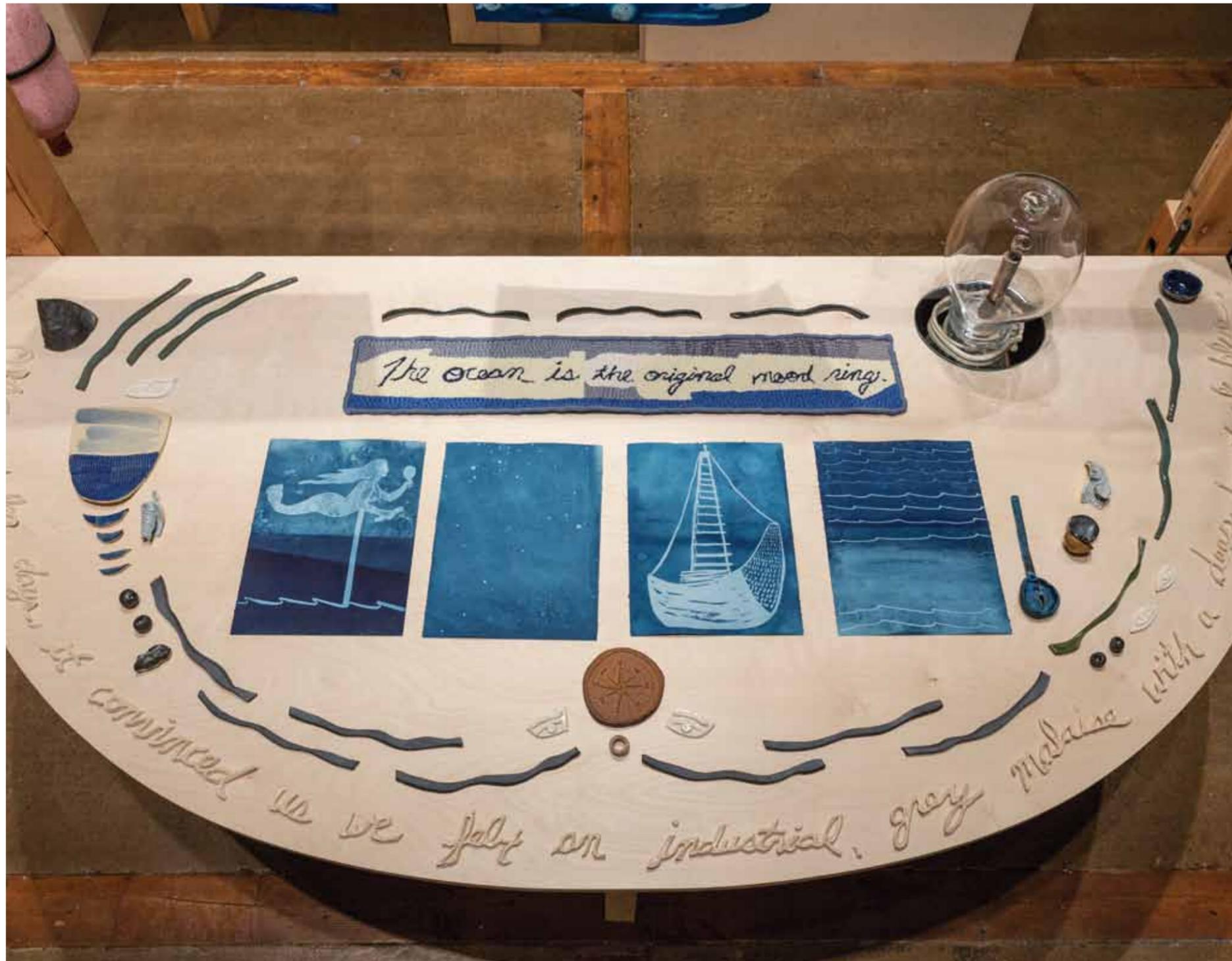


Image: Installation view of *The Brain is wider than the Sky*: work by Tara Cooper. Photo: ©2018 Scott Lee.

In 2018, KWAG completed its three-year initiative to celebrate the Gallery's 60th anniversary and position KWAG for sixty successful years to come. We are fortunate to enjoy continued support from our partners and the community for this initiative.

A growing percentage of our total revenue (34.8%) was provided by core annual funding from the City of Waterloo and the City of Kitchener. The Ontario Arts Council and the Canada Council for the Arts provided a further 18% of overall funding. These organizations continue to be important funders of our ongoing operations.

2018 saw an overall decline of 5.4% in KWAG's funding, attributable largely to a decline in specific program grants and public support. The year ended with a total deficit of approximately \$75,000, representing 6.7% of total funding. Similar to 2017, revenue from individuals, foundations and corporations comprised approximately 30% of total revenue; however, total public support declined by approximately \$26,000. The balance of our funding was provided by public programming revenue, investment income and specific project grants, which declined by approximately \$48,000 from 2017.

2018 expenditures increased by a modest 1% over 2017 levels as the Gallery continued to provide high-quality exhibitions and programming while managing these funding reductions. Overall expenditures were comparable to 2017, with fluctuations in total operating expenses amounting to less than 1.5%.

The KWAG Endowment Fund suffered a challenging year in 2018 due to the overall weak performance in the public markets, particularly in the last six months of the year. As of 31 December 2018, the market value of our Endowment Fund declined to \$428,614 while the value of the Allan MacKay Curatorial Fund closed at \$123,795. Much of this market value decline has been recovered in early 2019 as the markets have experienced a strong recovery. KWAG continues to engage professional investment management services in the administration of these funds, and during 2018 the funds provided \$19,176 in additional funding for the Gallery.

Once again, we extend our sincere thanks to all our partners, donors and community members who continue to support KWAG's exhibitions and public programming.

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 26, 2019, expresses their unqualified opinion on the 2018 financial statements.



Shirley Madill  
Executive Director



Shelly Mitchell  
Director of Finance and Administration

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

**Opinion**

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, 2018, and the statements of revenue and expenditure, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Gallery as at December 31, 2018, and its financial performance and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

**Basis for Opinion**

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditors' Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Gallery in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Responsibilities of Management and Those Charged with Governance 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.

In preparing the financial statements, management is responsible for assessing the Gallery's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board of Directors either intends to liquidate the Gallery or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Gallery's financial reporting process.

**Auditors' Responsibilities for the Audit of the Financial Statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

## INDEPENDENT AUDITORS' REPORT (CONTINUED)

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgement and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Gallery's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Gallery to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

*Carolan Mathew Professional Corporation*

Cambridge, Ontario  
March 26, 2019

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

STATEMENT OF REVENUE AND EXPENDITURE  
YEAR ENDED DECEMBER 31, 2018

	2018 \$	2017 \$
<b>Revenue (pages 13 - 14)</b>		
Government grants	392,257	386,065
Arts agencies	202,603	221,025
Project grants	12,518	60,425
Exhibitions	49,956	24,708
Public programs	110,931	116,566
Public support	303,977	329,210
Foundations	29,250	30,454
Investments (note 10)	24,873	23,256
	<b>1,126,365</b>	<b>1,191,709</b>
<b>Expenditure</b>		
Curatorial and exhibition	318,012	333,665
Development and fundraising	88,706	89,222
Public programs	194,962	195,440
Marketing and communications	142,341	131,718
Administration	257,627	249,123
Building and occupancy	121,818	115,222
Visitor Services and Volunteer Programs	63,821	61,729
	<b>1,187,287</b>	<b>1,176,119</b>
<b>Excess (deficiency) of revenue over expenditure from operations</b>	<b>( 60,922)</b>	<b>15,590</b>
Amortization of deferred capital contributions	21,242	21,553
Amortization of capital assets	( 35,341)	( 34,298)
<b>Deficiency of revenue over expenditure invested in capital assets</b>	<b>( 14,099)</b>	<b>( 12,745)</b>
<b>Total excess (deficiency) of revenue over expenditure for year</b>	<b>( 75,021)</b>	<b>2,845</b>

STATEMENT OF CHANGES IN NET ASSETS  
YEAR ENDED DECEMBER 31, 2018

	Invested in Capital Assets (note 3(f)) \$	Endowment Funds (note 3(f)) \$	Unrestricted (note 3(f)) \$	2018 \$	2017 \$
Net assets (deficiency), beginning of year	29,593	384,134	( 199,308)	214,419	211,574
Excess (deficiency) of revenue over expenditure	( 14,099)		( 60,922)	( 75,021)	2,845
Invested in capital assets (note 15)	5,095		( 5,095)		
<b>Net assets (deficiency), end of year</b>	<b>20,589</b>	<b>384,134</b>	<b>( 265,325)</b>	<b>139,398</b>	<b>214,419</b>

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

**STATEMENT OF FINANCIAL POSITION  
DECEMBER 31, 2018**

	2018 \$	2017 \$
<b>ASSETS</b>		
Cash		1,156
Accounts receivable	5,708	19,032
Prepaid expenses	26,331	23,996
Grant receivable	3,622	10,188
<b>Current assets</b>	<b>35,661</b>	<b>54,372</b>
Investments		
Allan MacKay Curatorial Fund (note 7)	123,795	160,357
Endowment (note 11)	428,614	479,415
Capital assets (note 4)	79,007	109,254
	<b>667,077</b>	<b>803,398</b>
<b>LIABILITIES</b>		
Bank advances (note 14)	24,931	29,000
Accounts payable and accrued liabilities (note 5)	75,852	63,762
Deferred revenue (note 8)	213,997	201,276
<b>Current liabilities</b>	<b>314,780</b>	<b>294,038</b>
Deferred revenue, Endowment (note 11)	44,480	95,280
Deferred capital contributions (note 6)	58,419	79,661
Deferred revenue, Allan MacKay Curatorial Fund (note 7)	110,000	120,000
	<b>527,679</b>	<b>588,979</b>
<b>NET ASSETS</b>		
Invested in capital assets (note 9)	20,589	29,593
Endowment funds (notes 7 and 11)	384,134	384,134
Unrestricted	( 265,325)	( 199,308)
	<b>139,398</b>	<b>214,419</b>
	<b>667,077</b>	<b>803,398</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, 2018**

	2018 \$	2017 \$
<b>Cash flows from operating activities:</b>		
Excess (deficiency) of revenue over expenditure for year	( 75,021)	2,845
Items not involving cash:		
Amortization of capital assets	35,341	34,298
Amortization of deferred capital contributions	( 21,242)	( 21,553)
	<b>( 60,922)</b>	<b>15,590</b>
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	13,324	( 4,335)
Prepaid expenses	( 2,335)	( 10,520)
Accounts payable and accrued liabilities	12,091	( 9,329)
Deferred revenue	12,721	( 39,311)
Grant receivable	6,566	( 5,188)
	<b>( 18,555)</b>	<b>( 53,093)</b>
<b>Cash flows from investment activities:</b>		
Change in investments	87,363	( 33,393)
Change in deferred revenue, investments	( 60,800)	16,972
Purchase of capital assets	( 5,095)	( 22,871)
	<b>21,468</b>	<b>( 39,292)</b>
<b>Net increase (decrease) in cash</b>	<b>2,913</b>	<b>( 92,385)</b>
Cash position, beginning of year	( 27,844)	64,541
<b>Cash position, end of year</b>	<b>( 24,931)</b>	<b>( 27,844)</b>
<b>Cash position includes:</b>		
Cash		1,156
Bank advances	( 24,931)	( 29,000)
	<b>( 24,931)</b>	<b>( 27,844)</b>

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

### 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 2018, the purchased acquisitions of works of art and related costs were \$5,215 (\$60,223 in 2017) and the donated works of art totaled \$754,261 (\$42,000 in 2017).

The permanent art collection is presently insured for \$10,000,000.

#### (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.

### 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, 2018**

	2018 \$	2017 \$
<b>4. Capital Assets</b>		
<b>Cost</b>		
Computer equipment	89,171	89,171
Computer software	28,235	26,676
Furniture, fixtures and equipment	84,579	81,043
Collection management equipment	110,274	110,274
Building improvements	502,687	502,687
	<b>814,946</b>	<b>809,851</b>
<b>Accumulated amortization</b>		
Computer equipment	82,521	80,047
Computer software	23,904	16,589
Furniture, fixtures and equipment	77,898	74,837
Collection management equipment	89,460	75,629
Building improvements	462,156	453,495
	<b>735,939</b>	<b>700,597</b>
<b>Net Book Value</b>	<b>79,007</b>	<b>109,254</b>
<b>5. Accounts Payable and Accrued Liabilities</b>		
Accounts payable and accrued liabilities	63,557	51,740
Government remittances payable	12,295	12,022
	<b>75,852</b>	<b>63,762</b>
<b>6. Deferred Capital Contributions</b>		
Balance, beginning of year	79,661	101,214
Amortization	( 21,242)	( 21,553)
	<b>58,419</b>	<b>79,661</b>
<b>7. Allan MacKay Curatorial Fund</b>		

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.

**EXPLANATORY FINANCIAL NOTES  
YEAR ENDED DECEMBER 31, 2018**

	2018 \$	2017 \$
<b>8. Deferred Revenue</b>		
Ontario Arts Council Operating Grant	135,980	120,603
Corporate sponsorships	22,500	20,000
Allan MacKay Curatorial Fund		16,420
Various	55,517	44,253
	<b>213,997</b>	<b>201,276</b>
<b>9. Net Assets Invested in Capital Assets</b>		
(a) Net assets invested in capital assets are calculated as follows:		
Capital assets	79,007	109,254
Deduct		
Amounts financed by deferred capital contributions	( 58,418)	( 79,661)
	<b>20,589</b>	<b>29,593</b>
(b) Change in net assets invested in capital assets is calculated as follows:		
Amortization of capital assets	( 35,341)	( 34,298)
Amortization of deferred capital contributions	21,242	21,553
	( 14,099)	( 12,745)
Purchase of capital assets, net of disposals	5,095	22,871
<b>Change in net assets invested in capital assets</b>	<b>( 9,004)</b>	<b>10,126</b>
<b>10. Investment Income</b>		
Investment income earned is reported as follows:		
Unrestricted resources	408	1
Ontario Arts Council Endowment (note 12)	5,289	5,157
Income earned on resources held for endowment:		
Unrestricted	19,176	18,098
<b>Total investment income recognized as revenue</b>	<b>24,873</b>	<b>23,256</b>
<b>11. Endowment Funds</b>		

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, 2018 is \$112,124 (\$119,948 in 2017). During the year the Gallery received \$5,289 (\$5,157 in 2017) 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 2018 this amount was \$99,185 (\$97,240 in 2017). It is anticipated that future annual contributions will be comparable to those of 2018 and 2017.

#### 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. The unused capacity of the line of credit at December 31, 2018 is \$129,000.

#### 15. Interfund Transfers

An amount of \$5,095 (\$22,871 in 2017) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to assist in funding disbursements for capital purchases.

#### 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 year end 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.

#### 16. Financial Instruments (Continued)

##### 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.

#### 17. Subsequent Event

The Kitchener-Waterloo Art Gallery is located in the Centre In The Square (CITS), a City of Kitchener owned building. Renovation to the Gallery's lobby and reception area commenced in January 2019 to improve the visitor experience and be compliant with the Accessibility for Ontarians with Disabilities Act, 2005 (AODA). CITS and by extension the Gallery entered into an agreement with the City of Kitchener whereby the City provides construction project management and procurement services (all tendering and contract administration) on all facility related capital improvement projects. The arrangement ensures that City facilities are maintained to a common standard and allows CITS/the Gallery to leverage existing relationships with City contractors and vendors.

The Centre In The Square, as facility operator, is responsible for general facility maintenance, including all accounting and financial reporting related to facility maintenance and projects, with oversight from the City on capital improvement projects. CITS is responsible for all project invoice payment upon approval by the City of Kitchener. The Kitchener-Waterloo Art Gallery's contribution to the project has been made possible with funding from the Ontario Trillium Foundation, The Kitchener and Waterloo Community Foundation – The Keith and Winnifred Shantz Fund for the Arts, The Good Foundation and Telus Corporation. CITS invoices the Gallery for items that are their responsibility on the project and covered by the funds noted above.

**SCHEDULE OF REVENUE  
YEAR ENDED DECEMBER 31, 2018**

	2018 \$	2017 \$
<b>Government grants</b>		
City of Kitchener	315,757	309,565
City of Waterloo	76,500	76,500
	<b>392,257</b>	<b>386,065</b>
<b>Arts agencies</b>		
Ontario Arts Council	120,603	116,525
Canada Council for the Arts	82,000	82,000
York Wilson Endowment Award		22,500
	<b>202,603</b>	<b>221,025</b>
<b>Project grants</b>		
City of Kitchener	2,500	4,604
Ontario Seniors' Secretariat	5,610	5,821
Ministry of Citizenship and Immigration	4,408	
The Cowan Foundation		25,000
Ontario Arts Council - Aboriginal Curator Grant		25,000
	<b>12,518</b>	<b>60,425</b>
<b>Exhibitions</b>		
Exhibition fees	33,000	
Allan Mackay Curatorial Fund	14,908	21,388
Sale of catalogues and books	2,048	3,320
	<b>49,956</b>	<b>24,708</b>
<b>Public programs</b>		
Waterloo Catholic District School Board	21,956	22,890
Summer employment grants	14,653	9,316
Workshop fees	67,083	78,225
Tours - other groups	7,239	6,135
	<b>110,931</b>	<b>116,566</b>
<b>Public support</b>		
Corporate sponsorships	116,400	118,500
Corporate donations	8,559	8,071
Individual donations	106,317	104,613
Voluntary admissions	1,916	2,473
Fundraising	51,764	72,561
Other	19,021	22,842
Service club donations		150
	<b>303,977</b>	<b>329,210</b>

**SCHEDULE OF REVENUE (CONTINUED)  
YEAR ENDED DECEMBER 31, 2018**

	2018 \$	2017 \$
<b>Foundations</b>		
The Kitchener and Waterloo Community Foundation - The Musagetes Fund	20,000	15,000
Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation	2,000	10,000
Waterloo Region Arts Fund	5,000	
Other Foundations	2,250	5,454
	<b>29,250</b>	<b>30,454</b>
Investment income (note 10)	24,873	23,256
<b>Total revenue</b>	<b>1,126,365</b>	<b>1,191,709</b>

## BOARD OF DIRECTORS + COMMITTEES 2018 /

### President

Bryce Kraeker

### VP, Finance and Treasurer

Jeff Howald

### VP, Internal

Judith Stephens-Wells

### Board Members

Shehnaz Banduk  
Brian Bourke (until November)  
Lori Campbell (until May)  
Nancy Campbell  
Murray Gamble  
Alexandra Hardy  
Sarah Marsh  
Fauzia Mazhar  
Aaron Shull  
Kris Schumacher  
Bojana Videkanic  
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Jeff Howald  
Shelly Mitchell  
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Alexandra Hardy  
Bryce Kraeker  
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Judith Stephens-Wells

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Jeff Howald  
Shelly Mitchell  
Bryce Kraeker  
Rick Vandermeij

### Permanent Collection Committee

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Jennifer Bullock  
Soheila Esfahani  
Murray Gamble  
Doug Kirton  
Tom Motz  
Crystal Mowry  
Senta Ross

### Nominations Committee

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Judith Stephens-Wells

### Development Committee

Kris Schumacher, *Chair*  
Nancy Campbell  
Lori Gove

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

## GALLERY STAFF 2018 /

### Executive Director

Shirley Madill

### Senior Curator

Crystal Mowry

### Director of Finance and Administration

Shelly Mitchell

### Director of Public Programs

Annabelle Girard

### Manager, Media & Communications

Stephanie Vegh

### Development Officer

Arielle Maze-Kadish (to January)  
Elena Veldman (from February)

### Assistant Curator & Registrar

Jennifer Bullock

### Curatorial Assistant

Linda Perez

### Preparator

Shannon Muegge

### Graphic Designer

Liz Morant

### Public Programs Coordinator

Nicole Sharp

### Education Coordinator

Katie Anderson (to March)  
Stephanie Clinton (from April)

### Visitors Services and Volunteer Coordinator

Elena Veldman (to February)  
Leah Caravan (from February)

### Gallery Attendants

Clare McClung  
Terrina Reitzel

### Contract Artists/Educators

Katie Anderson  
Lee Angold  
Cameron Ball  
Christine Ball  
Kelly Alexandra Brenner  
Lucie Chan  
Tara Cooper  
Soheila Esfahani  
Minal Farooqi  
Amanda Foell  
Barbara Hobot  
Samantha Howarth  
Shannon Kennedy/PMC Source  
Karolina Korsak  
KW Rug Hooker Guild  
LOF Photography  
Julie E Lynch  
Catherine Mellinger  
Victoria Ngai  
Linda Perez  
Sumaira Tazeen  
Denise St. Marie  
Karoline Varin  
Timothy Walker  
Laura Watson  
Trevor Waurechen

### Studio Assistants

Cameron Ball  
Mackenzie Boyd  
Lavinia Lindsay  
Monika Terzic

### Exhibition Installation Crew

Robert Achtemichuk  
Ryan J. Bolger  
Sarah M. Beattie  
Jennifer Bullock  
Leah Caravan  
Kate Carder-Thompson  
Mikayla Gauthier  
David Graybill  
Barbara Hobot  
Gregory S Ivany  
Sarah Kernohan  
Tessa McLeod  
Terry O'Neill  
Linda Perez  
Brittany N. Sostar  
Simon Taylor

### Contract Photographers

Mike Lalich  
Scott Lee  
Robert McNair

## PROGRAMMING PARTNERS + COLLABORATORS 2018 /

### Alzheimer Society Waterloo Wellington

-Meet Me at the Gallery  
-Blue Umbrella Training

### Anglican Church of St. John the Evangelist

-Long term loan of work from the  
Permanent Collection

### Art Books Canada

-Distributor and retailer of  
KWAG publications

### Art Metropole

-Retailer of KWAG publications

### CAFKA

-Presentation partner

### Canada's Ballet Jörgen

-Ballet 101

### Centre of International Governance Innovation

-Long term loan of work from the  
Permanent Collection

### Centre In The Square

-Long term loan of work  
from the Permanent Collection

### City of Cambridge

-Summer Arts Camp program

### City of Kitchener

-Discovery Square  
-Kidspark  
-Kitchener Youth Action  
Council Awards  
-National Youth Week  
-Long term loan of work from  
the Permanent Collection

### City of Waterloo

-Presentation partner for  
Lumen festival

### Conestoga College

-Bachelor of Early Learning  
Development co-op student program

### Critical Distance

-Retailer of KWAG publications

### DNA Gallery and Bookshop

-Retailer of KWAG publications

### The Family Centre

-Family Art Hangouts  
-The Resilience Project  
-Resilience Summit

### Feminine Harbor

-LIGHT Stories event partner

### The Food Bank of Waterloo Region

-Open Conversations

### Founders Gallery

-Co-publisher of Adad Hannah  
publication

### Homer Watson House & Gallery

-Long term loan of work from the  
Permanent Collection

### Immigration Waterloo Region

-Open Conversations  
-Global Migration Film Festival

### Kamloops Art Gallery

-Co-publisher of Adad Hannah  
publication

### Kitchener Public Library

-Family Sundays  
-Newcomer: Women's English  
Conversation Circle  
-Art Book Club  
-Seniors Supporting Seniors program  
-DIY Festival

### Kitchener-Waterloo Multicultural Centre

-Multicultural Festival  
-"Let's Talk" Newcomer  
Youth Program

### Kitchener-Waterloo Symphony

-Pre-Concert Experience

### KW Habilitation

-Guided Tours  
-Professional Development Workshop

### McMaster University, Department of Family Medicine

-Art of Seeing

### Miller Thomson LLP

-Long term loan of work from the  
Permanent Collection

### Musée d'art de Joliette

-Co-publisher of Adad Hannah  
publication

### Open Sesame

-Retailer of KWAG publications

### Pat the Dog Theatre Creation

-Heels on the Diving Board series

### Reception House

-Tour and Studio Workshops  
-Family Art programs

The Gallery is pleased to acknowledge and thank the following partners and collaborators. By working together and sharing our ideas and resources, we enhance the artistic life of our community.

### Robert McLaughlin Gallery

-Partner for *Jenn E Norton: Slipstream*  
exhibition and related publication

### Rockway Community Centre, City of Kitchener

-Seniors Supporting Seniors program

### Southern Alberta Art Gallery

-Co-publisher of Adad Hannah  
publication

### Tangled Arts + Disability

-Partner for Accessibility in the  
Arts workshop

### The Rooms

-Co-publisher of Adad Hannah  
publication

### Funding Organizations and Foundations

Allan Mackay Curatorial Endowment Fund established  
by The Musagetes Arts and Culture Fund  
Canada Council for the Arts  
City of Kitchener  
City of Waterloo  
Cowan Foundation  
Department of Canadian Heritage Young Canada Works  
Canada Summer Jobs  
Elizabeth L. Gordon Art Program at the Walter and  
Duncan Gordon Foundation administered by the  
Ontario Arts Foundation  
Government of Canada  
Government of Ontario  
Kitchener and Waterloo Community Foundation  
-The Musagetes Fund  
-The Keith and Winifred Shantz Fund for the Arts  
Ministry of Citizenship and Immigration Canada  
Ontario Arts Council  
Ontario Arts Foundation  
Ontario Seniors' Secretariat  
Region of Waterloo Arts Fund

### University of Waterloo

-Canada Day Festival  
-Department of Fine Arts work  
placement program  
-Partner for visiting artists talks

### Walper Hotel

-Culture Talks

### Walter Phillips Gallery

-Co-publisher of forthcoming *Carry  
Forward / Post Script* publication

### Waterloo Catholic District School Board

-School Programs (JK-Grade 12)  
-*Expressions 43* and *InSight: RE:*  
-Educator professional development  
workshops  
-Co-op student placements

### Waterloo Region District School Board

-School Programs (JK-Grade 12)  
-*Expressions 43*  
-Educator professional development  
workshops  
-Co-op student placements

### Waterloo Region Headquarters

-Long term loan of work from the  
Permanent Collection

### Waterloo Public Library

-Seniors Supporting Seniors program

### Project Partners and Sponsors

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Shirley Madill  
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# BLACK & GOLD 2018 /



Photos: Jon Evans.

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Leah Caravan  
Susan Cranston  
Patricia Lawler

## Marilee Mark

Clare McClung  
Senta Ross  
Karoline Varin  
Elena Veldman  
Cindy Wass  
Sharon Wigle

## Event Volunteers

Barb Billo  
Eva Bonczek-Baczek  
Leah Caravan  
Susan Cranston  
Christine DiPaola  
Patricia Lawler  
Marilee Mark  
Clare McClung  
Bruce Mitchell  
Jeremy Mitchell  
Shelly Mitchell  
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Elena Veldman  
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## Artist Donors

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Kitchener Golf - Doon Valley  
Kitchener Waterloo  
Symphony  
KW Health Connection  
K-W Sewing Machines Limited  
Langdon Hall Country House  
Hotel & Spa  
Lavendar Lane  
Wellness Centre  
Legacy Greens  
Lil's Gym  
Living Fresh  
Living Lighting  
LOVE.YOU Salon & Spa  
Magda Spurek Photograph  
Mark Nunes  
Matter of Taste  
Max's Sports World

Complex Rooms  
Confetti & Co.  
Crania Schools  
Creative Landscape Depot  
Danby Appliances  
Delta Waterloo  
Descendants Beer &  
Beverage Co.  
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Elite Training Facility  
Emily Coyne, Control Hair  
Factory Shoe Store  
Friko's Upholstery Ltd.  
Full Circle Foods  
Gardiner Museum  
Gifted  
Gina's Spa  
Golf Without Limits  
Good Vibes Juice Co.  
Grand River Glassworks  
Hauser Company Store  
Herrle's Country Farm Market  
Hybrid Hair and Detox Spa  
JM Drama Alumni  
J&P Grocery  
Karen Malcolm  
Kitchener Golf - Doon Valley  
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Wellness Centre  
Legacy Greens  
Lil's Gym  
Living Fresh  
Living Lighting  
LOVE.YOU Salon & Spa  
Magda Spurek Photograph  
Mark Nunes  
Matter of Taste  
Max's Sports World

Oiseau Salon  
One Axe Pursuits  
Paul Puncher Men's Clothier  
Queen Street Commons Café  
Queen Street Yoga  
Red X Wine Club  
Royal Ontario Museum  
Shirley Madill  
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The National Ballet of Canada  
The Walper Hotel  
The Waters Urban Spa Retreat  
The WooShop  
(Readings by Emma Smallbone)  
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### Volunteers

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Eva Bonczek  
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Zoe Mayirou  
Clare McClung  
Vera Memering  
Nathan Nederpelt  
Salome Perez  
Edina Pervanic  
Mariya Peskova  
Flor Ponciano  
Gabbie Ratajczak  
Kimberly Realegeno  
Paula Rostrup  
Alyssa Rowe  
Susan Serendynsky  
Laurie Sinclair  
Sarah Tang

Rachel Taylor  
Sam Tundup  
Julia Van Bommel  
Cindy Wass  
Sherri Watkinson  
Jayden Wilson  
Adam Zapata  
Natalie Zapata  
Lily Zhang  
Sophia Zhao  
Regan Zink

### Interns

Renee Shantz  
Sarah Seyed  
Tyler Orellana  
Hosna Amiri

### Shirley Madill

It is a pleasure to work with such a stellar team at the Kitchener-Waterloo Art Gallery. 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. A very special thank you to the Senior Management team—Shelly Mitchell, Director of Finance and Administration; Crystal Mowry, Senior Curator; Annabelle Girard, Director of Public Programs; Stephanie Vegh, Manager, Media and Communications; and Elena Veldman, Development Officer—and all KWAG staff for their collective efforts. Our success is the result of the collaborative and positive teamwork that this group exemplifies. To artists, colleagues, community partners, volunteers, audiences, contributors, sponsors, members—our work is possible only because of you and for that I express my deepest appreciation and sincere thanks.

### Shelly Mitchell

Thank you to our Visitor Services Coordinators, Elena Veldman and Leah Caravan, and their team of Gallery Attendants: Clare McClung and 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 2760 hours and welcomed more than 30,000 visitors and participants, and this team was instrumental in making everyone feel at home. A special thank you as well to our volunteers who contributed over 1,870 hours of their time in 2018. We could not do all that we do without all of you!

### Crystal Mowry

Each year, the curatorial team redefines what is possible within our walls. I am indebted to Jennifer Bullock, Linda Perez, and Shannon Muegge for realizing the inconceivable and doing so with care and professionalism. Thanks also to our fellow colleagues, volunteers, students, collectors, and casual staff whose efforts contribute greatly to the promotion of the visual arts in this region. Finally, special thanks to the artists and visitors who keep us on our toes and allow us to see our world in new ways.

### Annabelle Girard

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### Stephanie Vegh

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