



BOARD OF DIRECTORS REPORT



Danielle Deveau Board Chair

In 2024, the Kitchener-Waterloo Art Gallery continued to uphold its vision of amplifying the voices of diverse artists, expanding access to art's transformative impact, and strengthening the gallery's distinctive legacy for future generations.

The over 4,300 works in the Permanent Collection are held as a public trust. The Gallery and all of its contents exist to serve members of our community. KWAG takes its role seriously as a space for public engagement, education, and conversation. In service of this focus, the Gallery has worked to bring new visitors into the space by developing new and existing partnerships. KWAG's Sensory Program received the Ontario Museums Association's Honorable Mention for Excellence in Programs. This recognition celebrates KWAG's innovative approach to inclusive and accessible gallery experiences. KWAG continues to reimagine public ways of being in the gallery space, including the well-received immersive art heist fundraiser—*The Paris Prowler*.

On behalf of the Board, we would especially like to acknowledge the exceptional leadership of Executive Director Shirley Madill, who has expertly led the Gallery for 13 years. Under her leadership, the Gallery's accumulated deficit was eliminated in 2023, the Permanent Collection

vaults have been modernized, and both acquisitions and exhibitions have diversified to better reflect our communities and our times. Shirley has also worked to build new relationships and partnerships between the Gallery and the greater community, extending the work that KWAG does beyond the Gallery walls. She remains a respected leader in the Waterloo Region, and her expertise is well-regarded and often sought after.

May 2025 also marks the end of Bryce Kraeker's service on the Board of Directors. For 15 years, Bryce has been a strong advocate for the Gallery in the community. Not only a long-serving board member, but also a Board Chair in times of upheaval—throughout the pandemic, during regulatory changes that necessitated the revision of our bylaws, and in shifts of focus in developing new organizational and digital strategies. While Bryce will no longer be on the Board, you will still see him around the Gallery, so please take a moment to thank him for his many years of service.

The Board would also like to thank the Gallery staff for making KWAG such a vital part of our local cultural community in 2024. It has been a pleasure to serve on the Board this past year, and I know I speak for the entire KWAG Board when I say that I am excited for the year ahead.

EXECUTIVE DIRECTOR REPORT



Shirley Madill Executive Director

I am reminded of a quote by American artist Mark Rothko who once said, “To me art is an adventure into an unknown world, which can be explored only by those willing to take the risk.” The statement echoes our founders’ vision to exhibit today’s art and take the kind of risks that leading art museums need to take to make an impact on the world. Reflecting on 2024, I am proud of the Gallery’s commitment to championing revelatory art, advancing social belonging, and sustaining purpose-driven operations. Through the six pillars noted in our Strategic Plan under the mission of connecting people and ideas through art, we brought ambitious exhibitions and transformative programs to life.

This report shares the successes of a year that saw KWAG continue to stand firm nationally. It is a place that offers rich dialogue and learning, where artists, curators, scholars, educators, and the public gather to spark conversations about the world we inhabit and the challenges we face.

In 2024, we showcased our commitment to environmental sustainability with notable exhibitions like *Erratic Behaviour*, *Billy Gauthier: Sila*, and *SOS: A Story of Survival, Part III - The Planet*. Permanent Collection projects included *A Broken Planet*

with photographs by Edward Burtynsky and *Kathleen Daly: Northern Exposures*, featuring sketches and paintings from her trips along the Eastern Arctic coasts. We proudly featured an exhibition of Governor General Award-winning artist FASTWÜRMS titled *#VOLCANO_LOV3R*. We continue our efforts to become a multilingual art museum, relaunching our multilingual tours and exhibiting the work of marginalized artists. Culture Talks featuring ERA Architects and Public Work from Toronto exemplified our commitment to civic engagement. Art and Wellness initiatives continued through our Create and Connect program for seniors and Autism Ontario.

I am grateful for the community that makes KWAG possible—our artists, visitors, members, sponsors, volunteers, donors, and staff. At a time when our need for connection and understanding is more urgent than ever, KWAG serves as a bridge, bringing people together, fostering dialogue, and amplifying a range of voices.

Our sincere thanks to our government funders: the Canada Council for the Arts, the Ontario Arts Council, the City of Kitchener, the City of Waterloo, and the Region of Waterloo.

CURATORIAL REPORT



Darryn Doull

Curator: Exhibitions & Programs

Rocks, community, and survival guided our 2024 exhibition program through a balanced range of thematic group exhibitions, ambitious solo installations, as well as in-house and guest curated projects.

The year started with *Erratic Behaviour*, guest curated by Katie Lawson. This exhibition centered human entanglements with geologic events, processes or entities, acknowledging rocks as vibrant matter that shape our understanding of time and place. The experience of rocks and minerals was drastically different than how they appeared in *Billy Gauthier: Sila*. KWAG was the only venue for this significant exhibition that highlighted the shared threads of humanity, exploring the intrinsic faults that come with globalization, industrialized food processes, and community-level impacts of extraction industries.

Our Eastman Gallery had three major projects, starting with *Bangishimo: The Medicines We Carry*. Co-curated by myself, Fitsum Areguy and Shalaka Jadhav, and resulting from the artists' time as the 2022/23 Artist-in-Residence for the City of Kitchener, *Bangishimo's* award-winning project disrupted colonial lineages and emphasized relationships to land. FASTWÜRMS followed up their 2023 Governor General Award in Visual Arts with *#VOLCANO_LOV3R*.

The pyroclastic, primordial geo-queer liberation narrative turned to volcanoes as sites of massive destruction and creation—a slippery valve between inner and outer Earth dynamics. KWAG also commissioned *This dream pays for its space in my heart*, a group exhibition organized by ellipses collective (greta hamilton and Katherine Jemima Hamilton). Drawing its title from poet CAConrad, the project worked through poetics as a refusal to be in relation through the language of capital. Finally, a range of exhibitions drawing from the Permanent Collection rounded out the year.

The final installment of the SOS series, *SOS: A Story of Survival, Part III - The Planet*, opened in November. Beginning in 2022, the series started as a distilled exploration of post-pandemic feelings around security, uncertainty, and of the authors that I was revisiting at the time such as Octavia E. Butler and Ursula K. Le Guin. Looking back from the other edge of the series three years later, these early compass points feel so distant as the global crises of survival continue to move into increasingly disparate and isolating times at an unprecedented pace. Instead of ending without hope, though, KWAG excitedly looks forward to the launch of the *50/50 Garden of Resilience* in 2025 as a direct, tangible product of SOS.

COLLECTIONS REPORT

Jennifer Bullock
Assistant Curator & Registrar

Seven works were accessioned into the Permanent Collection in 2024. These included six paintings by Canadian artist Shary Boyle—all representing her early career. This is our second acquisition of her work. We were also pleased to purchase one new sculpture by Nunatsiavumiuk artist Billy Gauthier. Titled *A Beautiful Struggle*, this is KWAG's first acquisition of the artist's work and has a unique connection to the Gallery as it was completed on-site. The sculpture was featured in KWAG's solo exhibition *Billy Gauthier: Sila*, curated by Darryn Doull, Curator: Exhibitions & Programs. The Collection now numbers 4,385 original artworks by local, regional, national and international artists.



Through exhibition and loan, sixty-three Permanent Collection artworks were on view to the public. In our galleries, two works were included in *SOS: A Story of Survival, Part III - The Planet*, and another seven works were featured in *Expressions 49: Breaking Through, Body Beautiful, Kathleen Daly: Northern Exposures*, and *A Broken Planet* were each drawn entirely from the Collection with a combined forty works on view. In Spring, an ongoing exploratory series was introduced in the Lobby, altogether featuring fourteen works.

Another twenty-six works were included in regional and national loans or outdoor installation in the sculpture garden. Our ongoing community partnerships include the City of Kitchener, Centre for International Governance Innovation, and Martin Luther University College.

In late 2024, KWAG loaned one digital video by Jessica Karuhanga entitled *Body and Soul* to Museum London for their exhibition *Ukutula: A Timeless Journey*, which continues until 31 May 2025. Two installation works by Deanna Bowen continued on tour with KWAG's *Deanna Bowen: Black Drones in the Hive*, the solo exhibition curated by former KWAG Senior Curator, Crystal Mowry. The exhibition's final venue is Art Windsor-Essex (Ontario), on view there until February 2025.

Shary Boyle
(Canadian, b. 1972)
Untitled, 2003
Ink and watercolour on paper, 38 x 28 cm
Kitchener-Waterloo Art Gallery Permanent Collection:
Gift of David Roberts, 2024.
© Shary Boyle. Photo by Toni Hafkenscheid.

ACQUISITIONS

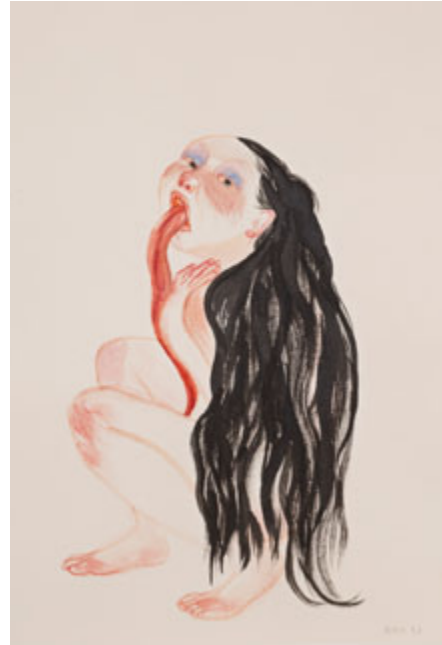


Billy Gauthier
(Nunatsiavumiuk, b. 1978)
A Beautiful Struggle,
2024
Antler (caribou), serpentine,
horn (muskox), ivory (woolly
mammoth), labradorite
64.8 x 31.8 x 28.6 cm

Kitchener-Waterloo Art Gallery
Permanent Collection: Purchased
in part through the support of the
Elizabeth L. Gordon Art Program,
a program of the Gordon
Foundation and administered
by the Ontario Arts Foundation.
With additional support from
Morgan Anderson, Maaïke
Asselbergs, Michael A. Barnstijn
and Louise A. MacCallum,
Jim Blomfield, Ryan Boggs,
Anne Brydon, Ron and Chloë
Bullock, Janet Casciato, CFO
Collective Inc., Brenda Cameron

Couch, Al Coughlin, Mike and
Deborah Ferguson, Maria
Gabriele, Fraser Gibson, Susan
and Fred Harrison, Allison
Hoff, Bryce A. Kraeker, Logan
MacDonald, Valerie Maw, Mary
Jane Patterson, Sheila Phillips,
Robert and Margaret Nally Gifting
Fund, Daniel Snow, Barbara
Vann, Wells Resolutions, Peter
Woolstencroft, and Anonymous
(6), 2024.

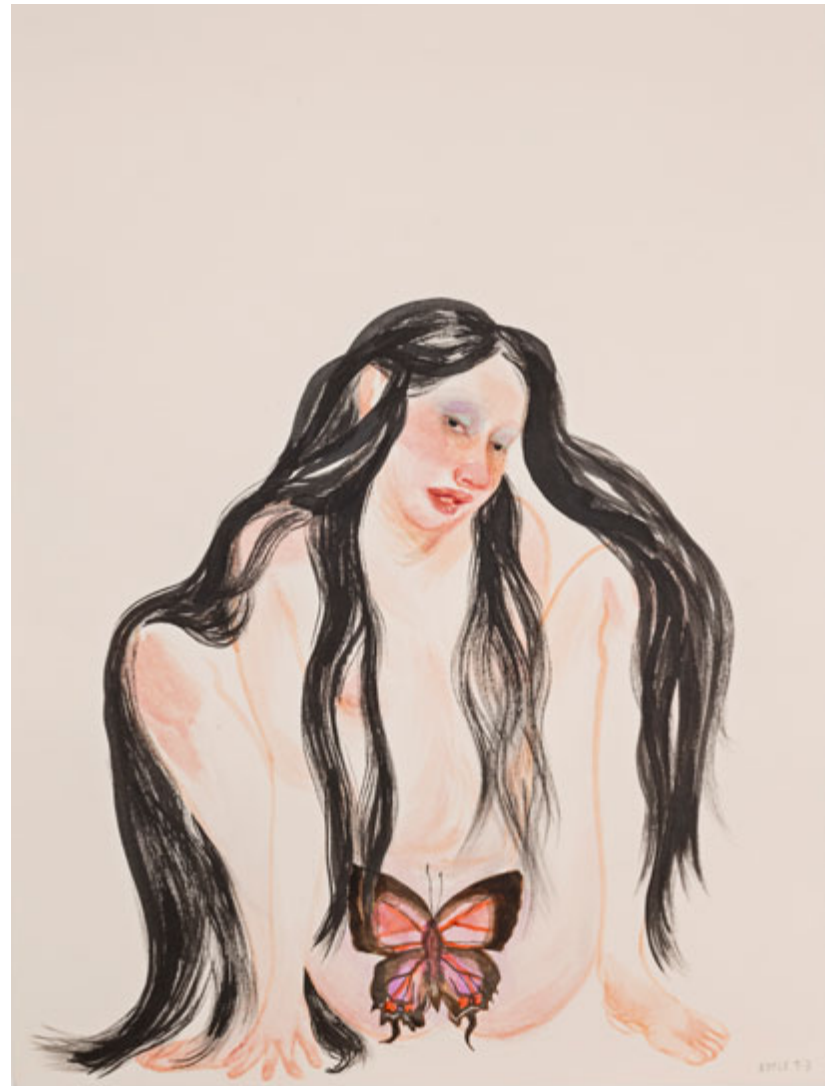
© Billy Gauthier.
Photo by Mathew McCarthy.



Top, left to right:
Shary Boyle
 (Canadian, b. 1972)
Untitled, 2003
 Ink and watercolour on paper, 38 x 28 cm
 Kitchener-Waterloo Art Gallery
 Permanent Collection:
 Gift of David Roberts, 2024.
 © Shary Boyle. Photo by Toni Hafkenscheid.

Shary Boyle
 (Canadian, b. 1972)
Three-Legged Straddle, 2001
 Oil on canvas, 40.5 x 30.5 cm
 Kitchener-Waterloo Art Gallery
 Permanent Collection:
 Gift of David Roberts, 2024.
 © Shary Boyle. Photo by Toni Hafkenscheid.

Shary Boyle
 (Canadian, b. 1972)
Untitled, 2003
 Ink and watercolour on paper, 38 x 28 cm
 Kitchener-Waterloo Art Gallery
 Permanent Collection:
 Gift of David Roberts, 2024.
 © Shary Boyle. Photo by Toni Hafkenscheid.



Left Bottom:
Shary Boyle
 (Canadian, b. 1972)
Untitled, 2003
 Ink and watercolour on paper, 38 x 28 cm
 Kitchener-Waterloo Art Gallery
 Permanent Collection: Gift of David Roberts, 2024.
 © Shary Boyle. Photo by Toni Hafkenscheid.

Top:
Shary Boyle
 (Canadian, b. 1972)
The Three Sisters, 2001
 Pencil and gouache on paper, 33 x 33.5 cm
 Kitchener-Waterloo Art Gallery
 Permanent Collection: Gift of David Roberts, 2024.
 © Shary Boyle. Photo by Toni Hafkenscheid.

EXHIBITIONS 2024



Erratic Behaviour

27 January to 21 April 2024

Catherine Telford Keogh,
Diane Borsato, Kelly Jazvac,
Laura Moore, Meghan Price,
Robert Hengeveld, Tahir Carl
Karmali, Tsēmā Igharas

Curated by Katie Lawson

Erratic Behaviour brought together contemporary artworks that centre human entanglements with geologic events, processes or entities, acknowledging rocks as vibrant matter that shape our understanding of time and place. The dual meaning of the exhibition's title suggests that humans themselves are exhibiting the most 'erratic behaviour' of all—the industrial extraction, processing, consumption and disposal of natural resources has produced turbulent and unstable conditions. Many of the artworks brought together here resist dominant patterns of waste and consumption through a shared commitment to working with existing, found, abandoned, salvaged and reclaimed materials.

Bangishimo: The Medicines We Carry

10 February to 12 May 2024

Co-curated by Darryn Doull,
Fitsum Areguy and
Shalaka Jadhav

Portraits have long been used to reinforce dominant narratives, a practice deeply rooted in colonial legacies. Challenging portrait photography as merely a method to catalogue, study and lay claim to peoples and nature, *Bangishimo*—Kitchener's first Indigenous Artist-in-Residence—reframes their relationship to the medium. Across these intimate portraits of community members, *Bangishimo* weaves in connections to seven medicines: birchbark, cedar, sage, strawberries, sweetgrass, sunflowers, and tobacco. In using these medicines, *Bangishimo* explores ancestral connections to land and the need to reclaim time honoured teachings within a futurist vision. With the creative support from local artist Brittney Baldwin, *Bangishimo* and Baldwin were able to create a number of pieces centering the seven medicines, to be adorned by the subjects in this series. *The Medicines We Carry* disrupts colonial lineages, inscribing Black and Indigenous futurities into public memory, and emphasizing relationships to the land.



Body Beautiful
1 March to 30 June 2024

Bill Hoopes, Jan Menses, John Gould, Karen Fletcher, Kent Monkman, Meryl McMaster, Stanley Lewis, Torrie Groening and Walter Bachinski

Community Curator:
Bangishimo

The latest iteration of the Community Curator program, *Body Beautiful* examined the shame that we associate with our bodies. Colonialism imposes Western standards of beauty that can marginalize Indigenous and other racialized bodies. This perpetuates a narrative that understands these bodies as inferior or deviant. These expectations of beauty also produce a flattening sameness, creating systems in which we see our own bodies as something to be evaluated against others, rather than celebrated alongside.

How do we create the conditions where we may celebrate our bodies and shift away from the standards of beauty that continue to be perpetuated by mainstream media and prevailing societal norms? By empowering one another to receive love, we break down the walls of shame and understand our bodies as vessels of beauty and resilience.



Expressions 49: Breaking Through
4 May to 2 June 2024

Students from the Waterloo Region and Daphne Odjig, Ken Danby, Lucy Qinnuayuak, Pitaloosie Saila, Richard Sturm and William Ronald from the KWAG Permanent Collection

Organized by the Public Programs Department

Highlighting perspectives and experiences of the next generation of artists in our community, *Expressions* is an annual exhibition that celebrates student artwork from across the Region. This year, students responded to the theme *Breaking Through*, inspired by Quinn Hearnden's ceramic sculpture of the same title. Artists were invited to explore concepts of perseverance, resilience, innovation and illumination while reflecting on breakthrough experiences of discovery and revelation.

InSight is a special opportunity for one local classroom to collaborate with a local contemporary artist on the creation of new thematic artworks to be featured in *Expressions*. Artist Grace Boileau was paired with Emma Cherry's grade 4 class from St. Teresa Catholic Elementary School in Kitchener to collaborate on this year's *InSight* artwork.



Billy Gauthier: Sila
22 June to 20 October 2024

Curated by Darryn Doull

Sila is the first mid-career survey by renowned sculptor Billy Gauthier outside of his home province of Newfoundland and Labrador. As an artist and activist of Inuit ancestry, Gauthier’s inspiration comes directly from an intimate connection with the land and culture of his home in North West River, Labrador.

For decades, Gauthier has developed his artistic practice into a complex, detailed and vibrantly dynamic body of work. His sculptures are a means to share stories and life experiences. Gauthier explains: “My core belief is Inuit and our lands are synonymous: when our Nunangat is harmed, we become harmed and when our Nunangat heals, we begin to heal. I understand my work as a form of activism, carrying messages about the importance of caring for our land, animals and resources.” Ultimately, he brings into focus the shared threads of humanity, exploring the intrinsic faults that come with globalization, industrialized food processes, community-level impacts of extraction industries and modernization efforts that do not center Indigenous populations.

FASTWÜRMS: #VOLCANO_LOV3R
25 May to 22 September 2024

Curated by Darryn Doull

Like a wind, like a storm, like a fire, like an earthquake, like a mud slide, like a deluge, like a tree falling, a torrent roaring, an ice floe breaking, like a tidal wave, like a shipwreck, like an explosion, like a lit blown off, like a consuming fire, like spreading blight, like a sky darkening, a bridge collapsing, a hole opening. Like a volcano erupting.
 - Susan Sontag, *The Volcano Lover*, 1992

For their first solo exhibition at a public art gallery after receiving the 2023 Governor General’s Award in Visual and Media Arts, FASTWÜRMS turned to the pyroclastic ecologies of volcanoes. These great sites of destruction and creation trace a fluid boundary between inner and outer worlds. With raku ceramics, tufted rugs, and a selection of historical works, this exhibition was a super-heated witchcraft of ‘many and more’—a primordial, geo-queer liberation narrative.



Kathleen Daly: Northern Exposures
 12 July to 10 November 2024

Curated by Darryn Doull

Kathleen Frances Daly Pepper is widely known for her portraiture and depictions of northern Québec and Labrador communities. Her most iconic images convey a quiet warmth of humanity; an intimacy of close looking. *Northern Exposures* focuses on a series of sketches and paintings primarily resulting from three trips. The first, in 1954, was spent on a trawler around the coasts of Newfoundland. In 1960, Daly boarded a government steamship for a three-month voyage through the Eastern Arctic. Finally, in 1961, Daly spent seven weeks depicting the Inuit of Puvirnituq and surrounding areas.

The Arctic has long been depicted as an almost mythical place by temporary visitors; a dreamscape onto which fantasies of purity, exoticism and ownership can be projected. Western artists (especially the Group of Seven) typically emptied these lands in their representations. Not to dismiss the burden of their own intercultural complication, Daly's images seem to come from a more genuine, immersive place than other mid-century travellers of the same regions. A second part of this exhibition that focuses on her drawings will be held in 2025.



This dream pays for its space in my heart
 5 October 2024 to 26 January 2025

Darby Minott Bradford, Derya Akay, Eve Tagny and sophia bartholomew

Curated by ellipses collective
 (greta hamilton and Katherine Jemima Hamilton)

Borrowing the title from a somatic ritual written by poet CAConrad, *This dream pays for its space in my heart* frames the featured artists' work through poetics—a refusal to be in relation through the language of capital. Poetry exists in each repeated gesture throughout the exhibition; the marks, weavings, and chirps of the artists' work encompass a poetic sensibility that undoes the logic and language of capital. Considering the fluid relationship between one's body, the language it speaks, and how it navigates land and grief, the artists emphasise that these relationships are porous, and that sites of ancestral history hold memories and feelings.



A Broken Planet

15 November 2024 to 20 April 2025

Curated by Jennifer Bullock

Drawing on the KWAG Permanent Collection, *A Broken Planet* builds on the themes of *SOS: A Story of Survival, Part III - The Planet* by looking at ways that environmental harm can be found in the Collection. Featuring the industrial devastation unfolding before Edward Burtynsky's camera lens, the exhibition uses aesthetic and compositional beauty as a way to approach difficult subjects that are otherwise much easier to look away from.

SOS: A Story of Survival, Part III - The Planet

9 November 2024 to 9 March 2025

Ari Bayuaji, Ashley Beerdat, Claire Greenshaw, Dan Hudson, Jennifer Murphy, Ludovic Boney, Maggie Groat, Melissa Doherty, Michael Belmore, Nestor Krüger, Robert Houle, Roshan James

SOS: A Story of Survival is a three-part exhibition exploring what survival is, what it looks like and what it means to survive. *Part I - The Image* launched the series from a place of cultural history in the art museum, as artists brought images and histories together to survive in new forms and contexts. *Part II - The Body* brought issues, frameworks, struggles and successes of local and global significance alongside one another and looked to the body as a tool of survival while interrogating the forces that threaten it.

Curated by Darryn Doull

The exhibition series has never pretended to have the answers to solve global climate collapse. We are already past all of the tipping points. There is no going back. Instead, the series offers alternative and hybrid nodes, relations and techniques as pathways into the future and of recuperating hope, juxtaposing the individual with community and emphasizing mutual aid. *Part III - The Planet* draws attention back to the matter of our world: to the rocks beneath our feet, the air in our lungs and the water throughout and all around us.



PUBLICATIONS



Billy Gauthier: Sila

Contributors

Texts by Darryn Doull, Nigel Reading, Logan MacDonald, Martha Cerny and Natascha Cerny-Ehtesham. Stories by Billy Gauthier. Foreword by Shirley Madill.

Designer

Mark Bennett

Copy Editor

Alison Kenzie

Publisher

Kitchener-Waterloo Art Gallery

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This publication was produced as part of the larger exhibition project with the same name that was held at KWAG in 2024. Though the exhibition formed a starting point, this monograph aims to be more than a standard exhibition catalogue.

Featuring all new photography that was commissioned just for this publication, readers can see Gauthier's work like never before. The gorgeous images are supported by a series of commissioned essays that critically situate the artist's work internationally, art historically, socially, and in terms of the underlying activism that drives his productivity. The images are organized along the same thematic families as the exhibition at KWAG, tracing an outline of the original viewing experience. The publication also includes sections from beyond the exhibition, most notably a section dedicated to the artist's most significant work to date, *The Earth, Our Mother*.



PUBLIC PROGRAMS REPORT



Hannah Braithwaite Program Lead, Community Engagement & Learning

In 2024, KWAG invited the community to join us in art making and appreciation. Through various free public programming, monthly events and artist-run workshops, we demonstrated our dedication to serving the community's interests. We continued to centre accessible and engaging programming for visitors of all ages and needs. KWAG Sensory Saturdays provided a place for neurodivergent visitors and those needing a more sensory-friendly environment. Family Sundays were a chance for people to feel at home in the Gallery and build lifelong relationships with the arts. We hosted Touch Tours for those with a vision impairment or anyone wishing to explore a multi-sensory gallery experience.

We took programming beyond the walls of our gallery and out into the city with walking tours. *Taking it to the Streets*, the *Downtown Kitchener Art Walk* and *Architectural Guided Walking Tours* continued to expand our impact in the community. We strengthened existing relationships and developed new ones.

We continued to work with school boards, independent and homeschool communities, and welcomed nearly 2,000 students for educational programming during the 2024 year. A further 2,000 visitors attended

Expressions 49: Breaking Through, which celebrated student creativity in their response to the theme "Breaking Through," inspired by artist Quinn Hearnden's sculpture of the same title. Students from St. Teresa CES were given the opportunity to work closely with artist Grace Boileau to create a project for *InSight*.

The KWAG Youth Council was recognized this year when it received the Group Award from the Kitchener Youth Action Council. Meeting bi-weekly to develop leadership skills through art-based activities, the Council continues to create an inclusive environment to explore education and career opportunities related to the arts and culture, and foster a lifelong relationship with the Gallery.

Create & Connect (Formerly Seniors Supporting Seniors) provided an opportunity for volunteers over 55 to develop and strengthen their leadership skills through art mentorship. Using art as a tool, volunteers facilitated a number of arts workshops that fostered connection, conversation, and wellness in their communities. In both the Gallery and in community centres, adult living centres, and long-term care homes, this team of volunteers provided a community connection through art for hundreds of seniors.

MARKETING & COMMUNICATIONS REPORT



Áine Belton Manager of Marketing & Communications

2024 was a year of change for the Marketing and Communications team. With various grants and funding opportunities awarded, we significantly changed the Gallery's outdated website infrastructure. The major changes implemented over the year included a sleek, new AODA-compliant, design-friendly website and audience development through new partnerships and advertising opportunities.

Together, federal government grants allowed KWAG to improve its digital capacity and better serve its community, invest in our digital legacy and solidify the Gallery's commitment to ensure a promising future of virtual programming and resources. Staff undertook digital competency training with our web services team and we were able to secure funding to add a part-time Digital Marketing Assistant to help support the team.

We examined audience development tactics informed by the evolving demographics of the Waterloo region. By utilizing organizations such as Canoo, Destination Ontario, the Tourism Association of Ontario, Ontario by Bike, and Indigenous Tourism Ontario, the Gallery enhanced its presence as the oldest and largest collecting public art gallery in the Waterloo Region.

Compelling visuals and text continued to draw in new audiences with printed and digital advertising, adding the

Inuit Art Foundation to our list of advertisers. In the media, Annie MacDonnell's publication *The Beyond Within* was recognized as one of 2024's most notable publications by Galleries West. FASTWÜRMS' exhibition *#VOLCANO_LOV3R* was featured in *C Magazine* in an article by Robin Alex McDonald. Julia De Kwant gave a glowing review of the *Billy Gauthier: Sila* exhibition in *Centred*.

We had a prosperous year of growth and visibility, tripling the number of users reached from 2023 by 130% through creative social media marketing tactics and budget expansion. A promotional teaser for *The Paris Prowler* set a record for us with organic posts, over 7,200 views, and exposure to 30% non-followers of our Instagram channel. Improving our storytelling tactics with our e-newsletter allowed us to increase our open rates. Designing a user-friendly events calendar with stronger filtering capabilities kept our bounce rate low. Tailoring our Meta adverts helped to reach new social groups for programs such as *Caregiver Connections*.

Our stellar team of creative thinkers, including Graphic Designer Lisa Narduzzi and Digital Marketing Assistants Sarah Soules and Claire Geerts, has contributed to this year's success. I look forward to a new year in which we can continue our efforts with KWAG's updated Strategic Plan.

DEVELOPMENT REPORT



Morgan Anderson Development Coordinator

In 2024, community support was essential to the Gallery's achievements.

Our membership program remained strong. Members attended private receptions for each major exhibition cycle and received a new 10% discount at The Artstore of Waterloo, among other perks that deepened their connection to the Gallery and community. Women for Women's Art thrived with 47 members and supported six women artists exhibited in *Erratic Behaviour* and two in *SOS: A Story of Survival, Part III - The Planet*.

Beloved annual events returned with enthusiasm. Feast for the Senses celebrated the connection between the culinary and visual arts across two sold-out evenings: Feast 16 featured Chef Zachary Stachyra and Sommelier Wes Klassen, while Feast 17 welcomed Chef Terry Salmond and Sommelier Marshall McPherson. Our Culture Talks series continued to foster important conversations on art, architecture, and the public realm, with leading voices from PUBLIC WORK and ERA Architects sharing their visionary work.

In the Fall we ran two important fundraisers. The Paris Prowler was a live, theatrical art heist experience, replacing our usual Black & Gold Gala

in an effort to reach new audiences and collaborate with other arts disciplines. During the performance, guests witnessed scenes throughout the gallery, purchased clues to the mystery, and guessed whodunnit to win a prize. The original script, provided by Midtown Radio, was written by local writers Maria Colonescu and Tristin Deveau and performed by local actors. Seven sponsors helped make it a memorable evening. Our annual auction took place online in November and was supported by 30 local businesses and eight local artists, raising \$10,000 for our Equitable and Inclusive Future Fund.

Finally, our community came together through a CanadaHelps campaign to raise funds for the acquisition of Billy Gauthier's 2024 sculpture *A Beautiful Struggle*. This work offers a metaphor for the work of fundraising in the visual arts: although it can be challenging to source the funds required for inspiring exhibitions, thought-provoking programs, and inclusive community initiatives—it is a beautiful struggle. And it is heartwarming to know that we have a supporter base committed to the legacy of KWAG and the world-class art we collect, preserve, exhibit, and interpret for the benefit of present and future generations.

FINANCIAL REPORT



Finance Committee

With an accumulated deficit eliminated at the end of 2023, 2024 marked a fresh start for the Gallery's financial position. Given inflation and general increases in supply costs, staff worked hard to manage expenditures and be mindful of resources. At the end of the 2024 fiscal year, KWAG was fortunate to report a surplus of \$1,465. We received continued support from our funders and the community during the fiscal year, for which we are very grateful.

Consistent with prior years, core annual funding provided by the City of Waterloo, Region of Waterloo (new in 2024) and the City of Kitchener comprised 39.5% of our overall revenue (35% in 2023). The Ontario Arts Council and the Canada Council for the Arts provided 15.76% of overall revenue in 2024 (16.51% in 2023). Collectively, these organizations provide critical support to our ongoing operations. Overall funding levels in 2024 increased year over year by 5%. Revenues from public support, including individuals, corporations and foundations, comprised nearly 20% of overall revenue.

Overall revenues increased by \$62,041 (increase of 4.6% over 2023) and expenditures increased by \$114,423 compared to 2023 (increase of 9%).

Significant project grants from United Way Recovery Fund and Ontario Trillium Foundation provided support towards a new website and platform which were completed in 2024.

The KWAG Endowment Fund remains an important source of funding for operations, contributing \$18,029 in 2024. KWAG continues to engage professional investment management services to ensure stewardship of these funds.

We would like to extend our gratitude and thanks to all our partners, donors and community members who have supported KWAG as we navigated the challenges and opportunities of 2024.

THE KITCHENER-WATERLOO ART GALLERY

MANAGEMENT RESPONSIBILITY FOR FINANCIAL REPORTING DECEMBER 31, 2024



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p: 519.623.1870 f: 519.623.9490 w: gmpca.com

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 a regular 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, 2025, expresses their unqualified opinion on the 2024 financial statements.

Handwritten signature of Shirley Madill in cursive.

Shirley Madill
Executive Director

Handwritten signature of Jenna Winter in cursive.

Jenna Winter
Director of Finance and Administration

INDEPENDENT AUDITORS' REPORT

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, 2024, 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, 2024, 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, 2025

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

**STATEMENT OF REVENUE AND EXPENDITURE
YEAR ENDED DECEMBER 31, 2024**

	2024 \$	2023 \$
Revenue (pages 13 - 14)		
Government grants	553,529	433,969
Arts agencies	220,855	220,855
Project grants	62,187	18,845
Exhibitions	64,111	62,307
Education	92,561	105,402
Public support	269,617	291,809
Foundations	87,410	66,934
Investments (note 10)	37,449	37,655
	1,387,719	1,237,776
Expenditure		
Curatorial and exhibition	458,863	316,023
Development and fundraising	82,522	111,440
Public programs	148,191	174,428
Marketing and communications	176,314	152,662
Administration	311,140	292,607
Building and occupancy	137,268	135,901
Visitor Services and Volunteer Programs	75,192	92,006
	1,389,490	1,275,067
Deficiency of revenue over expenditure from operations	(1,771)	(37,291)
Amortization of deferred capital contributions	26,141	26,547
Amortization of capital assets	(34,669)	(38,241)
Deficiency of revenue over expenditure invested in capital assets	(8,528)	(11,694)
Other items		
Bequests	11,764	
Loan forgiveness		20,000
COVID-19 Government funding		74,882
	11,764	94,882
Total excess of revenue over expenditure for year	1,465	45,897

**STATEMENT OF CHANGES IN NET ASSETS
YEAR ENDED DECEMBER 31, 2024**

	Invested in Capital Assets (note 3(f)) \$	Endowment Funds (note 3(f)) \$	Unrestricted (note 3(f)) \$	2024 \$	2023 \$
Net assets, beginning of year	35,847	384,134	1,101	421,082	375,185
Excess (deficiency) of revenue over expenditure	(8,528)		9,993	1,465	45,897
Invested in capital assets (note 15)	2,388		(2,388)		
Net assets, end of year	29,707	384,134	8,706	422,547	421,082

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

**STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2024**

	2024 \$	2023 \$
ASSETS		
Cash	504,167	234,655
Accounts receivable	48,630	42,856
Prepaid expenses	31,282	43,410
Grants receivable	20,035	27,200
Current assets	604,114	348,121
Investments		
Allan MacKay Curatorial Fund (note 12)	99,272	101,560
Endowment (note 11)	484,072	450,738
Capital assets (note 4)	84,423	116,704
Art collection (note 5)	100	100
	1,271,981	1,017,223
LIABILITIES		
Accounts payable and accrued liabilities (note 6)	47,677	57,659
Deferred revenue (note 8)	597,103	331,021
Current liabilities	644,780	388,680
Deferred revenue, Endowment (note 11)	99,938	66,604
Deferred capital contributions (note 7)	54,716	80,857
Deferred revenue, Allan MacKay Curatorial Fund (note 12)	50,000	60,000
	849,434	596,141
NET ASSETS		
Invested in capital assets (note 9)	29,707	35,847
Endowment funds (notes 11 and 12)	384,134	384,134
Unrestricted	8,706	1,101
	422,547	421,082
	1,271,981	1,017,223

APPROVED BY THE BOARD



Director



Director

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

**STATEMENT OF CASH FLOWS
YEAR ENDED DECEMBER 31, 2024**

	2024 \$	2023 \$
Cash flows from operating activities:		
Excess of revenue over expenditure for year	1,465	45,897
Items not involving cash:		
Amortization of capital assets	34,669	38,241
Amortization of deferred capital contributions	(26,141)	(26,547)
Loan forgiveness	-	(20,000)
	9,993	37,591
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	(5,774)	1,306
Prepaid expenses	12,128	(16,956)
Accounts payable and accrued liabilities	(9,982)	(253)
Deferred revenue	266,082	(68,170)
Grants receivable	7,165	(27,200)
	279,612	(73,682)
Cash flows from investment activities:		
Change in investments	(31,046)	(4,381)
Change in deferred revenue, investments	23,334	6,784
Purchase of capital assets	(2,388)	(54,237)
	(10,100)	(51,834)
Cash flows from financing activities:		
Capital contributions received	-	36,482
Repayment of long-term debt	-	(40,000)
	-	(3,518)
Net increase (decrease) in cash	269,512	(129,034)
Cash position, beginning of year	234,655	363,689
Cash position, end of year	504,167	234,655

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

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2024**

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.

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) Art collection

The Gallery holds a collection of works of art in public trust for the benefit of Canadians, present and future. The collection is shown on the statement of financial position as an asset at a nominal value of \$100. 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 of acquisition. Items contributed to the collection are not recorded in the accounts.

(c) Financial instruments

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

(d) Deferred revenue

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

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2024**

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, 2024**

	2024 \$	2023 \$
4. Capital Assets		
Cost		
Computer equipment	43,881	41,494
Computer software	53,209	53,209
Furniture, fixtures and equipment	148,917	148,917
Collection management equipment	107,856	107,856
Building improvements	556,395	556,395
	910,258	907,871
Accumulated amortization		
Computer equipment	33,450	27,657
Computer software	27,367	16,726
Furniture, fixtures and equipment	124,498	111,708
Collection management equipment	107,856	107,856
Building improvements	532,664	527,220
	825,835	791,167
Net Book Value	84,423	116,704

5. Art Collection

The Gallery's permanent collection, consisting of over 4,300 works of art, is held in perpetuity and public trust for the benefit of all Canadians. The Gallery acquires artworks for the collection by purchase, gift or bequest.

Acquisitions in the year, by funding source are as follows:

Purchases	29,103	13,500
Donations, at estimated fair value	39,000	30,000
	68,103	43,500

The permanent collection is insured for \$15,920,228. As it is challenging for an art museum to insure an art collection at its entire value, this amount is determined through an evaluation of selected works of art that are the highest in value.

6. Accounts Payable and Accrued Liabilities

There were no amounts payable with respect to government remittances as of the year end date.

7. Deferred Capital Contributions

Balance, beginning of year	80,857	70,922
Grants received for purchase of capital assets		36,482
	80,857	107,404
Amortization	(26,141)	(26,547)
	54,716	80,857

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2024**

	2024 \$	2023 \$
8. Deferred Revenue		
Corporate sponsorships	32,301	31,500
Allan MacKay Curatorial Fund	15,915	8,203
Year End Campaign	5,565	7,385
Women of Influence for Women's Art	34,580	29,216
Project grants	47,148	117,181
Bequests	300,000	100,000
Various	29,518	37,536
Ontario Arts Council Operating Grant	132,076	
	597,103	331,021
9. Net Assets Invested in Capital Assets		
(a) Net assets invested in capital assets are calculated as follows:		
Capital assets	84,423	116,704
Deduct		
Amounts financed by deferred capital contributions	(54,716)	(80,857)
	29,707	35,847
(b) Change in net assets invested in capital assets is calculated as follows:		
Amortization of capital assets	(34,669)	(38,241)
Amortization of deferred capital contributions	26,141	26,547
	(8,528)	(11,694)
Purchase of capital assets, net of disposals	2,388	54,237
Amounts funded by contributions		(36,482)
	2,388	17,755
Change in net assets invested in capital assets	(6,140)	6,061
10. Investment Income		
Investment income earned is reported as follows:		
Unrestricted resources	13,280	14,360
Ontario Arts Council Endowment (note 13)	6,140	5,936
Income earned on resources held for endowment:		
Unrestricted	18,029	17,359
Total investment income recognized as revenue	37,449	37,655

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2024**

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. 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.

13. 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, 2024 is \$136,648 (\$129,354 in 2023). During the year the Gallery received \$6,140 (\$5,936 in 2023) from the endowment fund.

14. 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 2024 this amount was \$111,618 (\$111,618 in 2023). It is anticipated that future annual contributions will be comparable to those of 2024 and 2023.

15. Interfund Transfers

An amount of \$2,388 (\$17,755 in 2023) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to assist in funding disbursements for capital purchases.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2024**

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.

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.

The extent of the Gallery's exposure to the above risks did not change during 2024.

**SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2024**

	2024 \$	2023 \$
Government grants		
City of Kitchener	366,376	353,644
City of Waterloo	87,153	80,325
Region of Waterloo	100,000	
	553,529	433,969
Arts agencies		
Ontario Arts Council	128,855	128,855
Canada Council for the Arts	92,000	92,000
	220,855	220,855
Project grants		
Canada Council for the Arts - Touring Assistance	15,000	
City of Kitchener		4,783
City of Waterloo	31,200	9,900
Ontario Seniors' Secretariat		4,162
Ministry of Tourism	4,585	
New Horizon's	11,402	
	62,187	18,845
Exhibitions		
Exhibition fees	48,760	40,435
Allan MacKay Curatorial Fund	15,000	21,281
Sale of catalogues and books	351	591
	64,111	62,307
Education		
Waterloo Catholic District School Board	24,500	23,690
Waterloo Region District School Board	2,290	5,000
Summer employment grants	12,636	16,475
Registration - public programs	52,070	59,401
Tours - other groups	1,065	836
	92,561	105,402
Public support		
Corporate sponsorships	93,133	102,297
Corporate donations	2,191	5,725
Individual donations	97,441	69,882
Voluntary admissions	8,315	2,966
Fundraising	33,465	55,340
Women of Influence for Women's Art	20,000	25,000
Other	15,072	30,599
	269,617	291,809

**SCHEDULE OF REVENUE (CONTINUED)
YEAR ENDED DECEMBER 31, 2024**

	2024 \$	2023 \$
Foundations		
Astley Family Foundation	11,000	11,000
The Waterloo Region Record and Lyle S. Hallman Kids to Camp Fund held at Waterloo Region Community Foundation	5,000	
Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation	20,000	
The Musagetes Fund held at Waterloo Region Community Foundation	12,000	25,000
Ontario Trillium Foundation	11,945	5,972
United Way Recovery Fund	27,265	24,962
N Grace and Jacob Jutzi Fund held at Waterloo Region Community Foundation	200	
	87,410	66,934
Investment income (note 10)	37,449	37,655
Total revenue	1,387,719	1,237,776

BOARD OF DIRECTORS & COMMITTEES



Chair

Danielle Deveau

Vice-Chair / Past Chair, Internal

Bryce Kraeker

VP, Finance & Treasurer

Alex Hardy

Board Members

Aaron Shull
David Schnider
Hans Roach
Irena Kramer
Kristine Schumacher
Laird Robertson
Logan MacDonald
Rebecca O'Reilly
Robin Lindner
Stephanie Stretch

Executive Committee

Danielle Deveau, Chair
Alex Hardy
Bryce Kraeker

Finance Committee

Alex Hardy, Chair
Danielle Deveau
Bryce Kraeker
Jenna Winter

Permanent Collection Committee

Logan MacDonald, Chair
Anne Brydon
Bryce Kraeker
Doug Kirton
Darryn Doull
Jennifer Bullock
Judith Stephens-Wells
Lois Andison (to August)
Murray Gamble
Soheila Esfahani
Senta Ross

Development Committee & Paris Prowler Event

Stephanie Stretch
Robin Linder
Kristine Schumacher
Danielle Deveau
Irena Kramer

Rebecca O'Reilly
Kelly Gariepy
Cera Frederiksen (to July)
Morgan Anderson (from August)

Silent Auction Committee

Patricia Lawler
Tatiana Nikolaeva
Kate Peister
Ashish Adhikari
Zahra Gitinejad
Morgan Anderson

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

GALLERY STAFF



Executive Director

Shirley Madill

Curator: Exhibitions & Programs

Darryn Doull

Director of Finance & Administration

Jenna Winter

Manager, Marketing & Communications

Amanda Bjarnason (to March)
Áine Belton (from May)

Development Coordinator

Cera Frederiksen (to July)
Morgan Anderson (from August)

Assistant Curator & Registrar

Jennifer Bullock

Preparator

Lawrence Salza

Curatorial Assistant

Soroush Dabiri (from May)

Public Programs Coordinator

Desarée Roszkopf

Education Coordinator

Monique (Wozny) Morrison

Gallery Attendants

Stephanie Farrow
Terrina Reitzel

Gallery Assistants

Aala Ibrahim
Teddy Gillis

Artist Educators

Brittney Baldwin
Canan Altinkas
Catherine Mellinger
Emily Murphy
Eric Almberg
Grace Boileau
Isaac Zepeda-Ayala
Janice Saunders
Kristyna Balaban
Maram Farra
Rebecca Schuehlein
Sarah Martin
Tyra Singh

Exhibition Installation Crew

Sarah Kernohan
Soroush Dabiri (to May)

Summer Camp Support Staff

Hannah Pacan
Luma Abuarqoub
Mico McDonald

Contract Photographers

Daniel Alexander
Toni Hafkenscheid
Scott Lee

Contract Graphic Designer

Lisa Narduzzi

Digital Marketing Assistant

Sarah Soules (March-August)
Claire Geerts (from September)

EXHIBITION & PROGRAMMING PARTNERS 2024

EXHIBITION PARTNERS

44 Gaukel

- Exhibition support for *Bangishimo: The Medicines We Carry*

Art Gallery of Hamilton

- Exhibition support for *Billy Gauthier: Sila*

City of Kitchener

- Exhibition support for *Bangishimo: The Medicines We Carry*

Connect Interpreting Services

- Exhibition support for *Erratic Behaviour*

Idea Exchange, Cambridge

- Exhibition support for *Billy Gauthier: Sila*

Region of Waterloo Arts Fund

- Exhibition support for *Bangishimo: The Medicines We Carry*

Robert McLaughlin Gallery, Oshawa

- Exhibition support for *Billy Gauthier: Sila*

National Film Board

- Inuit Film Series

St. Teresa Catholic Elementary School Resurrection Catholic Secondary School

- *InSight* partner school, *Expressions 49: Breaking Through*

Textile

- Exhibition support for *Bangishimo: The Medicines We Carry*

The Rooms, St. John's

- Exhibition support for *Billy Gauthier: Sila*

United Contemporary

- Exhibition support for *Erratic Behaviour*

Waterloo Region Community Foundation

- Exhibition support for *Bangishimo: The Medicines We Carry*

KWAG also acknowledges the following organizations and individuals who supported our exhibitions through loans of artwork:

- Cynthia Barrett
- David Ben
- Erik Haites
- Indigenous Art Centre: Crown-Indigenous Relations and Northern Affairs Canada
- Jamie Cameron and Christopher Bredt
- Mitzi Wall
- National Gallery of Canada
- Nigel Reading
- Noreen Boudreau
- Pat, Don and Tori Dodds
- Pat McKeown

PROGRAMMING PARTNERS

Autism Ontario

- Teen Photography Workshop

Barnswallow Community Place

- Create and Connect Workshop

Briarfield Gardens

- Create and Connect Workshop

Camino Wellbeing

- Mental Health at the Intersections: Art and Wellness Station

Kitchener Public Library

- Create and Connect Workshop

Muslim Social Services

- 2 x Art and Wellness Art-making workshops
- Summer Camp Day Program

Stanley Park Community Centre

- Create and Connect Workshop

The Village of Winston Park

- Create and Connect Workshop

Waterloo Family Network: Coffee Club

- Clay Workshop

University of Waterloo

- Walk the Talk: Architecture Tours

Waterloo Catholic District School Board

- School Programs (JK-Grade 12)
- *Expressions 49: Breaking Through*
- *InSight* Program

Waterloo Public Library

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Shirley Madill

KWAG's team sets a high standard at every level of the organization. I am grateful to the Board of Directors, the Gallery's leadership team, staff, and volunteers whose commitment and hard work contribute to the Gallery's ongoing resilience and success. Together, they set a strong foundation of shared values aligned with our mission and vision. Special appreciation to the artists who have participated in the Gallery's exhibitions and programs and all our members—we could not do what we do without you.

Darryn Doull

In a world of vanity, of sycophantic despots and of questionably clothed emperors, an experience with something real has more value than ever before. In a time of editorial alternative facts and fluid fictions, the transparent exchange between viewer and artwork, between body and material, has the power to change the world. The experiences that we share together in the commons of the public art museum help to imagine new worlds to inhabit and new relations to sustain it.

From my depths, an immeasurable gratitude is owed to all of the artists, curators, critics and community members who made this year possible. Thank you to the beautiful KWAG community and all of those who demand the best from us. Thank you to everyone with desire, who continue to make things happen, in relation, together.

Thank you to everybody who has high expectations of what we can achieve together, and to all who believe in the magic of art.

ACKNOWLEDGEMENTS



Jenna Winter

2024 was a year of incredible teamwork at Visitor Services. The Visitor Services staff team—Terrina Reitzel, Stephanie Farrow, Aala Ibrahim and Teddy Gillis—showed continual patience, flexibility and commitment to KWAG while navigating changes to the structure of this department. Thank you for all you do to manage the Gallery's front desk and to welcome visitors to exhibitions and programs.

We welcomed more than 15,000 people through our doors in 2024, with many visitors coming to the Gallery prior to Centre In The Square performances. More than 7,000 visitors visited KWAG's touring exhibition, *Deanna Bowen: Black Drones in the Hive*, at Esker Foundation in Calgary and at Art Windsor-Essex

through the year. KWAG was open to the public for more than 2,500 hours in 2024.

A special thank you to the 70 volunteers who contributed 900 hours of volunteer time last year. We could not do all that we do without your dedication and support—we greatly appreciate your contributions and the time you choose to spend at KWAG.

Áine Belton

In these tumultuous times, I must thank the passionate and caring members of our community that continue to support us and share the vision that artistic dialogue can reshape and forge new paths. Thank you to the incredible artists for seeking alternative ways to harness social change. In my short time here, I have met many individuals from staff, volunteers, members, and donors who share a deep, underlying love of humanity and our earth. I am profoundly grateful for this community that refuses to accept the world as it is, but instead imagines what it could be. Your generosity of spirit, of resources, of creativity makes our work possible and meaningful. Thank you for walking this path with us.

IMAGE CREDITS

Cover: Billy Gauthier, *A Beautiful Struggle*, 2024. Antler (caribou), serpentine, horn (muskox), ivory (woolly mammoth), labradorite. 64.8 x 31.8 x 28.6 cm. Kitchener-Waterloo Art Gallery Permanent Collection: Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Gordon Foundation and administered by the Ontario Arts Foundation. With additional support from Morgan Anderson, Maaïke Asselbergs, Michael A. Barnstijn and Louise A. MacCallum, Jim Blomfield, Ryan Boggs, Anne Brydon, Ron and Chloë Bullock, Janet Casciato, CFO Collective Inc., Brenda Cameron Couch, Al Coughlin, Mike and Deborah Ferguson, Maria Gabriele, Fraser Gibson, Susan and Fred Harrison, Allison Hoff, Bryce A. Kraeker, Logan MacDonald, Valerie Maw, Mary Jane Patterson, Sheila Phillips, Robert and Margaret Nally Gifting Fund, Daniel Snow, Barbara Vann, Wells Resolutions, Peter Woolstencroft, and Anonymous (6), 2024. © Billy Gauthier. Photo by Toni Hafkenscheid.

Pg. 1: *SOS: A Story of Survival, Part III - The Planet* Exhibition Opening. Photo of Kristine Schumacher and Danielle Deveau, by Danny Alexander.

Pg. 3: *Feast for the Senses 15*, 2023. Photo of Shirley Madill, by Scott Lee.

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Photo by Toni Hafkenscheid.

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Pg. 55: KWAG Volunteers, 2023-2024. Photos courtesy of KWAG.

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Pg. 57: *Billy Gauthier: Sila* and *FASTWÜRMS: #VOLCANO_LOV3R* Exhibition Opening. Photo of Jenna Winter and Monique Wozny by Danny Alexander; Photo of Áine Belton and *FASTWÜRMS*, by Danny Alexander.

Back: Installation view, *FASTWÜRMS: #VOLCANO_LOV3R*, Kitchener-Waterloo Art Gallery, 25 May to 22 September, 2024. Photo by Toni Hafkenscheid.



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