

A few words come to mind when I think about the Kitchener-Waterloo Art Gallery

Leadership: Our vision is to be recognized as a vital cultural presence in the community. We understand the importance of the arts as an economic driver that attracts and retains creative workers. As the oldest and largest public art museum in the region, the Gallery plays a leadership role in fostering a vibrant cultural landscape in the Waterloo region. Through the Permanent Collection of over 4,000 works of art that has been recognized as a "significant national resource," we enhance access to, and enjoyment of, the visual arts and enrich the quality of life for all residents right here where they work, live and play.

Momentum: The Gallery hit the ground running this year with a newly minted Strategic Plan that focuses on a number of key priorities including, among others: Artistic Excellence; Community Engagement; and Financial Sustainability. On every front, the Gallery continues to outperform. Management and staff delivered an outstanding year of exhibitions and public programs which received well-deserved accolades, and engaged and inspired new audiences. Administratively, we achieved our third surplus in as many years.

Collaboration: As a key partner in the development and enhancement of the Civic District, some foundational steps were taken in 2015 and we look forward to continuing our collaboration with the City of Kitchener, Centre In The Square, the Kitchener-Waterloo Symphony, the Kitchener Public Library and many others in making our shared setting a captivating cultural destination.

Passion: To a person, every one of the Gallery's professional staff and volunteers exhibits an infectious passion for the work of the Gallery. They love what they do and we thank them for their exceptional contributions. In 2015, we also welcomed Alexandra Hardy as a new member to the Board of Directors, a group of art-loving community members who all deserve recognition and thanks for their time and their wisdom and guidance in furthering the mission of the Gallery.

Commitment: Of course the Gallery can do nothing without the support of our many members, donors and sponsors, as well as our government funders — the City of Kitchener, the City of Waterloo, Canada Council for the Arts and the Ontario Arts Council. A heartfelt thank you for your commitment to the arts in our region.

While 2015 was a most impressive year for the Gallery, I am even more excited for our future. With our leadership, momentum, collaboration, passion and commitment — it only gets better!





At the Kitchener-Waterloo Art Gallery, we live our mission to connect people and ideas through art with a focus on the best of contemporary culture, and take pride in creating opportunities for people to be inspired and engaged in the art experience. As a team, we believe that art can make a difference in people's lives. This Annual Report captures the many ways we achieved our goals in 2015, and it is with pleasure that I note a few of the highlights of this past year.

We opened 2015 with an exhibition of sculptures by Toronto-based artist, An Te Liu (*In Absentia*) and a video installation by Shirin Neshat (*Soliloquy*). In the spring and summer, we showcased new work by two young Canadian artists, Brendan Fernandes and Sarah Cale. The Gallery's Community Curator projects continued with *In the Guise of Geometry*, curated by Jennifer Bullock, KWAG's Assistant Curator & Registrar and Linda Perez, KWAG's Curatorial Assistant; and *Encounters with Music* guest curated by Emily Berg, a singer who resides in the Waterloo region. Of particular note was an exceptional exhibition that premiered in the fall titled *Imitation of Life*, curated by Crystal Mowry, and featuring work by Canadian and international artists. Aligned with our Strategic Plan's first priority centering on Community Engagement, KWAG's public programs were highly successful this past year

in that we exceeded expectations in outreach initiatives within our broad and diverse community. This was only possible through our partnerships: we partnered with the Coalition of Muslim Women on a pilot project for artists and cultural workers in the Muslim community; we continued to partner with Schlegel Villages, Winston Park on a Seniors in the Studio program; and we maintained our partnership with the Department of Family Medicine, McMaster University, Hamilton with The Art of Seeing, a professional development program for resident doctors in Kitchener-Waterloo.

KWAG invited Museum Hack from New York for a presentation to a sold-out crowd of cultural workers from the Waterloo Region and the GTA. Other speakers included Marc Mayer, Director of the National Gallery of Canada and Robin Anthony, Curator, Royal Bank of Canada collection, Toronto.

We launched a new program titled *Feast for the Senses*, in which local chefs were introduced to the winter and fall exhibitions, then challenged to produce a menu, including wine pairings, inspired by four or five works of art of their choosing. School programs, Family Sundays, and DIY Workshops – not to mention March Break, PD Day and Summer Camps – continue to be a core component of what we do.

In the same way that we are committed to enriching the art experience through exhibitions and programming activities, we also work diligently toward the goal of increasing our level of self-generated revenues. In 2015,

we welcomed new sponsors including Sorbara Law, Momentum Developments and Equitable Life; and renewed partnerships with Christie Digital, SunLife Financial, TD Bank, RBC and RBC Wealth Management, Manulife, Scotiabank, and Musagetes Fund at the Kitchener-Waterloo Community Foundation.

We are pleased to report that we balanced the budget at the end of 2015 with a surplus put toward decreasing our accumulated deficit.

Kota Ezawa, *Lennon Sontag Beuys*, 2004, three-channel video projection with sound, 2:10 minutes, loop. Courtesy of the artist and Galerie Anita Beckers, Frankfurt.
© 2004 Kota Ezawa. Photo: Robert McNair.



Modernity is the transient, the fleeting, the contingent; it is one half of art, the other being the eternal and the immovable.

Charles Baudelaire,
The Painter of Modern Life (1859)

As a poet and darling of many of his peers, Charles Baudelaire captured the rapid cultural changes that were underway in Paris. His observations on beauty and perpetual distractions that can be found in a crowded city paved the way for subsequent generations of artists. Apt, and alarmingly prescient, Baudelaire's way of thinking resonates with many of today's artists. The question of how one sees their efforts within a historical trajectory is still being asked today, however through exciting and unexpected means. We still, as a species, crave connection and belonging, whether that is in virtual forums or RL (real life).

Our 2015 exhibitions sought to highlight the effects of modernity on our bodies, our identities and our understanding of how things exist in the world. In Shirin Neshat's mesmerizing video installation *Soliloquy*, an experience of exile is manifest through a series of dualities. We became hyper-aware of how gender, nationality, ethnicity and culture contribute to our sense of displacement. Channelling the aesthetics of ancient and early 20th century objects, An Te Liu's work compelled us to consider how value and function may be altered with the passage of time. Similarly engaged in a reassessment of modern abstraction, Sarah Cale's unconventional paintings revealed a process of constant renewal whereby brushstrokes and fragments of canvases are collaged together to make new works. Trained in both ballet and modern dance, Brendan Fernandes explored the idealism that pervades classical dance and brutalist architecture through new performance for video and installation. The existential limits of modern life served as the catalyst for our fall exhibition programming. *Imitation of Life* brought together nine artists based throughout Canada and the US, each using various strategies to explore what it means to "come alive."

From year to year, we aim to find ways in which works from the past can provide insight for contemporary viewers. In 2015 our exhibition programming included the KWAG premier of recent acquisitions by Eleanor Bond and April Hickox. *South Side, The Frontier of the New Europe and the Sunny South* (1995), the first in Bond's Cosmoville series, provided an epic landscape for our summer

visitors. Massive in scale and cinematic in scope, Bond's work introduced modernity – with its political tensions, its climate change, its speculation, and its gentrification – into a canon that has been largely shaped through the influence of the Group of Seven. A very different viewing experience could be had concurrently in *Under Glass*. In this exhibition, visitors encountered twenty-eight works, among them April Hickox's photographic series entitled *Glance* (2001). While the design of the exhibition mirrored a looping path, visitors were encouraged to adopt an intuitive understanding of order and reflect on how pattern and classification shape how we see the world around us.

In recent years we have prioritized publishing within the scope of our departmental activity. In doing so, we have been able to cultivate new partnerships with our peer organizations across the country and create meaningful opportunities to the scholarship that we commission. In 2015, we completed *Gather...Arrange...Maintain*, a monograph on local artist and University of Waterloo Professor Emerita, Jane Buyers. Co-published by Museum London on the occasion of Buyers' touring survey exhibition, the book's design echoes the artist's interests in vernacular materials and craftsmanship, with foil-stamped raw cardboard book-board covers, rounded corners and a ribbon bookmark. We are delighted to be able to share Buyers' work, and the thoughtful interpretations provided by guest writers Nancy Campbell and John Armstrong in this stunning book.

6 Partnerships make it possible to do what might otherwise seem impossible. In 2015, we partnered with the Southern Alberta Art Gallery, as well as the Art Gallery of Grande Prairie on the tour and restructuring of An Te Liu's *In Absentia* exhibition and forthcoming publication. Our exhibitions with Brendan Fernandes and Sarah Cale will also be complemented by major forthcoming monographs

with an extended list of co-publishers. We are also grateful to our peers at the Musée d'art contemporain de Montréal whose Momentum series made it possible for us to experience Shirin Neshat's work in Kitchener. Our ongoing partnership with the University of Waterloo's Fine Art Arts Department meant that we were able to work closely with a new generation of arts

professionals on research pertaining to the Permanent Collection and publication preparation. The Centre In The Square's upgrade to the lighting and electrical within our Eastman Gallery — perhaps the most exciting outcome of a long-standing partnership — made it possible to present Daniel Barrow's installation (featured in *Imitation of Life*) in all its immersive glory.



Installation view of Sarah Cale's *into shards, crude stars*, 2015. Photo: Robert McNair.

2015 began with the realization of the previous year's plans and preparation for upgrading art storage. In January, twelve new art racks and two new units of flat storage were installed in the Rotary Vault. Our new acquisitions were immediately moved into the expanded storage. The new equipment also enabled us to reorganise and thereby increase accessibility to some of our older acquisitions.

In complement to the improvements to physical accessibility in art storage, in 2015 we sought to upgrade our collection management database. The database upgrade is a part of an overall plan to improve intellectual access to the Collection. To this end, we applied for support to the Ontario Arts Foundation's (OAF) Elizabeth L. Gordon Art Program and through the Collections Management component of the Museum Assistance Program (MAP). Both applications were successful.

One anticipated benefit from the database upgrade is the ability to make the Permanent Collection available online. A major aspect of that initiative is ensuring that KWAG respects the artists' copyrights. Accordingly, with the help of Interns from the University of Waterloo's work placement program, we have prioritised efforts to research and confirm the current and correct contact information for the over 800 artists represented within the Collection. Our ultimate goal is to enable the public to search through our entire holdings of over 4,000 artworks.

One of those artworks is our one and only painting by iconic Canadian artist Tom Thompson. This untitled work, painted ca. 1910, was in a condition too fragile to be exhibited and so our public has not seen it for some years. We applied to the Canadian Conservation Institute to request specialised conservation treatment for the work and in late 2015 the painting was delivered to their expert care. We are looking forward to returning the painting to our regular exhibition programming.

Over the course of the year, more than eighty artworks from the Permanent Collection were on view through our regular exhibition and educational programming. In March and through August, the eighth installment of our Community Curator series explored the arts across disciplines with an examination of musical expression through visual art. *Encounters with Music* was curated by Emily Berg (MA, MFA) whose own research has focused on the gestural language and depictions of musical activities in 17th Century Dutch art. Two more exhibitions drawn entirely from the Permanent Collection were *Under Glass*, curated by Senior Curator Crystal Mowry, and *In the Guise of Geometry*, jointly curated by Assistant Curator & Registrar Jennifer Bullock and Curatorial Assistant Linda Perez.

In the Lower Corridor, KWAG's Education Department curated a selection of eleven works that demonstrate the principals of design: balance, emphasis, movement, pattern, repetition, proportion, rhythm, variety and unity. The works were regularly incorporated and referenced within the many workshops and classes offered to the public.

Off-site, an additional seventy-three 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 two new exhibitions: *Beyond the Pines: Homer Watson and the Contemporary Canadian Landscape*, organized by the Art Gallery of Mississauga, and *Parallel Destinies – Homer Watson and Carl Ahrens*, organized by Dundas Museum & Archives. We continued our long standing relationships with community partners such as Miller Thompson, the Perimeter Institute for Theoretical Physics and the Region of Waterloo Administrative Headquarters and were pleased to develop a new partnership with the Centre for International Governance Innovation.

We continue to explore new opportunities for animating the Permanent Collection and increasing public awareness and enjoyment of this invaluable resource.

EXHIBITIONS 2015 /

16 January — 15 March 2015

SOLILOQUY

Shirin Neshat

Organized and circulated by the Musée d'art contemporain de Montréal as part of its Momentum series
The national tour of the Momentum series was made possible through the support of the Department of Canadian Heritage, through its Museums Assistance Program



For the past two decades, Shirin Neshat's work has focused on issues related to the division of social roles between men and women in Islamic society. Working mainly in photography and film, Neshat delves into the themes of freedom and confinement, exile and belonging. In the search for her own identity, she gives voice to universal desires through images that powerfully express what it means to be human. *Soliloquy* (1999) questions the boundaries of gender, nationality, ethnicity, and culture. In this dual projection, the viewer follows a veiled Neshat as she wanders the streets of a vacant modernist cityscape (filmed in Albany, New York) on one screen. On the other, Neshat navigates the alleys and courtyards of a traditional Eastern cityscape (filmed in Mardin, Turkey). The images on the opposing screens set in motion a meditation on the contrasts between Western and Eastern worlds, contemporary and traditional identities, exilic and Indigenous experiences. The dualities are provisionally reconciled at the end of the video through a blending of choral music and chanted prayer.

16 January — 20 March 2015

IN ABSENTIA

An Te Liu

Curated by Crystal Mowry

Co-produced by the Southern Alberta Art Gallery, the Kitchener-Waterloo Art Gallery and the Art Gallery of Grande Prairie

Often working in bronze, ceramic and concrete, Liu mines the idioms of ancient and modern sculpture to challenge how we perceive value and time in physical form.

In an expansive series of works begun in 2013, Liu has crafted an evolving assembly of objects that suggest the fossilized remnants of present-day material production. Styrofoam packaging, intended to protect goods in transit, provides a point of departure for sculptures that are reminiscent of artifacts found in anthropology museums. Unique to KWAG's presentation of *In Absentia* was the inclusion of several related works that address the nuances of memory within contemporary culture. In *Agenda*, a decade's worth of the artist's calendar inscriptions are made cryptic, the specifics of the past made unrecognizable within the present. In a similar trade of specificity for anonymity, *White Dwarf* consists of a monochromatic mass of obsolete electronics and appliances. Suspended from the gallery ceiling, *White Dwarf* might be seen as an interstellar precedent — or finality — for the myriad objects which share its company within the exhibition.

Liu complicates perceptions around culture — as both a system and product — while revealing the fine line which separates an artifact from an object which has simply outlived its importance. As an ensemble, these works compel us to consider how ways of seeing and knowing shape our relationship to objects, across cultures and time.



Installation views of An Te Liu's *In Absentia*, 2015. Courtesy of the artist and Division Gallery. Photo: Robert McNair.

12 15 March — 23 August 2015
ENCOUNTERS WITH MUSIC
Works from the Permanent Collection

Zbigniew Blazeje, Marc Chagall, Joseph Drapell, Georges Duhamel, Johann Feught, Michel Fortier, Erich Heckel, Mohsein Hussein, John Kerr, William G. Kinnis, Stanley Lewis, Ron Martin, Henri Masson, Daphne Odjig, William Ronald, Artist Unknown, Joyce Wieland

Curated by Emily Berg (Community Curator)

How do artists represent the visual experience of voice and music? The connection between visual art and music has a lengthy history.

Community curator Emily Berg has cultivated an interest in how an individual's emotional experiences with one art form can intensify the sensory experience of another art form. For this exhibition, she identified a variety of both abstract and visual narrative paintings that relate to music, voice, performance and/or sound. We, as viewers, have both a projected and perceived understanding of what we listen to and what we see based on our own primary experiences. This selection of works served as a framework to engage both emotions and memories, actual and perceived.



Installation view of *Encounters with Music*, 2015. Photo: Robert McNair.

28 March — 18 May 2015
EXPRESSIONS 40 — OUR STORIES AND IN|SIGHT
with works from the Permanent Collection

Artworks by over 200 students from Public, Catholic, and independent schools, including a collaborative installation by local Secondary School students and artist, Stephen Lavigne; works from KWAG's Permanent Collection including Alex Cameron, Alex Janvier, Pitseolak Ashoona, Tristram Lansdowne, Aba Bayefsky, Shelley Niro

Organized by Nicole Neufeld and Annabelle Girard



On the 40th anniversary of *Expressions*, the annual exhibition of student artwork from the Waterloo Region, the Kitchener-Waterloo Art Gallery celebrated four decades of abundant creativity and fresh perspectives of the next generation. Included in the exhibition were over 200 artworks by students from Junior Kindergarten to Grade 12 from the Public, Catholic, and independent schools exhibited alongside artworks from the Permanent Collection.

Our Stories was the theme of *Expressions 40*, which was a response to this year's feature artwork, *Child Labour*, a stop motion video by Poorna Patange and Quinton Barnes. The theme invited students to explore the many stories that shape our lives and our community. These stories ranged from very personal and close to home, to tales of times past, hopes for the future, and of distant people and places, recognizing that all these stories impact our individual lives.

In|sight is an artist residency program delivered in partnership with the Waterloo Region District School Board and the Waterloo Catholic District School Board. The program is a unique opportunity for students to work closely with a professional artist to develop a project from beginning to end for *Expressions*. In 2015, local artist Stephen Lavigne worked with students to present artworks in a wide variety of media that explore the many possibilities the tradition of self-portraiture has to offer. He worked with Ms. Liebregts' class from Preston High School and a group of Specialist High Skills Major students from the WCDSB Secondary Schools from across the region.

Installation view of *Expressions 40*, 2015. Photo: Robert McNair.



20 March — 14 June 2015

THE FOOT MADE

Brendan Fernandes

Curated by Crystal Mowry

Though non-textual, dance is a language that narrates the memory of the body. In this exhibition of new works, New York-based Brendan Fernandes explores how stillness and static movements can be powerful tools of resistance.

Central to KWAG's exhibition was *Standing Leg*, a document of an endurance solo originally created and performed by Fernandes. This work references the artist's past research on power dynamics as seen through the histories of post-colonial violence and struggle. Trained in both ballet and modern dance, Fernandes revisited the hierarchical order of ballet and the historical use of stretching devices to manipulate the body towards a vision of the ideal. The stretcher served as a point of departure for *Mastered Form*, a series of cast glass objects shown on brutalist-inspired pedestals. To imagine the body in the service of these devices is to imagine it as an abstraction whereby materiality becomes a metaphor for disruption and force.

5 June — 6 September 2015
INTO SHARDS, CRUDE STARS
Sarah Cale

Curated by Crystal Mowry

Over the last five years, Sarah Cale has honed a reputation for meticulous compositions made with the application of what she describes as "second-hand brushstrokes." In this process, Cale applies paint to temporary plastic surfaces, collecting an inventory of dried brushstrokes which are then transferred to linen or panel supports. Pictorial conventions that tend to be associated with representational painting — namely the illusionary depiction of space — are revisited and problematized by Cale's process. If multiple strokes of paint are treated like planes which never truly intersect, do they still constitute a painting? Can a painting which seeks to represent only the process by which it's made also speak to intangibility?

In this exhibition of work made in the last two years, Cale foregrounded the influence of collage within her painting practice. Canvases, once painted, were cut apart by the artist to annotate or propagate other works. This process illuminates the search for something other than reconstitution or equilibrium. In Cale's work, the gestural mark or brushstroke is always fugitive. It becomes a shifty, unreliable thing that allows us to see an aperture as a void and a portal as a question.



Above: Installation view of Sarah Cale's *into shards, crude stars*, 2015. Photo: Robert McNair. Left: Brendan Fernandes, *Standing Leg* (still), 2015, video, 11:41 minutes. © 2015 Brendan Fernandes. Photo: Felix Chan.

16 5 June — 6 September 2015

UNDER GLASS

Works from the Permanent Collection

Jenna Alderton, Pat Badt, Jean Bridge, Rita Cowley, Imogen Cunningham, Kathleen Daly Pepper, Pat Fleisher, Danita Geltner, April Hickox, Basia Irland, Wanda Koop, Lois Lawson, Carol Marino, Marilyn Milburn, Bobbie Oliver, Suzanne Pasquin, Joceyln Taylor, Ruth Tulving, Phyllis Waugh

Curated by Crystal Mowry



The inspiration for this exhibition can be traced back to Basia Irland's *Solomon Grundy* – a palm-sized stack of rolled papers, pencil nubs and twine. This small mound of material prompts us to consider how the salvaged bits that can be found in an artist's studio may serve as the source for an unlikely course of experimentation. It evokes the ways in which objects and narratives are given new meanings through a shift in context.

The twenty-eight works in *Under Glass* selected from KWAG's collection of more than 4,000 objects. Some of these objects are fragile, many are rarely on view. Their makers range from the relatively obscure to the internationally renowned. Though the design of the exhibition mirrored a looping path, the relationships that bound its contents were neither fixed nor prescriptive. Visitors were encouraged to adopt an intuitive understanding of order and reflect on how pattern and classification shape our understanding of the world around us.



19 June — 16 August 2015

NEW ACQUISITION:

SOUTH SIDE, THE FRONTIER OF THE NEW EUROPE AND THE SUNNY SOUTH

Eleanor Bond

Eleanor Bond is a respected Canadian artist whose monumental works influenced a generation of younger artists. Her works have been curated into numerous exhibitions, often with a focus on the tension between natural and built environments.

South Side, The Frontier of the New Europe and the Sunny South (1995) is the first in Bond's *Cosmoville* series of paintings and the only work by Bond in KWAG's Permanent Collection. Its massive scale fills the viewer's field of vision much like a painted backdrop used to create the illusion of an otherworldly locale before the advent of computer-generated imagery. The composition consists of an axonometric view of a densely urbanized port city. Though Bond used an aerial photograph of Rotterdam as a resource in the making of this work, her combination of perspective and distortion places the subject in the realm of the imaginary. Bond's decisive palette and abstract tendencies allow us to see the landscape as if it was a form of anatomy wherein our cities can function as organic forms that are constantly in flux.

Bond's work reflects a radical shift in how we viewed landscapes in Canadian art. With this work Bond introduced modernity — with its political tensions, its climate change, its speculation, and its gentrification — into a canon that had been largely shaped through the influence of the Group of Seven. *South Side, The Frontier of the New Europe and the Sunny South* speaks to the accelerated cultural changes that have characterized life in the twentieth century, and invites us to consider the complicated relationship that we have with land.



28 August 2015 — 6 March 2016
IN THE GUISE OF GEOMETRY
Works from the Permanent Collection

Sylvain Bouthillette, Charlotte Brainerd, Karen Fletcher, Tom Forrestall, Stanley Lewis, Ray Mead, Kazuo Nakamura, Don Phillips, Gordon Rayner, Helen Sebelius, David Sorensen, Michael Thompson

Curated by Jennifer Bullock, Assistant Curator & Registrar and Linda Perez, Curatorial Assistant

The birth of ideas is led by the desire for knowledge; schools of philosophical and scientific thought provide frameworks that employ logic and mathematical theorems to understand infinity. The works in this exhibition illuminated investigation along these frameworks.

Our pursuit of the notion of infinity begins within the body. In Karen Fletcher's *Floating Dream Sequence: Phoenix Fish*, the internal world of the mind recognizes no boundaries, constantly renewing expanses of possibility. Sylvain Bouthillette and Charlotte Brainerd make reference to Tibetan Buddhist, Tsongkhapa and Zen Buddhist, Huang Po, master religious philosophers who set their minds to explore the infinite. Bouthillette's work depicts a galaxy of stars, bees and a floating party hat to reveal "emptiness" while Brainerd places quotations about nothingness on a blank page. Turning from the far reaches of the universe, Tom Forrestall's *Well Known Places: Big Pine*, suggests this immensity through a branching pattern that continues in infinite repetition.

The potential infinite is imagined in the hopes of finding the actual infinite. What might appear at first as an impasse eventually becomes permeable, immense and boundless.

25 September 2015 — 10 January 2016

IMITATION OF LIFE

Lois Andison, Daniel Barrow, Kota Ezawa, Adad Hannah, Faith La Rocque, Lorna Mills, Jonathan Schipper, Allison Schulnik, Skawennati

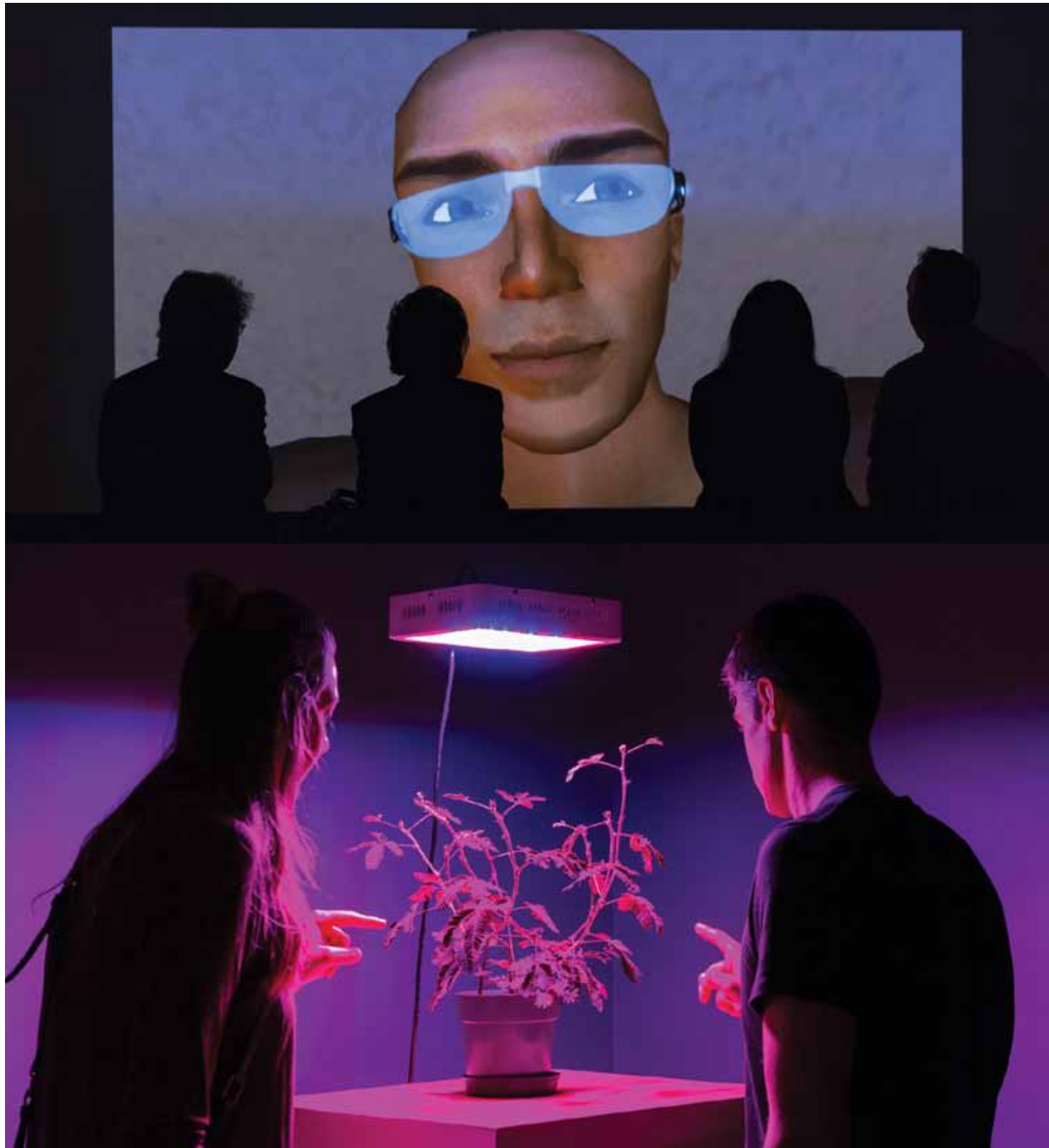
Curated by Crystal Mowry



With films such as *Ex Machina* and the trippy images of Google AI "dreaming," both released last year, it would seem that anxiety around sentience is definitely in the air. Seeing as we can build our own archives of images, broadcast our experiences, earn income and even protest with a single device, it's no wonder that to be flesh can seem quaint these days.

Imitation of Life takes myriad definitions of "animate" as its point of departure. It may be used to describe actions as diverse as giving motion to still forms or the enthusiastic performance of a narrative. At its core is a meaning that is both complex and inspiring: to make something come alive. The works in this exhibition employ a range of strategies and technologies that simulate living. From appropriated systems and software to existential cartoons, from still photos that carefully re-imagine locomotion to kinetic and intangible sculpture which prompts rumination on the nature of entropy in human life.

20 In recent years, an understanding of what constitutes life has become increasingly nuanced. An emphasis on quality, authenticity, and autonomy has demonstrated that the terms of life are far from a simplistic alive-or-dead binary. Cloning, artificial intelligence (AI), and services like Death Switch that offer post mortem communications make it possible to “participate” in the world after we die. A framework for living that was previously predicated on biology is being redefined and renegotiated by technology. The works in this exhibition invite us to think about alternative options for a contemporary existence.



GALLERY TALKS 2015 /

16 January

An Te Liu, Artist
In Absentia Artist Talk

29 January

Marc Mayer, Director National Gallery of Canada
Collector's Series

Thursdays, 5 – 26 February

**Crystal Mowry, Rick Haldenby,
Dwight Storring, Amanda Boetzkes**
Contemporary Art 101: Lunchtime Lecture Series

25 February

Doug Kirton, Artist
Under the Influence Series

20 March

Brendan Fernandes, Artist
The Foot Made Artist Talk

15 April

Robin Anthony, RBC Curator
Collector's Series

4 June

Dave Dymont, Artist
Under the Influence Series

5 June

Sarah Cale, Artist
into shards, crude stars Artist Talk

11 June

Museum Hack
Special Guest Speaker

25 September

Daniel Barrow
Imitation of Life Artist Talk

Thursdays, 1 – 15 October

Crystal Mowry, Matthew Schwager, Aimee Jeffreys
Contemporary Art 101: Lunchtime Lecture Series

28 October, 4 and 11 November

**Madji Bou-Matar, Rob Gorbet,
Philip Beesley, Shirley Madill**
Open Conversations

24 November

In and Out of Real Life
Youth-led Panel Discussion

2 December

Sandra Annett, Skawennati Fragnito, Farah Yusuf
In and Out of Real Life Panel Discussion for
Imitation of Life, moderated by Crystal Mowry

PUBLICATIONS 2015 /

Jane Buyers

Gather...Arrange...Maintain

Published by the Kitchener-Waterloo Art Gallery in partnership with Museum London

Jane Buyers: Gather...Arrange...Maintain documents a survey exhibition of the work of contemporary Canadian artist Jane Buyers. Designed by Kathe Gray, this catalogue includes impeccable finishing details that speak to the varied modes of making that have formed the basis of Buyers's career. Features texts by Nancy Campbell, Crystal Mowry and the artist in conversation with John Armstrong.

104 pp 48 colour pages and 2 foldouts, 10.5 x 7.5 in., hardcover



Left (top): Skawennati, *TimeTraveller™*, 2008-2013, machinima, 75:43 minutes. Produced by Aboriginal Territories in Cyberspace with generous funding from Social Sciences and Humanities Research Council of Canada, Fonds de recherche sur la société et la culture, Hexagram Research Institute, Canada Council for the Arts, and Concordia University. Photo: © 2015 Scott Lee. Left (bottom): Faith La Rocque, *Imitation of Life (Mimosa pudica)*, 2015, installation with ongoing care by curatorial staff, Mimosa pudica plant, LED grow light, maple plywood plinth. Photo: © 2015 Scott Lee.

In 2015, the focus for the Public Programs department was to create welcoming opportunities for people of every walk of life to participate in programming initiatives, expanding the Gallery's reach across the community by collaborating with new and established partners, and deepening the engagement with our existing participants – all to highlight the role of the Gallery as a community resource.

As part of the Gallery's community outreach initiatives, KWAG Artist Educators worked with artists and instructors from the Coalition of Muslim Women for a yearlong skills development program. This partnership proved invaluable to both organizations and paved the way for other programming collaborations. The Gallery also hosted concerts presented by NUMUS and worked with MT Space on a full day of programs for IMPACT 15.

The Seniors in the Studio program, which delivers art education programming to seniors living in long-term care facilities, expanded in 2015. Artist Stephen Lavigne worked on a full year project with participants at Schlegel Villages' Winston Park facility to explore methodologies of abstraction. The Research Institute for Aging contributed a tailored evaluation and analysis processes for the program.

As a cornerstone of the Public Programs offerings, *Expressions* celebrated 40 years of showcasing student artwork and creativity from the Waterloo Region and boasted participation from almost 250 students. The exhibition included an installation by participants in our artist in residency program, *In/sight*, and the KWAG Youth Council. Community members responded by sharing stories of how *Expressions* shaped their lives and impacted the community.

KWAG School Programs were delivered at the Gallery and in classrooms to 6,638 students, highlighting the significance of our partnerships with the WRDSB, WCDSB and independent schools. The KWAG Youth Council continued to be active in developing and delivering programs for their peers. Members of the Youth Council were invited to participate in Teens Convening, a conference held at the Art Gallery of Ontario in partnership with the Institute of Contemporary Art (Boston). The Youth Council also organized youth led tours of the fall exhibition, *Imitation of Life*, and an online Youth panel discussion called *In and Out of Real Life*.

Art Camp programs saw a notable 14% increase in participation. The PD Day Camps took off and the interest in Summer Art Camps rose steadily from our successes in previous years. KWAG maintained its commitment to accessibility by offering a scholarship program for Summer Art Camp. Delivering quality arts education and fun, creative projects every day, Art Camp programs continue to receive rave reviews from the kids who come year after year.

Throughout 2015, KWAG Family Programs welcomed children and their families to the Gallery for free or low cost intergenerational hands-on art making activities. For those looking to deepen their experience with art making, KWAG offered a full schedule of skill development workshops for both children and adults. In the summer months, KWAG hit the streets and met with our community out and about at summer festivals, including STEAM Heat, Tea and Tales festival, the Multicultural Festival, Canada Day, Discovery Square, and Kidspark. In the fall, KWAG offered programs during Night/Shift, Culture Days, and the DIY festival.

Mainstay programs, such as our Artist Talks, Gallery and Vault Tours, and Contemporary Art 101: Lunchtime Lecture Series, continued to be well attended and the annual panel discussion explored the impact of digital media on questions of identity. New in 2015, the Open Conversations series explored the notion of "The Creative Truth" with cultural producers and thinkers in the Waterloo Region, sparking lively discussion with all who participated while exploring the many ways creativity applies to their life and work.

In its third year, the Draw-a-thon continued to be a destination for many, from professional artists to casual doodlers, many of whom participated in drawing workshops with local artists. Guest speakers, such as Marc Mayer, Director of the National Gallery of Canada, and Nick Gray and Ethan Angelica from Museum Hack, highlighted the dynamic role museums play in shaping our community's cultural identity. These events were well attended by colleagues and community members alike, who were keen on hearing about the many innovative ways cultural institutions can engage with their publics to shake things up.

As our community grows and changes shape, so does the nature of the ways in which the Gallery connects with its publics. This would not be possible without our many collaborations and all the people who participate throughout the year, and in doing so, bring our programs to life. It is through this participation and engagement that the Gallery continues to be a vital resource in the community.



The past year has seen many changes to Development at the Gallery. We were deeply saddened to lose our friend, colleague and long-time Director of Development and Marketing, Caroline Oliver. During her life she made a huge contribution to the arts and culture in this community – an enduring legacy that we are honoured to continue.

2015 was a busy year for Development with new member and fundraising events, planning for the current 60th anniversary year and continued cultivation of our generous and varied donors, sponsors and funders.

Members

Our base of supporters continues to grow. KWAG receives generous support from a broad range of members, both individuals and businesses. As a way to introduce our members to each other and to the broader public, we introduced Member Profiles which are featured on the website, in our newsletter and community flyer and in social media. It's a way for us to show gratitude but also for our members to explain why the arts and philanthropy matter to them.

Members have access to a variety of "perks" including sneak previews of exhibitions before they open to the public as well as opportunities to get up close and personal with a variety of artists and speakers. This past year, members were invited to Sneak Previews for An Te Liu: *In Absentia* and Shirin Neshat: *Soliloquy*; Brendan Fernandes: *The Foot Made*; Sarah Cale: *into shards, crude stars*; and multi artist exhibitions, *Under Glass* and *Imitation of Life*, both curated by KWAG Senior Curator, Crystal Mowry.

We were very fortunate to host member events with Marc Mayer, Director of the National Gallery of Canada, and Robin Anthony, Art Curator for the RBC Corporate Collection. Prior to their talks, members had the chance to speak one-on-one with these renowned arts leaders.

In February, Partner Club members attended an exclusive vault tour to view new acquisitions to the Permanent Collection, including works from the Joey and Toby Tanenbaum Collection of International Naïve Art donated by their son, Alan Tanenbaum, and a large selection of photographs by Edward Burtynsky, donated by the artist. Through a partnership with Art Toronto, Curator Circle and Director Circle members were offered VIP passes to the modern and contemporary art fair that takes place each year in the fall.

Events

To liven up the dark of winter, we hosted #ColdNightsCoolArt, a networking evening offering young professionals the chance to connect with colleagues in a unique venue. Attended by over 35 people, the evening offered a wine tasting with Chateau des Charmes, and tours of the Gallery.

One of the highlights of the year was the introduction of a new event, *Feast for the Senses*, sponsored by Gowlings WLG. Feast pairs a local chef with a current art exhibition at KWAG, challenging them to draw inspiration from five works of art, then to create a tapas-style, tasting menu, complete with wine pairings that is served over the course of the evening. Our first *Feast* in February 2015 brought together Entertaining Elements with An Te Liu: *In Absentia*; the second in November 2015 paired Chef Nick Benninger and Natalie Benninger with *Imitation of Life*. Both

evenings were a huge success and we look forward to more of these unique events in the years to come!

Our signature event, the *Black and Gold Gala* was held on 21 October, co-hosted by CBC KW 89.1 morning host Craig Norris and local food writer and advocate, Andrew Coppelino. RBC Wealth Management Private Banking and RBC PH&N Investment Counsel returned as premiere event sponsors. The event featured the much loved silent and live auctions, the not-to-be-missed art activities and a selection of works from artists in the Region and across Canada. New this year was a wildly successful 50/50 draw and the use of an online auction for a portion of the art sale. Overall, Black and Gold raised over \$55 000 for programs and exhibitions at the Gallery.

Partnerships

The Gallery continued to foster our community connections by partnering with several local businesses, organizations and events, including: Princess Cinemas; Night/Shift; Culture Days; and the Kitchener-Waterloo Symphony afterPARTies.

As the Gallery moves into its seventh decade, we wish to thank the many people who attended an event, program or exhibition at the Gallery! We look forward to seeing you again soon.



CAROLINE OLIVER

The Gallery was saddened in 2015 by the passing of long time Director of Marketing & Development, Caroline Oliver. In her obituary, Caroline's family noted that she was a woman who made the most of every day, continuing to do so for more than a year after learning that she had a brain tumor. She was 61 when she died at home on 16 September 2015, with her family by her side.

Caroline was born in Windsor, England in 1953 and came to Canada with her parents as a young girl, first to St. John's, then to the Montreal area. She attended high school in Rosemere, Quebec and CEGEP studies at Sir George Williams University (now Concordia) in Montreal before earning a Bachelor of Journalism Degree at Carleton University in Ottawa. She moved to Kitchener in January 1979, where she helped organize the gala opening of the Centre In The Square in 1980 before taking a marketing position with the Kitchener-Waterloo Symphony, where she later served as General Manager. After earning a Master of Business Administration Degree at Wilfrid Laurier University in 1989, Caroline was responsible for marketing with a breadth of local organizations, including the City of Kitchener's Parks and Recreation Department, the School of Business at Laurier, Cambridge Memorial Hospital, and finally the Kitchener-Waterloo Art Gallery, where she served for more than ten years.

Caroline was an active member of the Greater Kitchener-Waterloo Chamber of Commerce and served as a Director of the Child Witness Centre as well as the local chapter of the Canadian Association of Gift Planners.

An avid tennis player, an opera and jazz devotee, a book lover, a world traveler and a serious gardener, she is greatly missed by her family and friends, and by the Gallery.





In 2015, KWAG continued with its deficit reduction plan. As in 2014, with significant efforts, we continued to maintain core levels of funding and expenditures and ended the year with a surplus of \$18,024.

In 2015, 32% of our total revenue came from the cities of Kitchener and Waterloo, who 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 key partners, contributing \$214,500 to KWAG's operations and programming during the year.

The remainder of funding is provided by public support from individuals, foundations and corporations. In 2015, this totaled more than \$500,000 or approximately 50% of total revenue.

On the expenditure side, in 2015 we were able to increase our spending by \$41,810 over 2014 and focus on delivering the world class exhibitions and programming that the community deserves.

The KWAG endowment fund is a critical part of our long-term financial plan for secure and consistent funding of operations. As of 31 December 2015, the market value of our locally managed endowment fund was \$417,112 while the value of the Allan MacKay Curatorial Fund was \$142,548. During 2015, \$15,138 of the Allan MacKay Curatorial Fund, established by the Musagetes Arts and Culture Fund, was used to support the *Imitation of Life* exhibition.

We are very grateful to all of the donors and partners who support the wide variety of programming and activities of KWAG. As we look forward to 2016 and the Gallery's 60th anniversary, this support becomes more critical than ever as we strive to achieve more than just deficit reduction and look to move the gallery to the next level; positioning it for the next 60 years.

Without this continued and significant community support, the variety and high calibre activities of the Gallery would not be possible.

**MANAGEMENT RESPONSIBILITY FOR FINANCIAL REPORTING
DECEMBER 31, 2015**

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 Board of Directors. The Independent Auditors' Report, dated March 10, 2016, expresses their unqualified opinion on the 2015 financial statements.



Shirley Madill
Executive Director



Shelly Mitchell
Director of Finance and Administration

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, 2015, 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, 2015, 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 10, 2016

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

STATEMENT OF REVENUE AND EXPENDITURE
YEAR ENDED DECEMBER 31, 2015

	2015 \$	2014 \$
Revenue (pages 12 - 13)		
Government grants	374,764	371,183
Arts agencies	205,500	193,000
Project grants	9,000	36,269
Exhibitions	207,523	198,006
Public programs	116,933	100,603
Public support	210,910	226,977
Foundations	28,450	21,529
Investments (note 10)	23,435	23,076
	1,176,515	1,170,643
Expenditure		
Curatorial and exhibition	307,923	243,093
Development and fundraising	69,083	107,448
Public programs	207,066	184,568
Marketing and communications	142,430	164,181
Administration	265,932	260,225
Depreciation and amortization	26,570	17,864
Building and occupancy	110,985	108,565
Visitor Services and Volunteer Programs	61,029	63,264
	1,191,018	1,149,208
Excess (deficiency) of revenue over expenditure for year before undernoted item	(14,503)	21,435
Bequest income	32,527	
Excess of revenue over expenditure for year	18,024	21,435

STATEMENT OF CHANGES IN NET ASSETS
YEAR ENDED DECEMBER 31, 2015

	Invested in Capital Assets \$	Endowment Funds \$	Unrestricted \$	2015 \$	2014 \$
Net assets (deficiency), beginning of year	20,029	384,134	(286,199)	117,964	96,529
Excess (deficiency) of revenue over expenditure	(9,317)		27,341	18,024	21,435
Invested in capital assets (note 15)	14,698		(14,698)		
Net assets (deficiency), end of year	25,410	384,134	(273,556)	135,988	117,964

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

FINANCIAL POSITION
DECEMBER 31, 2015

	2015 \$	2014 \$
ASSETS		
Cash	5,049	9,919
Accounts receivable	8,911	6,970
Prepaid expenses	14,053	16,266
Grant receivable	5,000	5,000
Current assets	33,013	38,155
Investments		
Allan MacKay Curatorial Fund (note 8)	142,548	165,138
Endowment	417,112	468,656
Capital assets (note 4)	125,828	97,704
Grant receivable	5,000	10,000
	723,501	779,653
LIABILITIES		
Bank advances (note 14)	24,000	31,000
Accounts payable and accrued liabilities (note 5)	56,623	60,391
Deferred revenue	228,494	248,102
Long-term debt (note 6)	5,000	5,000
Current liabilities	314,117	344,493
Deferred revenue, Endowment	32,978	84,522
Deferred capital contributions (note 7)	100,418	77,674
Deferred revenue, Allan MacKay Curatorial Fund	140,000	150,000
Long-term debt (note 6)		5,000
	587,513	661,689
NET ASSETS		
Invested in capital assets (note 9)	25,410	20,029
Endowment funds	384,134	384,134
Unrestricted	(273,556)	(286,199)
	135,988	117,964
	723,501	779,653

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, 2015**

	2015 \$	2014 \$
Cash flows from operating activities:		
Excess of revenue over expenditure for year	18,024	21,435
Items not involving cash:		
Amortization of capital assets	26,570	17,864
Amortization of deferred capital contributions	(17,253)	(10,126)
	27,341	29,173
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	(1,941)	10,386
Prepaid expenses	2,213	7,935
Accounts payable and accrued liabilities	(3,768)	(173)
Deferred revenue	(19,608)	10,894
Grant receivable	5,000	5,000
	9,237	63,215
Cash flows from investment activities:		
Change in investments	74,134	4,215
Change in deferred revenue, investments	(61,544)	(3,784)
Purchase of capital assets	(54,694)	(3,627)
	(42,104)	(3,196)
Cash flows from financing activities:		
Capital contributions received	39,997	
Decrease in long-term debt	(5,000)	(5,000)
	34,997	(5,000)
Net increase in cash	2,130	55,019
Cash position, beginning of year	(21,081)	(76,100)
Cash position, end of year	(18,951)	(21,081)
Cash position includes:		
Cash	5,049	9,919
Bank advances	(24,000)	(31,000)
	(18,951)	(21,081)

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

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2015**

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

Acquisitions of works of art and related costs are reflected through unrestricted net assets in the year they are incurred. Donations of works of art are not recorded in the accounts.

The permanent art collection is presently insured for \$8,728,074.

(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 operations. 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, 2015

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 and 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, 2015

	2015 \$	2014 \$
4. Capital Assets		
Cost		
Computer equipment	80,405	77,564
Computer software	12,436	12,436
Furniture, fixtures and equipment	76,677	74,366
Collection management equipment	89,928	41,122
Building improvements	502,687	501,950
	762,133	707,438
Accumulated amortization		
Computer equipment	68,923	62,716
Computer software	12,436	12,436
Furniture, fixtures and equipment	68,768	65,927
Collection management equipment	50,003	41,122
Building improvements	436,175	427,533
	636,305	609,734
Net Book Value	125,828	97,704
5. Accounts Payable and Accrued Liabilities		
Accounts payable and accrued liabilities	44,860	54,679
Government remittances payable	11,763	5,712
	56,623	60,391
6. Long-Term Debt		
City of Kitchener interest-free loan, repayable in annual installments of \$5,000, maturing May 2016	5,000	10,000
Less: current portion due within one year	(5,000)	(5,000)
	NIL	5,000

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2015**

	2015 \$	2014 \$
7. Deferred Capital Contributions		
Balance, beginning of year	77,674	87,800
Grants received for purchase of equipment and building improvements	39,997	
	117,671	87,800
Amortization	(17,253)	(10,126)
	100,418	77,674

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	125,828	97,704
Deduct		
Amounts financed by deferred capital contributions	(100,418)	(77,675)
	25,410	20,029

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

Amortization of capital assets	(26,570)	(17,864)
Amortization of deferred capital contributions	17,253	10,126
	(9,317)	(7,738)
Purchase of capital assets, net of disposals	54,695	3,627
Amounts funded by contributions	(39,997)	
	14,698	3,627
Change in net assets invested in capital assets	5,381	(4,111)

10. Investment Income

Investment income earned is reported as follows:

Unrestricted resources	11	3
Ontario Arts Council Endowment (note 12)	4,678	4,576
Income earned on resources held for endowment:		
Unrestricted	18,746	18,497
Total investment income recognized as revenue	23,435	23,076

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2015**

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, 2015 is \$113,802 (\$111,123 in 2014). During the year the Gallery received \$4,678 from the endowment fund.

13. Commitments and Contingencies

The Gallery has agreed 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 2015 this amount was \$93,648 (\$92,099 in 2014). It is anticipated that future annual contributions will be comparable to those of 2015 and 2014.

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 \$14,698 (\$3,627 in 2014) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to fund disbursements for capital purchases.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2015**

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

**SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2015**

	2015 \$	2014 \$
Government grants		
City of Kitchener - Arts Culture Sustainability Fund	40,000	40,000
City of Kitchener	258,264	254,683
City of Waterloo	76,500	58,500
City of Waterloo - Sustainability Funding		18,000
	374,764	371,183
Arts agencies		
Ontario Arts Council	111,000	111,000
Canada Council for the Arts	82,000	82,000
Arts Investment Fund	12,500	
	205,500	193,000

**SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2015**

	2015 \$	2014 \$
Project grants		
Canada Council for the Arts - Acquisition Assistance		4,000
City of Kitchener		2,000
The Kitchener and Waterloo Community Foundation		12,983
New Horizons for Seniors Program		17,286
Ontario Arts Council	9,000	
	9,000	36,269
Exhibitions		
Corporate sponsorships	144,001	149,350
Exhibition fees	6,000	16,000
Catalogue contributions	40,000	3,949
Allan Mackay Curatorial Fund	15,138	25,570
Sale of catalogues and books	2,384	3,137
	207,523	198,006
Public programs		
Waterloo Catholic District School Board	24,150	19,750
Waterloo Region District School Board	9,000	15,000
Summer employment grants	9,114	6,487
Workshop fees	70,399	53,606
Tours - other groups	4,270	5,760
	116,933	100,603
Public support		
Corporate donations	7,619	6,786
Service club donations	975	1,466
Individual donations	107,279	124,551
Major gifts	10,000	
Voluntary admissions	1,819	4,053
Fundraising	48,261	65,892
Amortization of deferred contributions	17,253	10,126
Other	17,704	14,103
	210,910	226,977
Foundations		
The Kitchener and Waterloo Community Foundation - The Musagetes Fund	15,000	15,000
The Kitchener and Waterloo Community Foundation - Lyle S Hallman Fund	1,950	1,950
Waterloo Regional Arts Fund	1,500	
Good Foundation Inc.	10,000	
Other Foundations		4,579
	28,450	21,529
Investment income (note 10)	23,435	23,076
Total revenue	1,176,515	1,170,643

BOARD OF DIRECTORS AND COMMITTEES

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President

Bryce Kraeker
(from May)
Rita Ross
(until May)

VP, Finance & Treasurer

Reetu Kambo
(from May)
Jim Stinson
(until May)

VP, Development

Mike Aiken

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Judith Stephens-Wells, Sarah Marsh
MIDDLE: Shehnaz Banduk,
Reetu Kambo, Doug Kirton
BACK: Thomas Scott,
Bryce Kraeker, Murray Gamble,
Mike Aiken, John Wolfe



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February 2015)

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The Gallery is pleased to acknowledge and thank our program partners for their work with us in 2015. By working together in collaboration and sharing our ideas and resources, we jointly enhance the artistic life of our community.

City of Kitchener

- › Family art activities for Discovery Square (Tuesdays in July), Kidspark (August 16)
- › Kitchener Youth Action Council Awards (May 6)
- › Ambush the Arts, National Youth Arts Week event (May 8)

Coalition for Muslim Women

- › Program partner for professional development opportunities
- › Tea & Tales with Muslim Women Festival (June 7)
- › Calligraphy workshop at the Draw-a-thon (October 17)

The Family Centre

- › Program partner for Family Art Hangout program

IMPACT 15

- › Conference partner

Kitchener Pubic Library

- › Contemporary Art 101: Lunchtime Lecture Series
- › Programming in conjunction with Family Sundays
- › KPL Film Series
- › Program partner for Discovery Square art activities
- › Do-it-Yourself Festival (October 24)

Kitchener-Waterloo Multicultural Centre

- › Multicultural Festival (June 20 & 21)

Kitchener-Waterloo Symphony

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

McMaster University

- › Art of Seeing program partner

MT Space

- › Open Conversations program

Neruda Arts

- › Pan Am-Para Pan Am Music Festival: Workshop (July 10)

Night/Shift

- › Festival partner

NUMUS

- › Concert series

The Registry Theatre

- › Pre-show family art activities at The Registry Theatre

Research Institute for Aging

- › Research partner for Seniors in the Studio

Schlegel Villages

- › Program partner for Seniors in the Studio

Shadow Puppet Theatre

- › Drama activities and puppet workshops at Family Sundays

University of Waterloo

- › Canada Day festival (July 1)
- › Department of Fine Arts interns through the Experiential Learning program
- › Partner for visiting artists talks
- › Open Conversations program

Waterloo Catholic District School Board

- › Providing curriculum connected School Programs for students of all ages
- › Expressions 40 and In|sight 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 40 and In|sight program
- › Educator professional development workshops
- › Co-op student placements

Waterloo Public Library

- › STEAM Heat festival (June 6)

Funding Organizations & Foundations

- Canada Council for the Arts
- Canadian Heritage
- City of Kitchener
- City of Waterloo
- Government of Canada, Summer Career Placements Initiative
- Allan MacKay Curatorial Endowment Fund, established by The Musagetes Arts and Culture Fund
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Photo (top left): © 2015 Scott Lee.

Shirley Madill

I would like to extend my gratitude to Bryce Kraeker, President, and the Kitchener-Waterloo Art Gallery's Board of Directors for their support and advice this past year. A special thank you to the Senior Management team: Shelly Mitchell, Director of Finance and Administration; Crystal Mowry, Senior Curator; and Nicole Neufeld, Director of Public Programs. A special thanks also to Annabelle Girard who was Manager of Public Programs during Nicole Neufeld's maternity leave and Karen Rickers, who joined us as Director of Marketing in mid-December last year. We miss the presence of Caroline Oliver, former Director of Marketing and Development at the Gallery who lost her battle with cancer last year. I also thank our designer, Liz Morant, for all her creative work on materials associated with the Gallery and Jennifer Laurie, who was promoted to Development Officer in September for all things related to Development and Events and our Black and Gold gala. I applaud 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.

Crystal Mowry

Much of our departmental work requires quick thinking and creative problem-solving. 2015 was filled with ambitious projects that required collaborative thinking. Each member of our team faced challenges with imagination and optimism, making 2015 an exemplary year for chemistry within our department. Infinite gratitude goes to Jennifer Bullock, Assistant Curator / Registrar for her wisdom and precision; Linda Perez, Curatorial Assistant for the thoughtfulness and care that she brings to all our projects; and Josh Peressotti, Preparator, for bringing out the best in artists and making magic happen in our galleries. Thanks are also extended to our volunteers, installation staff and especially artists and visitors who continue to demonstrate the value of visual arts in everyday life.

Nicole Neufeld

The Public Programs team is only able to deliver innovative and engaging programs to connect with our public because of the dedication and commitment of the whole team. My heartfelt thanks go to Alex Krueger, Public Programs Coordinator, for continuously delivering high quality programs and always looking for new ways to engage our community; Mindy Alexander, School Programs Coordinator (until July), for the positive outlook and generous spirit she brings to her work; Kate Carder-Thompson, School Programs Coordinator (since August), for her commitment to access to the arts through education for all ages and stages; Annabelle Girard, Manager of Public Programs (maternity leave replacement) for her fresh perspectives and enthusiasm; and all our Artist Educators, Christine Ball, Samantha Howarth, Steve Lavigne,

Lauren Seifried, and Karoline Varin, for sharing their passion for art and commitment to education with all our participants.

Shelly Mitchell

Thank you to our Visitor Services/ Volunteer coordinators Julie Burdett and Becky Moore and their team of Gallery attendants: Kaitlyn Webb Patience, Lauren Seifried, Nell Crook, Samantha Howarth, and Terrina Reitzel. These dedicated staff members welcome visitors, answer general inquiries about exhibitions, classes and public talks and process registrations for programs.

During 2015, KWAG was open 357 days (3,070 hours); more than 40,000 visitors/participants were welcomed by this wonderful team.

KITCHENER-WATERLOO ART GALLERY

KWAG.CA
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E mail@kwag.on.ca

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 N2H 6P7

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Gallery Hours

Monday the Gallery is closed
 Tuesday to Wednesday
 & Friday 9:30 am–5 pm
 Thursday 9:30 am–9 pm
 Saturday 10 am–5 pm
 Sunday 1–5 pm

Check kwag.ca for extended hours

Office Hours

Monday to Friday
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