

KITCHENER-WATERLOO
ART GALLERY ANNUAL REPORT 2017 /





2017 was the third year in the Kitchener-Waterloo Art Gallery's Strategic Plan, a plan that centers on deepening community engagement, strengthening operational and financial capacity, increasing awareness of the Gallery and its leadership role in our community and beyond, all while holding fast to what we do best: the pursuit of artistic excellence, for which we continue to receive recognition for our high standards of achievement.

The success of the Gallery lies in its commitment to fostering shared experiences and expanding perspectives on contemporary topics. This is, in fact, KWAG's mission: to connect people and ideas through art. Our hard-working staff deliver compelling, nationally recognized exhibitions, enriching and educational programming and opportunities for social and cultural interactions that are often challenging and always rewarding. By facilitating access to art, artists and the creative process, our Gallery creates space for reflection, inspiration, provocation, and imagination.

This space also invites conversation. We give voice to ideas through the art we present and broker dialogues with issues of local, national and international importance. In the marketplace of ideas, we are an amplifier of voices and seek to do so responsibly with an inclusiveness that opens minds, challenges perception and ultimately expands our community spirit. These are the themes that permeate everything we do.

On behalf of the Board, I would like to thank the staff at the Gallery for their dedication and commitment and the Board of Directors for generously giving their time and talent to the Board's work. It has been a pleasure to serve as President this past year and I look forward to another year of wonderful experiences and inspiring conversation.



Conversation is critical to our very existence as a public institution. As our mission is about connecting people and ideas through art, inclusiveness is our goal and inviting voices that are not our own is central to what we do and how we work.

In 2017 the exhibitions, educational and public programs and events at the Kitchener-Waterloo Art Gallery were guided by the theme of “Interlocution.” The origin of the word dates as far back as the 1530s, from the Latin *interlocutionem* meaning “a speaking between,” or, in other words, a conversation.

Over this past year, the Gallery has invited guest curators, artists, community organizations and leaders to address topics ranging from revisionist history during Canada’s sesquicentennial to current topics related to Indigenous issues, immigration, and belonging. We opened the year with an exhibition by Cree artist Kent Monkman titled *The Four Continents*, a suite of four major works inspired by Italian artist Giovanni Battista Tiepolo. The year also featured Maggie Groat’s installation, *Suns also Seasons*, accompanied by a special publication, *ALMANAC*, which embraced the voices of other artists, writers and thinkers. Joseph Tisiga engaged audiences in a mythical narrative given new life through a series of watercolours. Closing the year was *Carry Forward*, a groundbreaking and provocative

group exhibition curated by scholar and artist, Lisa Myers, that questioned the function and power of documents as determinants of truth and authority. The Gallery also featured rarely seen drawings from the Permanent Collection in a remarkable exhibition titled *Making Shade* and celebrated recent acquisitions such as a series of photographs by April Hickox.

The Gallery’s education and public programs are inextricably linked to the concepts explored in our exhibitions and the year encompassed a range of artist talks, Open Conversations, workshops, panel discussions and tours, all of which are discussed further in this Annual Report.

In addition to presenting and promoting innovative exhibitions and public activities, we continue to work diligently toward the goal of increasing our self generated revenues. I am pleased to report a balanced budget again with a surplus, and this is due to tremendous national and local support. We are grateful to our government funders—the Canada Council for the Arts and Ontario Arts Council, the City of Kitchener and the City of Waterloo, our sponsors and partners, and especially our members who make what we do possible. KWAG is the largest art institution in our region and our history of leadership in the field of contemporary art is unrivalled within our community. It is such a pleasure to work with our Board and staff towards another great year at this remarkable organization.



Museum work has historically privileged closure, a type of certainty afforded by working retrospectively that seems to be in direct opposition to slow learning and the building of trust. We perpetuate short-term commitments to the artists we work with, always looking ahead to the next commitment as though the present is especially hostile to supporting progress. What if, as institutions, we decided to embrace prolonged engagements with artists by supporting their practices in more meaningful ways?

Each year, we embark on plans that we hope will speak to the zeitgeist. As a gallery that focuses on contemporary art and culture, we trust that artists will lead us in a direction that reveals new perspectives on a shared context, whether that is the physical space whose histories we have inherited or the issues that warrant urgent attention.

In 2017 we turned our attention to the theme of interlocution and sought to reposition the voices of others in our programming, to amplify modes of conveyance, storytelling, and knowledge that have been marginalized within colonial institutions. We invited interruptions in what we do and how we think, courting a form of productive disturbance that sets a new path for institutional work that is porous, living and responsive.

Our goal was to uproot and upend paternalistic strategies that can undermine the actuality of particular histories, and make room for visions and voices that bridge the gap between marginal and master narratives. Through a series of projects making their premiere at KWAG, invited artists and curators explored revision, speculation, vernacular and time in ways that allowed for personal cosmologies to resonate. Cree multi-disciplinary artist Kent Monkman questioned our reverence of past “experts” through his revision of Tiepolo’s monumental frescoes. Maggie Groat transformed our Eastman Gallery with murals, site-specific installations, and other subtle gestures of reclamation that bear the influence of Haudenosaunee world views while her commissioned editorial project, *ALMANAC*, sought to subvert the knowledge collected in traditional almanacs through non-linear approaches to time. Working at the intersection of the surreal and the familiar, Joseph Tisiga premiered a new body of work inspired by the Kaska folk legend of *Dz ohdié’* and the inconsistencies that surface between radically different positions: the oral and the transcribed, the elder and the anthropologist, the witness and the absentee.

While natural disruptors, artists cannot bear sole responsibility for change in our institutions; that change must be desired and enacted from within as well. In 2017 we embarked on new and challenging collaborative efforts with our colleagues in Public Programs and Development to launch *The Big Bang*, an immersive, one-night art event in

our main gallery featuring a new site-specific installation by Jenn E Norton and Steph Yates. Public Programs and Curatorial staff continued to work closely together on programming to support the rich themes in *Carry Forward*, our fall exhibition brilliantly curated by Lisa Myers. In consultation with Lisa, KWAG hosted film screenings, public conversations, and performances—seizing every possible opportunity to cultivate inclusivity.

Interruptions are inherently memorable, but they are also calls to action: declarations that cannot be ignored. One of the most galvanizing interruptions of 2017 came unexpectedly during the preparations for *Carry Forward*, which convened artists for whom the role of the document figures prominently in the creation of their work. While reporting on the condition of Deanna Bowen’s “1911 Anti Creek-Negro Petition,” a recontextualized artifact from Canada’s unsettling past, we discovered that Barker Fairley, an artist whose work is held in KWAG’s Permanent Collection, had been one of the signatories to this racist document.

In consultation with Lisa and Deanna, we chose to illuminate this discovery with the inclusion of a small Fairley lithograph that simultaneously documents this revelation and serves as a call to ignite difficult conversations that can rattle the foundations of institutions across the country. It was a powerful moment in our institution’s history and we look forward to reflecting further on this discovery in future initiatives.

In recent years, the Kitchener-Waterloo Art Gallery has identified the need to redress the underrepresentation of Indigenous and ethnic diversity, works by women artists and works created within the last twenty years in the Permanent Collection. In 2017, each of our ten new acquisitions establishes a new balance of perspectives.

Alternate Guide to SET is a collage work by St. Catharine's-born artist Maggie Groat created for her solo exhibition at KWAG in early 2017. In keeping with her practice, Groat researched the Permanent Collection and selected works to participate in her exhibition. Each element in the collage references a Collection work to create a map of the relationships between the Collection, Groat's work, and the viewer's experience.

Five purchases were made possible in part through the support of the Elizabeth L. Gordon Art Program. Four of those works were selected from a series of twelve watercolours created by Joseph Tisiga for his 2017 KWAG debut—his first solo exhibition in a public art gallery. The paintings explore the legend of *Dzohdié* (translated as “Bladder-Head Boy” in settler accounts), a folk legend of the Ksaska Dena people. In these paintings, Tisiga explores his own Kaska Dena heritage and the meeting of Indigenous and settler world views.

The fifth purchase is a drawing by Inuk artist Shuvina Ashoona. This work, too, explores the meeting of Indigenous and settler perspectives. At its centre are the syllabic alphabet of Inuktitut and the Arabic alphabet of the European-

descended settler. Throughout the work, Ashoona references the interplay that exists between the North and the South, and suggests a cyclical form of connection that keeps culture in perpetual motion.

In early spring, we submitted an application for the York Wilson Endowment Award, which assists an eligible Canadian art museum with the purchase of an artwork by a living Canadian artist. The Award is given to one recipient, once each year. This year, we were thrilled to be that one recipient. This enabled our purchase of a sculpture by Shary Boyle, one of Canada's most compelling mid-career artists. *Looney Tunes* combines the demure, youthful body of a girl with the grotesque face of a crone. In conflating two familiar and opposing representations of the female character, Boyle invites reflection on stereotypes through a strong, contemporary, feminist voice.

Further amplifying the female voice within the Collection are two works by internationally esteemed, Montréal-based photographer Lynne Cohen, an artist known for formal exactitude and aesthetic excellence. In a career spanning forty years, Cohen took the 'readymade' into the realm of the sublime. As a teacher at many prestigious institutions, Cohen's influence over a younger generation of artists has ensured an enduring legacy of conceptual photography in Canada.

Brendan Fernandes is a Kenyan-born, Canadian artist whose richly textured voice reflects his Goan parentage. Our tenth acquisition, *1979.206.200*, is a part of Fernandes' *From Hiz Hands*

series and directly references an African mask held in the Metropolitan Museum of Art's collection (the title of the neon sculpture is the accession number assigned to the mask in The Met's collection records). In this work, the artist challenges the disseminated colonial interpretation of an Indigenous culture and identity.

Over the course of the year, 173 works from the Permanent Collection were on view at the Gallery. The tenth in our Community Curator series, *Celebrating Our Own*, continued to August 2017 in the Corridor Gallery. Three more exhibitions drawn from the Collection were internally curated: *Storylines—The Long and the Short of It* in the Corridor Gallery; and *April Hickox: Index and Making Shade* in the Main Gallery. Maggie Groat's exhibition *Suns also Seasons*, and the annual *Expressions* exhibition of work by students from the Waterloo Region each included eight Permanent Collection works.

Off-site, an additional 59 works from the Collection were on view. Loans of Permanent Collection artworks to fellow cultural institutions included six portraits of Canadian Prime Ministers by William Ronald to Wellington County Museum & Archives for their retrospective *Searching for William Ronald*. Five works by Homer Watson remain on long-term loan to the Homer Watson House & Gallery. Considered placement of artworks in alternative venues within the community include long standing relationships with community partners such as Miller Thompson, the City of Kitchener, Region of Waterloo Administrative Headquarters, and the Centre for International Governance Innovation.

Maggie Groat (Canadian, b. St. Catharines)
Alternative Guide to SET, 2017
Collage
48.5cm x 63cm (framed)
Kitchener-Waterloo Art Gallery Collection.
Gift of the Artist, 2017. © Maggie Groat.

Joseph Tisiga (Canadian-Kaska Dena, b. 1984)
Feigned Resolve, 2017
Watercolour on paper
62.2cm x 82.6cm (framed)
Kitchener-Waterloo Art Gallery Collection. Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2017.
© Joseph Tisiga.

Joseph Tisiga (Canadian-Kaska Dena, b. 1984)
Mythic Survivor or Mundane Victim, 2017
Watercolour on paper
62.2cm x 82.6cm (framed)
Kitchener-Waterloo Art Gallery Collection. Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2017.
© Joseph Tisiga.

Joseph Tisiga (Canadian-Kaska Dena, b. 1984)
Semiotic Contagion, 2017
Watercolour on paper
62.2cm x 82.6cm (framed)
Kitchener-Waterloo Art Gallery Collection. Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2017.
© Joseph Tisiga.

Joseph Tisiga (Canadian-Kaska Dena, b. 1984)
Pitiable but Untrifling, 2017
Watercolour on paper
62.2cm x 82.6cm (framed)
Kitchener-Waterloo Art Gallery Collection. Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2017.
© Joseph Tisiga.

Shuvina Ashoona (Canadian-Inuit, b. 1961)
Composition (Clock), 2014
Ink and coloured pencil on paper
112.4cm x 104.1cm
Kitchener-Waterloo Art Gallery Collection. Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2017.
© Shuvina Ashoona.

Shary Boyle (Canadian, b. 1972)
Looney Tunes, 2016
Ceramic (porcelain and terra cotta)
28cm x 20cm x 20cm
Kitchener-Waterloo Art Gallery Collection. Purchased with the support of the York Wilson Endowment Award, administered by the Canada Council for the Arts, 2017. / Oeuvre achetée avec l'aide du prix de la dotation York-Wilson, administré par le Conseil des arts du Canada, 2017. © Shary Boyle.

Lynne Cohen (Canadian, b. USA, 1944-2014)
Classroom, 1980
Gelatin silver print
78.7cm x 100.3cm (framed)
Kitchener-Waterloo Art Gallery Collection. Purchased with funds donated by Norah and Ken Rae, in celebration of the life of Lisa Anne Rae, who never stopped learning, 2017.
© Lynne Cohen. Courtesy of the Artist's Estate.

Lynne Cohen (Canadian, b. USA, 1944-2014)
Spa, 1991
Gelatin silver print
110.5cm x 128.3cm (framed)
Kitchener-Waterloo Art Gallery Collection. Gift of Andrew Lugg, 2017. © Estate of Lynne Cohen. Used by permission.

Brendan Fernandes (Canadian, b. Kenya, 1979)
1979.206.200 (From Hiz Hands), 2010
Neon supported by Plexiglas
86.4cm x 66cm
Kitchener-Waterloo Art Gallery Collection. Gift of Brendan Fernandes, 2017. © Brendan Fernandes.



EXHIBITIONS 2017 /



24 March — 11 June 2017 **SUNS ALSO SEASONS** Maggie Groat

Curated by Crystal Mowry

For *Suns also Seasons* and the related *ALMANAC* publication, Maggie Groat created new work guided by deep time and deep future. The exhibition's title referred to celestial bodies and decolonized systems that predate the clock and the Roman calendar as tools for understanding time. In Groat's work, seasonality is a paradigm that can sway how objects are made and how images may be repurposed.

Groat's exhibition included site-specific interventions that function as both research and gestures of reclamation. Using salvaged paint from previous exhibitions, Groat created murals informed by the windows that line the perimeter of the museum, proposing sunlight where it is typically unwelcome. The murals provided a backdrop for works including collage, sculpture made from salvaged materials, and an installation comprised of selections from KWAG's Permanent Collection—a shared resource shaped by "future use." Attentively reflecting on all that can be found—and overlooked—within an institution's walls, Groat created a contemplative space where the history of past efforts informs her own.



11 December 2016 — 12 March 2017 **THE FOUR CONTINENTS** Kent Monkman

Curated by Crystal Mowry

The Four Continents marked the first collective display of a series of paintings made between 2012 and 2016 by Kent Monkman, a Canadian artist of Cree ancestry whose work has been lauded for its humorous and sexually-charged critique of Canada's colonial past. In this series, Monkman reinterpreted Giovanni Battista Tiepolo's epic allegorical frescoes with his Two Spirit alter-ego, Miss Chief Eagle Testickle, playing the roles of Africa, America, Asia, and Europe. Tiepolo's Rococo masterpieces are updated to include architectural wonders and historical figures amidst chaotic crowds. The subtle inclusion of emblems of modernity such as commercial luxury goods and mechanized warfare allude to the role of trade and theft in global narratives, while the prominent deployment of the four cardinal colours of the Medicine Wheel in the installation aligned the paintings within an interrelated world view. Through a dizzying series of juxtapositions, Monkman invited us to consider how frisson and fiction can be found when cultural histories and artistic canons collide.



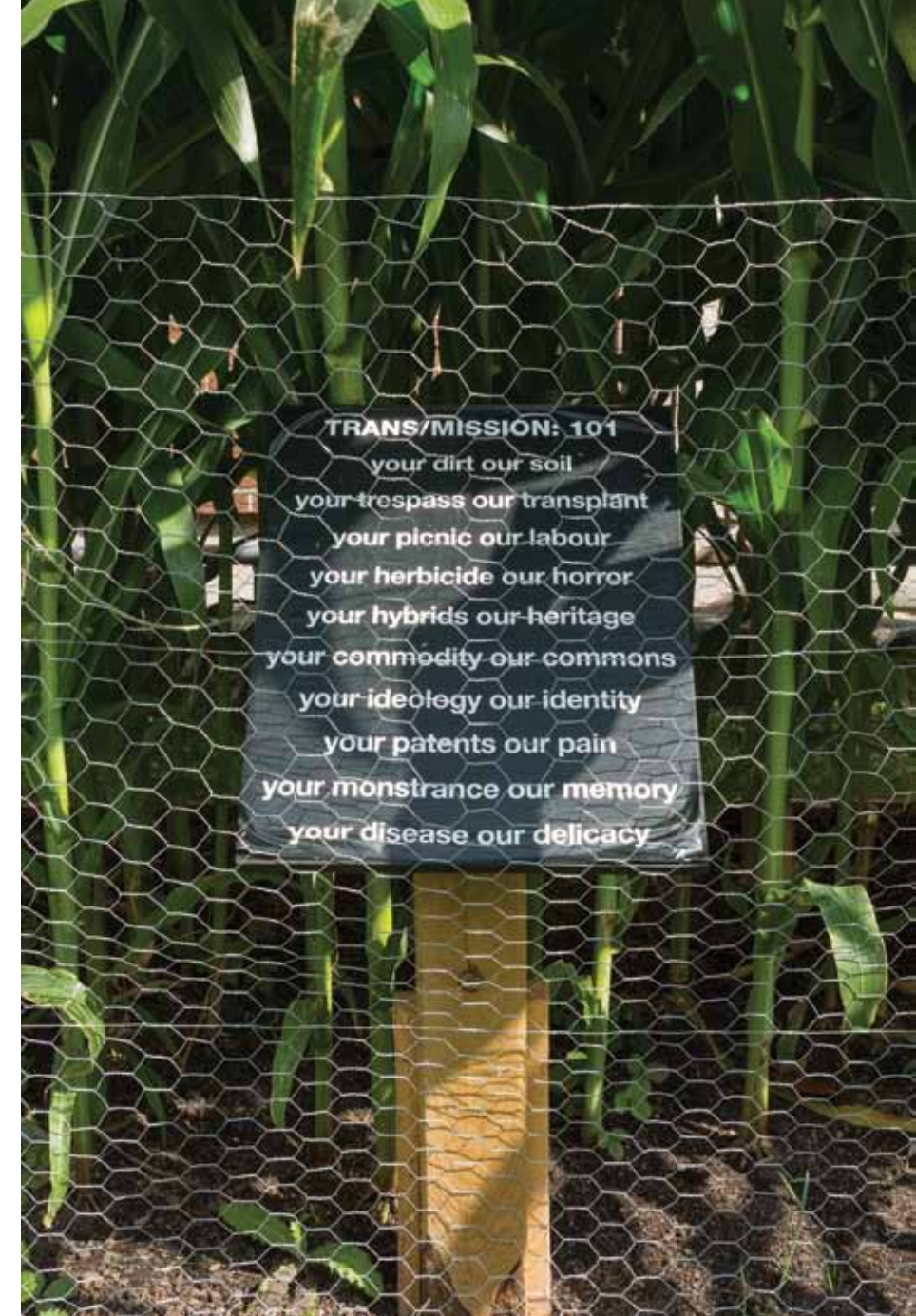
22 April — 11 June 2017

EXPRESSIONS 42: SPIN, TWIST, SHIFT, AND INSIGHT

Organized by Nicole Neufeld, Director of Public Programs

Expressions 42 is the annual exhibition of student artwork that celebrates the next generation of creativity in Waterloo Region. The 2017 theme, *Spin, Twist, Shift*, encouraged students to think about a new spin on the story, a twist of fate, or a shift in perspective. Artwork made by students in Junior Kindergarten through Grade 12 were paired with works from the Gallery's Permanent Collection to highlight the way art expresses the ideas of the past, present, and future. The *InSight* installation was the culmination of an annual Artist in Residence program, wherein a professional artist works with students in the classroom on a long term collaborative art project.

IMAGES: (P 12) Exhibition opening of *Expressions 42*. Photo: ©2017 Scott Lee. (P 13) Installation view of *Trans/mission: 101*. Photo: ©2017 Scott Lee.



28 May 2016 — Fall 2017

TRANS/MISSION: 101

Ron Benner

Curated by Crystal Mowry

In *Trans/mission: 101*, London-based artist Ron Benner examined the histories and politics that inform our relationships to food production. The 101 of its title is both a reference to the Gallery's address and shorthand for an introductory lesson. Photographic images that connect to other geographies were interspersed with various economic and ornamental plants, including different varieties of maize. Frequently found in Benner's garden installations, maize has been cultivated in the Americas by Indigenous farmers for thousands of years. Its export with the advent of colonialist encounters and its radical alteration through recent genetic modification contribute to the symbolic value that maize brings to Benner's work, which challenges our understanding of what is local and global and reconsiders plant diversity in the face of industrial agriculture.



22 June — 17 September 2017

IBC: THEY SAY HE HIT THEM WITH HIS GLOVES

Joseph Tisiga

Curated by Crystal Mowry

Yukon-based artist Joseph Tisiga explored his fictional Indian Brand Corporation (IBC) narrative to surreal and subversive ends in an exhibition that combined history and hybrid identities through an evolving personal mythology. A new series of watercolours that revisit the Kaska folk legend of *Dzohdié'*, described as the “Bladder-Head Boy” in settler accounts, combine references to long-extinct species and magical garments to underline how transformation and disguise are key to self-preservation. Tisiga’s work is especially powerful when we consider how watercolour—his media of choice—was fundamental to early settler-colonial documentation. In adopting the medium for his own narrative, Tisiga reinvests it with resilience and ingenuity.

Excavation and healing are themes that permeate much of Tisiga’s work to date. In *25 pack-Totem Special-Fraxinus Edition*, the artist repurposed fallen ash trees to create a pile of oversized cigarettes. Tobacco, while important to underground economies, is significant within Indigenous forms of medicine and ceremonial gatherings. In *Wolverine*, a series of large-scale photocopies papered the gallery walls, revealing resource extraction happening in Northern communities as an endeavour of mythological proportions.



22 June — 17 September 2017

INDEX: WORKS FROM THE PERMANENT COLLECTION

April Hickox

Curated by Crystal Mowry

For over 35 years, April Hickox has mined the distinctions between personal and public sites through film, video, photography and installation. Her work is rooted in the narrative histories that individuals accumulate throughout their lives and the ability of inanimate objects to shape memory.

Index featured a selection of works that were donated to the Permanent Collection in 2012 alongside a series of recent work. Representing four distinct photographic series—*Vantage Point*, *Glance*, *Echo*, and *Provenance Unknown*—these works convey Hickox’s interest in the aperture as both a mechanical and symbolic device.



2 September 2017 – 11 March 2018

STORYLINES—THE LONG AND THE SHORT OF IT

Artists: Germaine Arnaktauyok, Barbara Astman, Hédi Bouraoui, Claude Breeze, Saul Field, Tom Forrestall, Consuelo Holguin, David Kiss, William Kurelek, Patrick Landsley, Elizabeth LePage, Rita Letendre, Victoria Mamnguqsualuk, Daphne Odjig, Nancy Pukinnak, Gordon Rayner, Catherine Senitt, Arnold Shives, Gordon Smith, Miyuki Tanobe, Mihai Vintila, Phyllis Waugh

Curated by Jennifer Bullock and Linda Perez

Storylines—The Long and the Short of It offered the stuff of dreams and lore through selected artworks from the Permanent Collection. Whether inspired by fact or by fiction, we share stories as a way to connect with one another and find a common understanding—wonder at a tall tale, laughter at a good joke, sorrow at a tragic plot, camaraderie in a hero's daring. As one stands before an artwork, observing and engaging in a search for meaning, this unspoken conversation can reveal as much about the viewer as it does about the artist.

There are countless means and reasons to share stories, and the artists in the exhibition offer varied interpretations of events large and small, fantastic and mundane. Each offers a unique lens to present new views, inspiring others to do the same.

22 June – 17 September 2017

MAKING SHADE

Selections from the Permanent Collection

Artists: Germaine Arnaktauyok, Milton Avery, Walter Bachinski, Aba Bayefsky, Mieke Bevelander, Christopher Birt, Daniel Price Brown, Archibald Browne, Virgil Burnett, A.J. Casson, Jorge Castillo, F.S. Coburn, Maurice Cullen, Kathleen Daly Pepper, Raoul Dufy, Alma Mary Duncan, Elizabeth Eastman, L.L. FitzGerald, Karen Fletcher, John Gould, Frederick Hagan, Lawren Harris, Evelyn Heist, Barbara Howard, Robert KaKayGeesick, Shelagh Keeley, Karen Kulyk, Patrick Landsley, Rita Letendre, Arthur Lismer, Peter Mah, Thelma Manarey, Charles Manly, Jo Manning, Henri Masson, Peter McLay, Marilyn Milburn, Louis Muhlstock, Kazuo Nakamura, Jack Nichols, Ken Nutt, Toni Onley, Stuart Oxley, George Douglas Pepper, Joseph Plaskett, Richard Pottruff, Margaret Priest, Richard Robertson, Carl F. Schaefer, Wilfrid H. Schultz, Jeremy Smith, Jori Smith, Michael Thompson, Peter von Tiesenhausen, Tony Urquhart, Homer Watson, Gustav Weisman, Scottie Wilson

Curated by Crystal Mowry

Drawings have historically been seen as provisional documents to aid in the preparation of “real” artworks—a necessity for solving problems in other dimensions and media. Prior to the invention of photography, a hand-held journal and a pencil afforded artists the quickest means to document the world around them. With this in mind, drawing has always been tethered to ideas about how we see the world around us.

Featuring more than a hundred works, *Making Shade* celebrated the rarely-seen sketches, studies and drawings found in KWAG's Permanent Collection. Visitors encountered works that aim to capture likeness through traditional means, while others make materiality and experiment their subject. Regardless of style or historical context, the works in *Making Shade* invited us to consider why artists value the tension that awaits on a blank page.





29 September 2017 – 14 January 2018

CARRY FORWARD

Artists: Maria Thereza Alves, Marjorie Beaucage, Deanna Bowen, Dana Claxton, Brenda Draney, John Hampton, Jamelie Hassan, Mike MacDonald, Nadia Myre, Krista Belle Stewart, Maika'i Tubbs

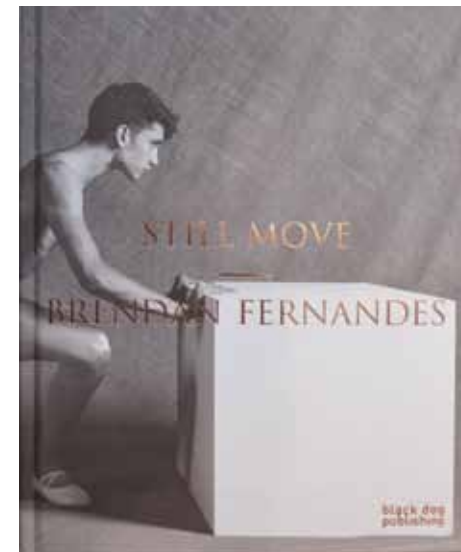
Curated by Lisa Myers

The term “carry forward” suggests passing or transferring something on to the next generation, yet also refers to taking account of gains and loss. This exhibition brought together artworks that engage with, question, and re-form the authority and authenticity of documents and documentation. Through diverse approaches, artists examined historical texts, photographs or imagery, and lent emphasis to absence, omission, or the redaction of detail. Each work revealed the biases of dominant ideologies enshrined in documents such as contracts, petitions, laws and treaties, and shed slight on the nuances of specific moments in history.

The complex history of documentary media entangles power relations between authenticity and fiction; the colonial gaze and the other; propaganda and ideology, revealing not only the subject, but its unacknowledged context. Drawings, paintings and moving images are also a means to claim posterity. This exhibition invited us to consider the value of dissonance and the significant stakes of deciding what and how we carry forward.

IMAGES: (P 16) Installation view of *Making Shade*. Photo: Robert McNair. (P 17) Installation view of *Storylines–The Long and the Short of it*. Photo: Robert McNair. (P 18) Installation view of *Carry Forward*. Photo: Robert McNair.

PUBLICATIONS 2017 /



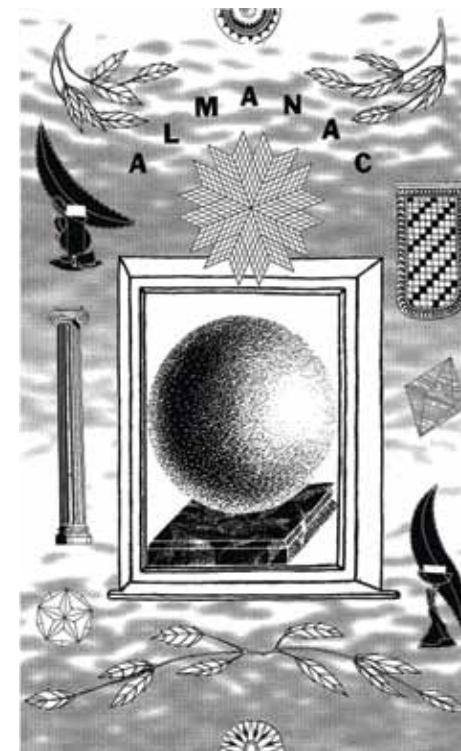
**160 pages / full colour
137 ill.
Hardcover, 11 x 9 inches
ISBN 978-1910433621**

STILL MOVE: BRENDAN FERNANDES

Published by Black Dog Publishing London UK in partnership with: Contemporary Art Gallery, Vancouver; Kitchener-Waterloo Art Gallery; Rodman Hall Art Centre | Brock University; Saint Mary's University Art Gallery; Southern Alberta Art Gallery; and Varley Art Gallery of Markham

Still Move is the first monograph to focus on the performance work of artist Brendan Fernandes. For the last five years, Fernandes has drawn upon his training in ballet and modern dance to explore the role of the body within social and political spaces while mobilizing stillness and static movement as powerful tools of resistance. Inspired by ballet movement vocabularies relating to labour and endurance, the work demonstrates the artist's response to histories of avant-garde dance and its relationship to visual art.

Featuring texts by Hendrik Folkerts, curator of documenta 14, Jess Wilcox, Director of Exhibitions at Socrates Sculpture Park, Long Island, New York, and contributions from Christina Cuthbertson, Shaun Dacey, Anik Glaude, Ryan Josey, Robin Metcalfe, Crystal Mowry, and Stuart Reid.



**80 pages / full colour / illustrated
Softcover, exposed Smyth-sewn binding
8.5 x 5.5 inches
ISBN 978-1-897543-32-0**

ALMANAC

Edited by Maggie Groat

Published by the Kitchener-Waterloo Art Gallery

ALMANAC is an artists' book in which alternative or marginalized knowledge is compiled into a functional resource. While a traditional almanac typically spans an annual cycle for the seasons ahead, the collected works and contained knowledge in this book eschew linear concepts of time in favour of alternate understandings of order within a shared context.

With contributions by: Basil AlZeri, Diane Borsato, Tanya Busse & Joar Nango, Maggie Groat, Jason de Haan, FASTWÜRMS, Jesse Harris, Kelly Jazvac, Faith La Rocque, Jimmy Limit, Tanya Lukin Linklater, Dylan Miner, Amish Morrell, Crystal Mowry, Alicia Nauta, Open Structures, Anne Riley, Walter Scott, and Kara Uzelman.



The Public Programs department plays a central role in supporting the strategic priority of Community Engagement and strives to contribute to Artistic Leadership by working with forward thinking artists, cultural producers, and community partners. In 2017, the Public Programs department continued to present high quality programs, broadening its offerings to the community while developing interdisciplinary approaches for diverse audiences.

Public Programs provide opportunities for audiences to engage in exhibitions and art-based activities. Working in partnership with organizations that represent audiences of differing abilities, the Public Programs department identified the need to diversify our offerings for people who fall between the cracks of traditional art gallery programming. This renewed commitment to engagement and accessibility provided the groundwork for a shift in focus for Public Programs that will serve to position KWAG

as a meaningful resource for the community. Accessible offerings like Family Sundays and Artist Talks are complemented by Multilingual Tours offered in the many languages spoken in Waterloo Region, and Open Conversations that provide an inclusive platform for the free discussion of social issues. Wherever one's interests lie, Public Programs is committed to ensuring that people of all experiences and abilities are made to feel welcome at the Gallery.

This shift in program delivery is also reflected in the Public Programs department's proposal for an integrated program strategy that embraces the vision and values of our curatorial direction. With the aim of cultivating deeper understanding between exhibition and visitor, Public Programs concentrated on developing programs that resonate with the themes and ideas found in our current exhibitions. Through the development of this new model, the Public Programs department has created a renewed framework for more accessible and inclusive program delivery that enhances the exhibitions at the Gallery.

HIGHLIGHTS

- Welcomed over 23,000 visitors
- Toured over 4,900 students through our school programs
- Engaged over 10,000 participants in Public Programs
- Registered 59 Cultural Access Passes to new Canadians
- Provided Multilingual Tours in French, Spanish, Polish, Italian and Mandarin
- Premiered Deanna Bowen's latest film, *We are from Nicodemus*, accompanied by a post-film discussion during the *Carry Forward* Film Series
- Offered a free Youth Art Workshop with guest artist Marjorie Beaucage in connection with *Carry Forward*
- Delivered Meet Me at the Gallery, a program for people living with dementia and their care partners in partnership with Alzheimer Society Waterloo Wellington
- Welcomed the Immigration Partnership Waterloo Region to host an Open Conversation
- Launched our new art social event, The Big Bang



In 2017, we sustained the fundraising momentum of our 60th anniversary by finding new and exciting ways to inspire and engage long-time supporters while fostering meaningful relationships with our newest members and sponsors.

Membership

Our membership continues to grow and the recent revamp of our membership categories has made it easier than ever for members to understand the perks that come with our various donation levels. Membership privileges at every level include unlimited access to KWAG and its programming, invitations to exclusive members' events, and recognition online and in print. These benefits expand at every level to include perks like complimentary KWAG publications and discounted rental of our Community Access Space.

This past year KWAG members were invited to an exclusive reception for Maggie Groat's *Suns also Seasons* and a members' preview of *Carry Forward* curated by Lisa Myers.

Special Events

Offered twice per year in February and November, Feast for the Senses continues to attract growing interest and new faces to the Gallery for uniquely inspiring pairings of food, wine and art. In February, Feast for the Senses V Chef Shawn Adler of the Pow Wow Café served tapas-sized dishes like bison balls, duck confit popcorn and peanut stew in tribute to Kent Monkman's *The Four Continents*, paired with a sapsucker cocktail and a selection of accompanying wines. In November, Top Chef Canada finalist Rich Francis and local sommelier John Kent of Thompson Vintage Trade and J&P Grocery created an Indigenous menu and complementary drink list inspired by *Carry Forward*. Feast for

the Senses is generously sponsored by Gowling WLG.

Our signature fundraising gala of the year, Black and Gold, was held at Bingemans for the second year in a row with the exceptional support of our 2017 Presenting Sponsor, CIBC Private Wealth Management and CIBC Wood Gundy—Allan Bush. Robin Mazumder, a respected urban theorist and community builder, helmed this year's event as our honoured emcee. We can proudly say that KWAG was the first charity in this region to use the online platform Givergy, which streamlined the silent auction and brought the bidding process into the 21st century. We'd like to thank all of the businesses that contributed their sponsorship to this successful event and whose donations to the auction helped us raise close to \$50,000. Guests explored their creative side with a fabulous art activity and auctioneer Martin Julien got the crowd going with the live auction featuring work from artists in the region and beyond, a pair of round trip tickets from WestJet as well as a priceless travel experience with Executive Director, Shirley Madill to Ottawa. The trip included a visit to the National Gallery of Canada to meet Marc Mayer and curatorial staff for a private exhibition tour.

The Gallery is grateful to its major corporate sponsors, members and donors whose mandates and aspirations for the arts align with ours. As we look ahead to another exciting year, we thank everyone who attended our exhibitions, public programs and special events. We look forward to welcoming you again soon!



IMAGE: (P 24-25) Joseph Tisiga, *Semiotic Contagion*, 2017. Watercolour on paper, 62cm x 82cm. Kitchener-Waterloo Art Gallery Collection. Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2017. Photo: Toni Hafkenscheid. © Joseph Tisiga.

By establishing a new department for Media & Communications in 2017 and hiring a new Manager in the summer of this year, the Kitchener-Waterloo Art Gallery has embarked on a renewal of its communications strategy that will continue to evolve in tandem with the Gallery's Strategic Plan and the changing dimensions of online communications.

At the heart of our new communications strategy is the introduction of a new website in the spring of 2017. KWAG worked with PeaceWorks Technology Solutions, a Waterloo-based IT company with extensive experience in the not-for-profit sector, to develop a modern and responsive web design powered by a robust Constituent Relationship Management (CRM) system. This new website allows for nimble editing of all online content, and ensures a seamless experience for visitors exploring KWAG as art lovers, program participants and donors alike.

Closely tied to this revitalization of our online presence is an increased use of social media to serve our strategic goal of community engagement. As growing segments of our audience come to rely more on their social networks to stay informed about news and events, these platforms have become essential channels for sharing information about our upcoming exhibitions, public programs and noteworthy events. The value of this content

to our audience is demonstrated in an overall 13% increase in followers of our long-standing Facebook and Twitter accounts, while our recently reactivated Instagram account drew a staggering 54% increase in followers in 2017. By engaging this growing audience with news of KWAG's activities as well as sharing stories of broader interest to our arts community both locally and nationally, we continue to build public awareness of the Gallery and its activities while further establishing KWAG as a leading voice for the visual arts in Waterloo Region and beyond.

As we work to expand our visibility and impact across this cultural landscape, we continue to benefit from the in-kind support of the Waterloo Record through their Community Partnership Program, as well as the many journalists and writers who have amplified our work through their media coverage in the past year. We were especially gratified to see *Carry Forward*, our 2017 group exhibition curated by Lisa Myers, receive feature coverage both locally in the *Record* and nationally through *Canadian Art* and *C Magazine*. This positive recognition close to home and across the country serves to establish KWAG's reputation as a site of powerful visual expression and ideas that we will continue to grow through the stories we share in the years ahead.



IMAGE: (P 26-27) Lynne Cohen, *Classroom*, 1980. Gelatin silver print, 110cm x 130cm (framed). Kitchener-Waterloo Art Gallery Collection. Purchased with funds donated by Norah and Ken Rae, in celebration of the life of Lisa Anne Rae, who never stopped learning, 2017. Photo: Lynne Cohen. © Lynne Cohen. Courtesy of the Artist's Estate.

2017 marked the second year of KWAG's three-year initiative to celebrate the Gallery's 60th anniversary and position KWAG for success for the next 60 years. Once again, we remain incredibly thankful to our partners and the community for their support of this initiative. Following a very successful fundraising year in 2016, KWAG's funding and operational budget returned to pre-2016 levels this year while maintaining our steady commitment to the deficit reduction plan.

During 2017, 32% of our total revenue was provided by core annual funding from the City of Waterloo and the City of Kitchener. An additional 19% of revenue was sourced from provincial and national arts funding organizations such as the Ontario Arts Council and the Canada Council for the Arts. These critical partners continue to provide core annual funding to support the Gallery's ongoing operations.

With respect to other revenue sources, public support (individuals, foundations and corporations) collectively provided 30% of total revenue or approximately \$359,000. The balance of our funding was provided by a combination of specific project grants, public programming revenue and investment income.

On the expenditure side, 2017 marked a decline of 7% in overall expenditures as the Gallery sought to balance the delivery of exhibitions and programming with a decline in revenue following a very successful 2016 fundraising campaign. Overall expenditures have returned to 2015 levels and continue to support remarkable exhibitions and public programming for the community.

Critically, the KWAG Endowment Fund continues its important role in our long-term financial plan to secure consistent operational funding. Our investments performed well during the year and as of December 31, 2017, the market value of our locally-managed Endowment Fund increased to \$479,415 while the value of the Allan MacKay Curatorial Fund closed at \$160,357. Both funds increased over the prior year as a result of market performance. During 2017, \$21,388 of the Allan MacKay Curatorial Fund, established by the Musagetes Arts and Culture Fund, was used to support the highly successful *Carry Forward* exhibition.

Sincere thanks to all of our partners, donors and community members who continue their support of KWAG, our initiatives and our commitment to high quality exhibitions and public programming.

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

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

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

The financial statements have been audited by the external auditors, Graham Mathew Professional Corporation, authorized to practise public accounting by the Chartered Professional Accountants of Ontario, in accordance with Canadian generally accepted auditing standards. The external auditors have full and free access to management, the Finance Committee and the Board of Directors. The Independent Auditors' Report, dated March 27, 2018, expresses their unqualified opinion on the 2017 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, 2017, 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, 2017, 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 27, 2018

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

STATEMENT OF REVENUE AND EXPENDITURE
YEAR ENDED DECEMBER 31, 2017

	2017 \$	2016 \$
Revenue (pages 12 - 13)		
Government grants	386,065	378,282
Arts agencies	221,025	187,450
Project grants	60,425	42,031
Exhibitions	24,708	29,908
Public programs	116,566	130,201
Public support	329,210	550,372
Foundations	30,454	14,063
Investments (note 10)	23,256	21,638
	1,191,709	1,353,945
Expenditure		
Curatorial and exhibition	333,665	366,180
Development and fundraising	89,222	93,807
Public programs	195,440	223,237
Marketing and communications	131,718	138,292
Administration	249,123	268,496
Building and occupancy	115,222	111,304
Visitor Services and Volunteer Programs	61,729	66,600
	1,176,119	1,267,916
Excess of revenue over expenditure from operations	15,590	86,029
Amortization of deferred capital contributions	21,553	19,552
Amortization of capital assets	(34,298)	(29,995)
Deficiency of revenue over expenditure invested in capital assets	(12,745)	(10,443)
Total excess of revenue over expenditure for year	2,845	75,586

STATEMENT OF CHANGES IN NET ASSETS
YEAR ENDED DECEMBER 31, 2017

	Invested in Capital Assets (note 3(f)) \$	Endowment Funds (note 3(f)) \$	Unrestricted (note 3(f)) \$	2017 \$	2016 \$
Net assets (deficiency), beginning of year	19,467	384,134	(192,027)	211,574	135,988
Excess (deficiency) of revenue over expenditure	(12,745)		15,590	2,845	75,586
Invested in capital assets (note 15)	22,871		(22,871)		
Net assets (deficiency), end of year	29,593	384,134	(199,308)	214,419	211,574

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

STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2017

	2017 \$	2016 \$
ASSETS		
Cash	1,156	64,541
Accounts receivable	19,032	14,697
Prepaid expenses	23,996	13,476
Grant receivable	10,188	5,000
Current assets	54,372	97,714
Investments		
Allan MacKay Curatorial Fund (note 7)	160,357	153,937
Endowment (note 11)	479,415	452,442
Capital assets (note 4)	109,254	120,681
	803,398	824,774
LIABILITIES		
Bank advances (note 14)	29,000	
Accounts payable and accrued liabilities (note 5)	63,762	73,091
Deferred revenue (note 8)	201,276	240,587
Current liabilities	294,038	313,678
Deferred revenue, Endowment (note 11)	95,280	68,308
Deferred capital contributions (note 6)	79,661	101,214
Deferred revenue, Allan MacKay Curatorial Fund (note 7)	120,000	130,000
	588,979	613,200
NET ASSETS		
Invested in capital assets (note 9)	29,593	19,467
Endowment funds (notes 7 and 11)	384,134	384,134
Unrestricted	(199,308)	(192,027)
	214,419	211,574
	803,398	824,774

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, 2017

	2017 \$	2016 \$
Cash flows from operating activities:		
Excess of revenue over expenditure for year	2,845	75,586
Items not involving cash:		
Amortization of capital assets	34,298	29,995
Amortization of deferred capital contributions	(21,553)	(19,552)
	15,590	86,029
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	(4,335)	(5,786)
Prepaid expenses	(10,520)	577
Accounts payable and accrued liabilities	(9,329)	16,468
Deferred revenue	(39,311)	12,093
Grant receivable	(5,188)	5,000
	(53,093)	114,381
Cash flows from investment activities:		
Change in investments	(33,393)	(46,719)
Change in deferred revenue, investments	16,972	25,330
Purchase of capital assets	(22,871)	(24,848)
	(39,292)	(46,237)
Cash flows from financing activities:		
Capital contributions received		20,348
Decrease in long-term debt		(5,000)
		15,348
Net increase (decrease) in cash	(92,385)	83,492
Cash position, beginning of year	64,541	(18,951)
Cash position, end of year	(27,844)	64,541
Cash position includes:		
Cash	1,156	64,541
Bank advances	(29,000)	
	(27,844)	64,541

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

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2017

1. Basis of Presentation of Financial Statements

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

2. Nature of Business

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

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

3. Summary of Significant Accounting Policies

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

(a) Amortization of capital assets

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

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

(b) Works of art

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

In 2017, the purchased acquisitions of works of art and related costs were \$60,223 (\$34,761 in 2016) and the donated works of art totaled \$42,000 (\$NIL in 2016).

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

(c) Financial instruments

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

(d) Deferred revenue

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

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2017**

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, 2017**

	2017 \$	2016 \$
4. Capital Assets		
Cost		
Computer equipment	89,171	84,180
Computer software	26,676	12,436
Furniture, fixtures and equipment	81,043	77,403
Collection management equipment	110,274	110,274
Building improvements	502,687	502,687
	809,851	786,980
Accumulated amortization		
Computer equipment	80,047	75,486
Computer software	16,589	12,436
Furniture, fixtures and equipment	74,837	71,744
Collection management equipment	75,629	61,798
Building improvements	453,495	444,835
	700,597	666,299
Net Book Value	109,254	120,681

5. Accounts Payable and Accrued Liabilities

Accounts payable and accrued liabilities	51,740	59,455
Government remittances payable	12,022	13,636
	63,762	73,091

6. Deferred Capital Contributions

Balance, beginning of year	101,214	100,418
Grants received for purchase of equipment and building improvements		20,348
	101,214	120,766
Amortization	(21,553)	(19,552)
	79,661	101,214

7. 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.

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2017

	2017 \$	2016 \$
8. Deferred Revenue		
Ontario Arts Council Operating Grant	120,603	116,525
Corporate sponsorships	20,000	20,000
Allan MacKay Curatorial Fund	16,420	21,388
Ontario Arts Council - Aboriginal Curator Grant		25,000
Various	44,253	57,674
	201,276	240,587
9. Net Assets Invested in Capital Assets		
(a) Net assets invested in capital assets are calculated as follows:		
Capital assets	109,254	120,681
Deduct		
Amounts financed by deferred capital contributions	(79,661)	(101,214)
	29,593	19,467
(b) Change in net assets invested in capital assets is calculated as follows:		
Amortization of capital assets	(34,298)	(29,995)
Amortization of deferred capital contributions	21,553	19,552
	(12,745)	(10,443)
Purchase of capital assets, net of disposals	22,871	24,848
Amounts funded by contributions		(20,348)
	22,871	4,500
Change in net assets invested in capital assets	10,126	(5,943)
10. Investment Income		
Investment income earned is reported as follows:		
Unrestricted resources	1	1
Ontario Arts Council Endowment (note 12)	5,157	4,952
Income earned on resources held for endowment:		
Unrestricted	18,098	16,685
Total investment income recognized as revenue	23,256	21,638

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.

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2017

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, 2017 is \$119,948 (\$118,868 in 2016). During the year the Gallery received \$5,157 (\$4,952 in 2016) from the endowment fund.

13. Commitments and Contingencies

The Gallery has an agreement with The Centre in the Square Inc. to occupy the Art Gallery premises for a twenty-year period, which commenced on completion of the Art Gallery building in 1980, with successive automatic renewal periods of ten years. The Gallery has agreed to make an annual contribution to the costs related to the premises. In 2017 this amount was \$97,240 (\$95,520 in 2016). It is anticipated that future annual contributions will be comparable to those of 2017 and 2016.

14. Bank Advances

The Gallery has available a revolving line of credit to a maximum of \$150,000. The line of credit bears interest at a rate of prime plus 1.5% and is secured by a general security agreement. Collateral for this agreement does not include any artwork. The Gallery may elect to activate a bulge increase to \$185,000 from August 1 - October 31, annually, upon satisfying the bank's disbursement conditions provided in its banking agreement. The unused capacity of the line of credit at December 31, 2017 is \$121,000.

15. Interfund Transfers

An amount of \$22,871 (\$4,500 in 2016) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to assist in funding disbursements for capital purchases.

16. Financial Instruments

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

Liquidity risk

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

Credit risk

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

Market risk

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

Interest rate risk

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

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2017

16. Financial Instruments (Continued)

Other price risk

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

17. Comparative Figures

Comparative figures have, in some instances, been reclassified in order to present them in a form comparable to those for the current year.

SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2017

	2017 \$	2016 \$
Government grants		
City of Kitchener	309,565	301,782
City of Waterloo	76,500	76,500
	386,065	378,282
Arts agencies		
Ontario Arts Council	116,525	105,450
Canada Council for the Arts	82,000	82,000
York Wilson Endowment Award	22,500	
	221,025	187,450
Project grants		
Department of Canadian Heritage - Museum Assistance Program		5,250
Canada Council for the Arts - Acquisition Assistance		16,000
City of Kitchener	4,604	1,000
City of Waterloo		2,750
The Cowan Foundation	25,000	
Ontario Seniors' Secretariat	5,821	5,031
The Kitchener and Waterloo Community Foundation - The Keith and Winifred Shantz Fund for the Arts		12,000
Ontario Arts Council - Aboriginal Curator Grant	25,000	
	60,425	42,031
Exhibitions		
Exhibition fees		10,000
Catalogue contributions		8,000
Allan Mackay Curatorial Fund	21,388	10,047
Sale of catalogues and books	3,320	1,861
	24,708	29,908

SCHEDULE OF REVENUE (CONTINUED)
YEAR ENDED DECEMBER 31, 2017

	2017 \$	2016 \$
Public programs		
Waterloo Catholic District School Board	22,890	22,750
Waterloo Region District School Board		11,063
Summer employment grants	9,316	15,271
Workshop fees	78,225	73,586
Tours - other groups	6,135	7,531
	116,566	130,201
Public support		
Corporate sponsorships	118,500	181,744
Corporate donations	8,071	7,630
Service club donations	150	2,434
Individual donations	104,613	115,790
Voluntary admissions	2,473	2,921
Fundraising	72,561	217,572
Other	22,842	22,281
	329,210	550,372
Foundations		
The Kitchener and Waterloo Community Foundation - The Musagetes Fund	15,000	10,000
Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation	10,000	
Other Foundations	5,454	4,063
	30,454	14,063
Investment income (note 10)	23,256	21,638
Total revenue	1,191,709	1,353,945

BOARD OF DIRECTORS + COMMITTEES 2017 /

President

Bryce Kraeker

VP, Finance and Treasurer

Reetu Kambo (until May)

Jeff Howald (from May)

VP, Internal

Judith Stephens-Wells

Board Members

Shehnaz Banduk

Brian Bourke

Lori Campbell (from June)

Nancy Campbell

Murray Gamble

Alexandra Hardy

Doug Kirton (until May)

Sarah Marsh

Rohinton Medora (until May)

Fauzia Mazhar (from June)

Aaron Shull (from June)

Kris Schumacher

Bojana Videkanic

John Wolfe

Executive Committee

Bryce Kraeker, *Chair*

Jeff Howald (from May)

Reetu Kambo (until May)

Shelly Mitchell

Judith Stephens-Wells

Finance Committee

Reetu Kambo, *Chair* (until May)

Jeff Howald, *Chair* (from May)

Alex Hardy (from May)

Bryce Kraeker

Shelly Mitchell

Judith Stephens-Wells

Endowment Fund Management

John Wolfe, *Chair*

Jeff Howald

Bryce Kraeker

Shelly Mitchell

David Paleczny

Rick Vandermey

Permanent Collection Committee

Doug Kirton (Chair until May)

Judith Stephens-Wells (Chair from May)

Lois Andison

Jennifer Bullock

Soheila Esfahani (from May)

Murray Gamble

Tom Motz

Crystal Mowry

Senta Ross (from May)

Isabella Stefanescu (until May)

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I would like to extend my gratitude to the President of the Board, Bryce Kraeker, and the Gallery's Board of Directors for their invaluable support and advice. A very special thank you to the Senior Management team—Shelly Mitchell, Director of Finance and Administration; Crystal Mowry, Senior Curator; Annabelle Girard, Director of Public Programs; Stephanie Vegh, Manager, Media and Communications; and Elena Veldman, Development Officer—and all KWAG staff for their collective efforts. Our success is the result of the kind of collaborative and positive teamwork that this group exemplifies. To artists, colleagues, community partners, volunteers, audiences, contributors, sponsors, members—our work is possible only because of you and for that I express my deepest appreciation and sincere thanks.

Crystal Mowry

Curiosity and care are foundational to the work undertaken by the curatorial team. I am immensely grateful to Jennifer Bullock, Linda Perez, and Shannon Muegge for demonstrating professionalism and humanity in all situations and under all circumstances. Thanks also to our fellow colleagues, volunteers, students, collectors, and casual staff whose efforts contribute greatly to the promotion of the visual arts in this region. Finally, special thanks to the artists and visitors who give us a reason to take risks and understand their potential outside our walls.

Shelly Mitchell

Thank you to our Visitor Services Coordinators Julie Lynch and Elena Veldman and their team of Gallery Attendants: Leah Caravan, Megan Stronge, and Terrina Reitzel. These dedicated staff members welcome visitors, answer general inquiries about exhibitions, classes and public talks and process registrations for programs. We were open to the public for more than 2720 hours and welcomed more than 23,000 visitors and participants, and this team was instrumental in making everyone feel at home. A special thank you as well to our 100 volunteers who contributed over 2500 hours of their time in 2017. We could not do all that we do without all of you!

Annabelle Girard

I would like to extend my thanks to all the individuals of the Public Programs Department. There were many staff changes in the Department this year and yet the staff never faltered in offering a full array of high quality public and education programs. Special thanks to Nicole Sharp who works tirelessly in her role of Public Programs Coordinator. Thank you to all the Gallery's artist educators, Chistine Ball, Allie Brenner, Sohelia Esfahani, Julie Lynch. Catherine Mellinger and Carmen Rowe for sharing their passion for art with all the visitors at the Gallery. Lastly, I would like to extend thanks and best wishes in the future to Nicole Neufeld, Kate Carder-Thompson, Karoline Varin, and Katie Anderson.

Stephanie Vegh

As a new arrival to the Kitchener-Waterloo Art Gallery, I am immensely grateful to Shirley Madill and all my colleagues at the Gallery who made me feel at home in this new role. The collective efforts of Crystal Mowry's curatorial team and Public Programs helmed by Annabelle Girard provide endless inspiration, and ensure that this Gallery is alive with powerful stories that I am honoured to share with our community. Many thanks and high-fives to our Graphic Designer, Liz Morant, who gives a clear-sighted and vibrant visual voice to all that we do. To everyone who hears our message and chooses to make KWAG a part of your lives—thank you for being an important part of our many conversations.

