



PRESIDENT & EXECUTIVE DIRECTOR REPORT 2019



Images: (front cover) **Mary Catherine Newcomb** (Canadian, b. 1954), *Rabbit on a Rock*, 1985. Papier-mâché, 54.7cm x 43.5cm x 34cm. Kitchener-Waterloo Art Gallery purchase, in memory of Joan Patterson, 1994. © Mary Catherine Newcomb. Photo: Robert McNair. (back cover) **Annie Dunning** (Canadian, b. 1974), *Spectre #1*, 2016. Giclee print on Hahnemuhle paper, 76.2cm x 61cm (framed). Kitchener-Waterloo Art Gallery Collection. Purchased with funds donated by Senta Ross, Kitchener, in honour of the Kitchener-Waterloo Art Gallery's 60th Anniversary, 2016. © Annie Dunning. Photo: Annie Dunning. (above) **Jenn E Norton**, *Slipstream* (video still), 2018. 6-channel video installation, 10:40 min. Courtesy of the artist. © Jenn E Norton.

Bryce Kraeker
President

Shirley Madill
Executive Director

In 2019, the Kitchener-Waterloo Art Gallery continued to operate as an exceptional hub of artistic and creative energy. We are pleased to share that we are achieving many of the milestones designated by the Board of Directors in our Strategic Plan: priorities that are integral to our vision as a vital cultural centre that enriches and transforms peoples' lives in the community we serve. The accomplishments of this past year reflect this confidence.

Our commitment to artists, audiences, and the community remained strong through collaborative efforts. We remain guided by the lens of inclusivity, and the diversity of the museum's programming over the past year reveals how the Gallery has taken this directive to heart. Among the many initiatives elaborated on in this Annual Report is the formation of a special group of women—Women of Influence for Women's Art—who as a force came together in support of women artists. Through their initiative, the Gallery was able to purchase a significant work of art, *Keeper's Crossing*, by the Canadian and Plains Cree artist, Meryl McMaster.

As Waterloo Region is undergoing rapid transformation, the Gallery continued to take an active role in civic engagement through a series of Culture Talks surrounding the topic of Creating Culturally Active Spaces. Presentations by urban

designer Ken Greenberg, museum leader Heidi Reitmaier and architect Caroline Robbie attracted over 500 participants. The series culminated in a design charrette hosted by the Gallery where four teams came together to re-imagine and envision the Civic District, where the Gallery is located, as a cultural destination.

After successfully raising funds in collaboration with the City of Kitchener and Centre in the Square, the Gallery completed a stunning lobby renovation that has enhanced the visitor experience through improved accessibility and an interactive Education Hub. We are grateful to the Department of Canadian Heritage, Cultural Spaces, the Ontario Trillium Foundation, the Kitchener Waterloo Community Foundation, Good Foundation and Telus for their contributions towards this most transformative project.

Many thanks are owed to all of our supporters and partners, without whom we would not be able to move towards our vision for the future. Our sincere thanks go to our government funders—the Canada Council for the Arts, Ontario Arts Council, City of Kitchener and City of Waterloo—as well as our public and private supporters. We are very grateful for the generosity of individuals, corporations and foundations that enable us to provide a full and diverse range of cultural programs to the public.

CURATORIAL REPORT 2019

Crystal Mowry
Senior Curator



Image: (above) Robert Bourdeau (Canadian, b. 1931), *Lorraine, France*, 1998. Pigment print, 45.7cm x 58.4cm. Kitchener-Waterloo Art Gallery Collection. Gift of the Artist, 2018. © Robert Bourdeau. Photo: Robert Bourdeau.

Each year KWAG mounts a minimum of nine exhibitions, most of which are internally generated in collaboration with contemporary artists. While this level of activity isn't unusual for museums like ours, it can create a sense of perpetual motion that often has us looking forward, making it difficult to find the time to linger with subjects or revisit creative relationships.

In 2019 we sought out ways to slow down and find the radical within various forms of return. We invited Brooklyn-based, Waterloo-born artist geetha thurairajah to complete new work in residence and lead a project with newcomer youth in the region. For *The Perennials*, an exhibition drawn from the Permanent Collection, we gathered works that considered how artists might cultivate dual fascinations with botanical life and the cycles that guide their existence. Sustaining our relationship with curator Lisa Myers, we remounted a garden by the late artist Mike MacDonald and seized the opportunity to engage KWAG alum Ron Benner and Myers' York University students in its planting. Rounding out our reflection on botanical life, KWAG partnered with Ontario Culture Days on the presentation of *Photophagia: The Secret Life of Plants*, an experimental visual description "screening" conceived by Kitchener-based artist, Aislinn Thomas.

Our highlights for the year include:

- *Carry Forward*, an exhibition curated by Lisa Myers and organized by KWAG in 2017, continued its national tour with a stop at the Walter Phillips Gallery at the Banff Centre for the Arts and Creativity.
- *Post Script*, the follow up exhibition to *Carry Forward* also curated by Lisa Myers, was honoured with an Ontario Association of Art Galleries Award for Exhibition of the Year.
- KWAG presented its first ever AR (Augmented Reality) experience, created by artist Jenn E Norton. Designed as a response to the themes in *The Perennials* and in concert with her solo exhibition, *Slipstream*, Norton's animations offered enchanting glimpses of the hidden world of flowers and fungi.
- Lucy Bilson and Brittany Sheridan, a pair of stellar next-generation interns, worked diligently on Collection-based research. We look forward to benefiting from their insights and watching them flourish in our field.

COLLECTIONS REPORT 2019

Jennifer Bullock
Assistant Curator & Registrar

In January, accession of Alan Tanenbaum's gift of paintings from the Joey and Toby Tanenbaum Collection of International Naïve Art was completed. This diverse collection of 133 paintings is the largest collection of international naïve paintings in North America, comprising works by fifty-four artists from eighteen countries: Argentina, Brazil, Canada, Costa Rica, Croatia, Ecuador, El Salvador, France, Greece, Guatemala, Hungary, Israel, Nicaragua, Peru, Portugal, Romania, Serbia and Spain.

Sixty works were accessioned this year representative of painting, photography, digital video and sculpture. New voices added to the Collection include Lois Andison (Canadian); Meryl McMaster (Canadian-Plains Cree); Jan Bacur and Martin Jonas (Serbian); Michael Falk and Natan Heber (Israeli); and Adad Hannah (American-Canadian).

The Corridor Gallery—dedicated to exhibiting the Permanent Collection—was closed from January through April while we completed renovations of KWAG's lobby. Our new lobby is now environmentally regulated and extends the space available to show the Collection, allowing us to exhibit three works from the Permanent Collection in the lobby for the first time in 2019.

Through exhibitions and loans, 140 Permanent Collection works were on view to the public. Five works were included in *Expressions 44: Creative Communities. The Perennials and all the world began with a yes* provided our first opportunities to exhibit twenty-five new acquisitions. One Barker Fairley print remained on tour with KWAG's touring exhibition, *Carry Forward*.



In addition to our ongoing community partnerships, we were pleased to loan two photographs by Edward Burtynsky to the Art Gallery of Guelph for *The Drive*, a circulating exhibition of historical and contemporary representations of land that will tour to venues in Ontario and Prince Edward Island. A Lawren Harris drawing was loaned to the Justina M. Barnicke Gallery in Toronto for *God of Gods: A Canadian Play*, while a Shuvinai Ashoona drawing was loaned to the Remai Modern in Saskatoon for *If I Have a Body*. Each of these exhibitions present meaningful opportunities to situate works from KWAG's Collection within larger conversations on art and society unfolding in galleries across the country.

ACQUISITIONS 2019

PURCHASES

Meryl McMaster
(Canadian, b. 1988)
Terra Cognitum, 2013 (2019)
Digital chromogenic print
Edition 3 of 5
91.4cm x 127cm
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, 2019.

Meryl McMaster
(Canadian, b. 1988)
Desired Path, 2015 (2019)
Pigment print on watercolour paper
Edition 2 of 3
50.8cm x 114.3cm
Kitchener-Waterloo Art Gallery purchase, 2019.

Meryl McMaster
(Canadian, b. 1988)
Keeper's Crossing, 2015 (2019)
Pigment print on watercolour paper
Edition 3 of 3
114.3cm x 76.2cm
Kitchener-Waterloo Art Gallery purchase, with the support of Women of Influence for Women's Art, 2019.

DONATIONS

Lois Andison
(Canadian, b. 1957)
comb, 2014
Acrylic sculpture
Edition 3 of 4
38.5cm x 91cm x 0.5cm
Gift of the artist, 2019.

Lois Andison
(Canadian, b. 1957)
threading water, 2014
Video projection,
Edition 4 of 9
00:11:52 min.
Gift of the artist, 2019.

Lynne Cohen
(Canadian, b. USA 1944-2014)
Fitness Club, Kitchener, Ontario, 1978
Gelatin silver print
19.4cm x 24.6cm
Gift of Andrew Lugg, 2019.

Milutin Gubash
(Canadian, b. Serbia 1969)
Vesna @ Monument, 2016
Digital video
Edition 2 of 3
00:03:46 min.
Gift of the Artist, 2019.

Milutin Gubash
(Canadian, b. Serbia 1969)
Mirjana, 2010
Digital video
Edition 1 of 3
00:07:50 min.
Gift of the Artist, 2019.

Milutin Gubash
(Canadian, b. Serbia 1969)
Monuments to Communists (#2), 2011
Black and white archival inkjet photo print
Edition 3 of 3
152cm x 254cm
Gift of the Artist, 2019.

Milutin Gubash
(Canadian, b. Serbia 1969)
Monuments to Communists (#20), 2014
Black and white archival inkjet photo print
Edition 1 of 3
122cm x 178cm
Gift of the Artist, 2019.

Adad Hannah
(Canadian, b. USA 1971)
All Is Vanity, 2009
Colour photograph
Edition 3 of 7
101cm x 76cm
Gift of the Artist, 2019.

Adad Hannah
(Canadian, b. USA 1971)
All Was Vanity, 2009
Colour photograph
Edition 2 of 7
101cm x 76cm
Gift of the Artist, 2019.

Adad Hannah
(Canadian, b. USA 1971)
After Muybridge (Leaping), 2016
Archival pigment print
Edition 2 of 2
46.5cm x 119.5cm
Gift of the Artist, 2019.

Adad Hannah
(Canadian, b. USA 1971)
The Raft of the Medusa (Saint-Louis) Video 1, 2016
4K video transferred to HD
Edition 1 of 5
00:07:26 min.
Gift of the Artist, 2019.

Adad Hannah
(Canadian, b. USA 1971)
The Raft of the Medusa (Saint-Louis) Photo 5, 2016
Archival pigment print
Edition 1 of 3
68.5cm x 45.75cm
Gift of the Artist, 2019.

Adad Hannah
(Canadian, b. USA 1971)
Backyard Guernica (Georgia), 2017
4K video
Edition 3 of 7
00:06:03 min.
Gift of the Artist, 2019.

DONATIONS
Continued

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

Adad Hannah
(Canadian, b. USA 1971)
**Backyard Guernica
(Georgia) Photo 1**, 2017
Archival pigment print
Edition 2 of 5
86.5cm x 140cm
Gift of the Artist, 2019.

Adad Hannah
(Canadian, b. USA 1971)
**Backyard Guernica
(Georgia) Photo 2**, 2017
Archival pigment print
Edition 3 of 5
86.5cm x 140cm
Gift of the Artist, 2019.

William Ronald
(Canadian, 1926-1998)
**Prime Ministers Series:
Kim Campbell**, c. 1993
Mixed media sculpture
61.3cm x 23.3cm x 7.5cm
Gift of the William Ronald
Estate, 2019.

Jan Bacur
(Serbian, b. 1937)
Surrounded by Pumpkins,
2004
Oil on canvas
40cm x 50cm

Gabriel Cohen
(Israeli, b. France 1933-2017)
Marrakech, 1992
Oil on canvas
70cm x 80cm

Michael Falk
(Israeli, b. Germany 1929)
Jacob Claims the Birthright,
2000
Oil on wood panel
60cm x 80cm

Michael Falk
(Israeli, b. Germany 1929)
The Sale of Joseph, 1996
Oil on wood panel
60cm x 80cm

Michael Falk
(Israeli, b. Germany 1929)
Presenting Joseph's Coat,
1989
Oil on wood panel
60cm x 84cm

Michael Falk
(Israeli, b. Germany 1929)
Joseph and His Brothers,
1984
Oil on wood panel
40cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
Moses in the Bulrushes, 1997
Oil on canvas
70cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
Miriam's Song, 1987
Oil on canvas
52cm x 83cm

Michael Falk
(Israeli, b. Germany 1929)
Samson and Delilah I, 1968
Oil on canvas
74cm x 100cm

Michael Falk
(Israeli, b. Germany 1929)
Saul and David, 1998
Oil on wood panel
83cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
Saul and the Witch of Endor,
1993
Oil on canvas
60cm x 81cm

Michael Falk
(Israeli, b. Germany 1929)
**Rescue from the Fiery
Furnace**, 2001
Oil on wood panel
62cm x 62cm

Michael Falk
(Israeli, b. Germany 1929)
Chad Gadya I: Goat and Cat,
2004
Oil on wood panel
70cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
**Chad Gadya II: Dog and
Stick**, 2004
Oil on wood panel
70cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
**Chad Gadya III: Fire and
Water**, 2004
Oil on wood panel
70cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
**Chad Gadya IV: Ox and
Slaughterer**, 2004
Oil on wood panel
70cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
**Chad Gadya V: Angel of
Death and The Holy One**,
2004
Oil on wood panel
70cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
**David Watching Bathsheba
Bathing**, 2004
Oil on wood panel
70cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
**Samson Bringing Down
the Temple**, 2005
Oil on wood panel
70cm x 60cm

Michael Falk
(Israeli, b. Germany 1929)
**From Sorrow a Sweetness
Emerges**, 2005
Oil on wood panel
70cm x 60cm

Natan Heber
(Israeli, b. Poland 1902-1975)
Jewish Wedding, 1970
Oil on board

Martin Jonas
(Serbian, 1924-1996)
A Village with Geese, 1991
Oil on canvas
60cm x 40cm

Martin Jonas
(Serbian, 1924-1996)
The Hoers, 1992
Oil on canvas
55cm x 79cm

Martin Jonas
(Serbian, 1924-1996)
Joy in the Field, 1976
Oil on canvas
58cm x 66cm

Martin Jonas
(Serbian, 1924-1996)
The Village of Plenty, 1992
Oil on canvas
50cm x 70cm

Martin Jonas
(Serbian, 1924-1996)
The Black House, 1974
Oil on canvas
50cm x 74cm

Martin Jonas
(Serbian, 1924-1996)
Going for a Visit, 1994
Oil on canvas
45cm x 66cm

Martin Jonas
(Serbian, 1924-1996)
Working Together, 1989
Oil on canvas
45cm x 66cm

Martin Jonas
(Serbian, 1924-1996)
Romancing the Corn, 1989
Oil on canvas
24cm x 47cm

Martin Jonas
(Serbian, 1924-1996)
Exhausted, 1992
Oil on canvas
30cm x 41cm

Martin Jonas
(Serbian, 1924-1996)
Carefree, 1993
Oil on canvas
36cm x 50cm

Martin Jonas
(Serbian, 1924-1996)
The Return, 1984
Oil on canvas
36cm x 54cm

Martin Jonas
(Serbian, 1924-1996)
**Waiting to Become
Pregnant**, 1986
Oil on canvas
39cm x 52cm

Martin Jonas
(Serbian, 1924-1996)
Rest, 1971
Oil on canvas
48cm x 53cm

Martin Jonas
(Serbian, 1924-1996)
The Last Bath of Summer,
1970
Oil on canvas
49cm x 59cm

Martin Jonas
(Serbian, 1924-1996)
Cooling Off, 1983
Oil on canvas
46cm x 67cm

Martin Jonas
(Serbian, 1924-1996)
Harvest Festival, 1976
Oil on canvas
45cm x 74cm

Martin Jonas
(Serbian, 1924-1996)
Gathering Potatoes, 1972
Oil on canvas
45cm x 85cm

Martin Jonas
(Serbian, 1924-1996)
Bound, 1984
Oil on canvas
50cm x 64cm

Martin Jonas
(Serbian, 1924-1996)
After the Rain, 1971
Oil on canvas
70cm x 50cm

Martin Jonas
(Serbian, 1924-1996)
A Fruitful Year, 1982
Oil on canvas
35cm x 52cm

EXHIBITIONS 2019



5 October 2018 to 17 March 2019

I'LL BE YOUR MIRROR

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

Curated by Crystal Mowry

I'll be your Mirror convened the work of contemporary artists who enlist their parents in their practice. Working across various lens-based strategies to revisit and reinvent found images, each artist proposed multiple ways of understanding familial intimacy. Tender and unflinchingly honest, these works spurred us to think about how expectation inevitably shapes intergenerational relationships, often in ways that only make sense when we are grown.

25 August 2018 to 18 August 2019

TALES OF HERITAGE

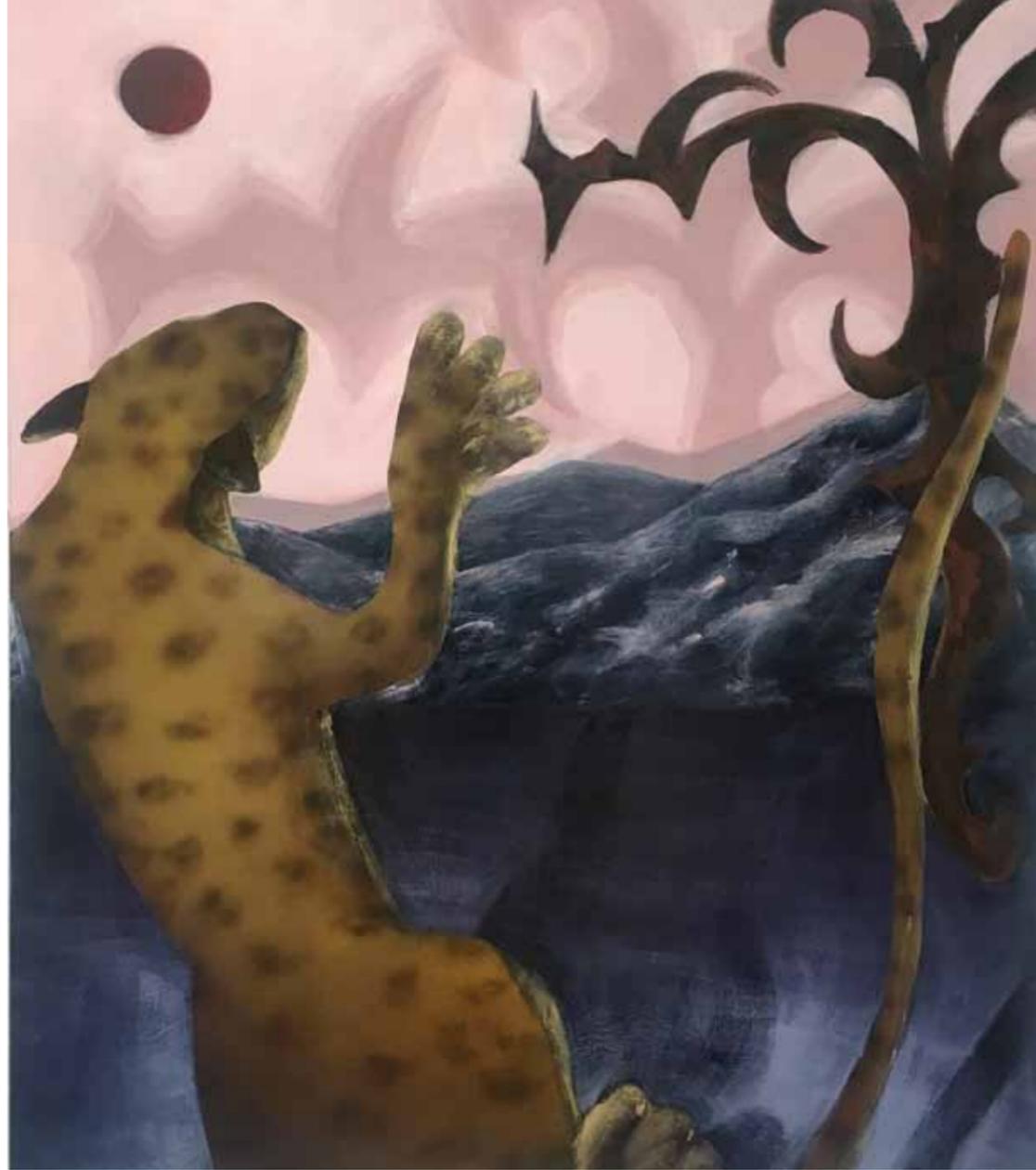
Works from the Permanent Collection
Saul Field and Hédi Bouraoui

Curated by Jennifer Bullock

Tales of Heritage was the result of a fruitful collaboration between Montréal native and master printmaker Saul Field (1912-1987) and Tunisian-born, Toronto-based author Hédi Bouraoui (b. 1932). Together they explored the richness of human imagination through a selection of ten myths and legends from around the world. Through their combined research and contemporary interpretation of each story, the artists embarked on a lively exploration of the human experience.



Images: (page 8) Installation detail of artwork by Erika DeFreitas in *I'll be your Mirror* at KWAG. Photo: Robert McNair. © Erika DeFreitas. (page 9) Saul Field (Canadian, 1912-1987), *Heritage Africa*, 1980. Etching, 38cm x 56cm. Kitchener-Waterloo Art Gallery Collection. Gift of Mrs. Susan Swann, 1995. © Estate of Saul Field. Used by permission. Photo: KWAG.



29 March to 16 June 2019

MIGRATION IS MORE MOMENTOUS THAN ANCIENT INVASIONS

geetha thurairajah

Curated by Crystal Mowry

geetha thurairajah's paintings are composed of a surreal mix of symbols and visual quotations that refuse to stay confined to traditional compositional boundaries. By conjuring the image of the trickster, a shapeshifting rebel found in fables all over the world, her work exposes the symbolic potential inherent in images: regardless of where they are sourced and by whom they are seen. During her March 2019 residency, thurairajah developed a new site-responsive installation in our Eastman Gallery and participated in various programming initiatives which engaged local youth in digital and painterly forms of experimental representation.

27 April to 2 June 2019

EXPRESSIONS 44: Creative Communities

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

Expressions is an annual exhibition of student artwork that celebrates the next generation of creativity in Waterloo Region. Artworks made by students in Junior Kindergarten through to Grade 12 were shown alongside works from the Gallery's Permanent Collection, highlighting the creative communities that surround us every day.



Images: (page 10) geetha thurairajah, *Bloody moon*, 2018. Acrylic and oil, 48 x 42". Courtesy of the artist. © geetha thurairajah. (page 11) Opening reception of *Expressions 44: Creative Communities*. Photo: ©2019 Scott Lee.



6 June to 4 October 2019
PLANTING ONE ANOTHER
 Mike MacDonald

Curated by Lisa Myers
 Produced in partnership with the Woodland Cultural Centre (Brantford)

A project with care and coexistence at its core, a twin re-planting of a Medicine and Butterfly garden by the late Mi'kmaq artist Mike MacDonald (1941-2006) was undertaken at two sites within the Haldimand Tract: the Kitchener-Waterloo Art Gallery and the Woodland Cultural Centre, where MacDonald's garden was first planted.

21 June to 6 October 2019

THE PERENNIALS

Works from the Permanent Collection

Robert Bourdeau, Edward Burtynsky, Jane Buyers, Annie Dunning, Melissa General, Isabelle Hayeur, Ernest Lindner, Jo Manning, Scott McFarland, Meryl McMaster, Ray Mead, Mary Catherine Newcomb, Jenn E Norton, Reinhard Reitzenstein, and Joyce Wieland

Curated by Crystal Mowry

Through a visual language that incorporates botanical themes of cultivation and allusions to what it may mean to be "rooted," the works in this exhibition provided insight into an artist's perpetual engagement with a singular subject—and the cycles of renewal that can animate an individual practice over time.



Images: (page 12) Installation view of Mike MacDonald's *Planting one Another* on the exterior grounds of the Centre In The Square. Photo: ©2019 Scott Lee. (page 13) Installation view of Jenn E Norton's, *Irises Listening*, augmented reality, 2019. Courtesy of Kitchener-Waterloo Art Gallery. © Jenn E Norton.

26 June to 22 September 2019

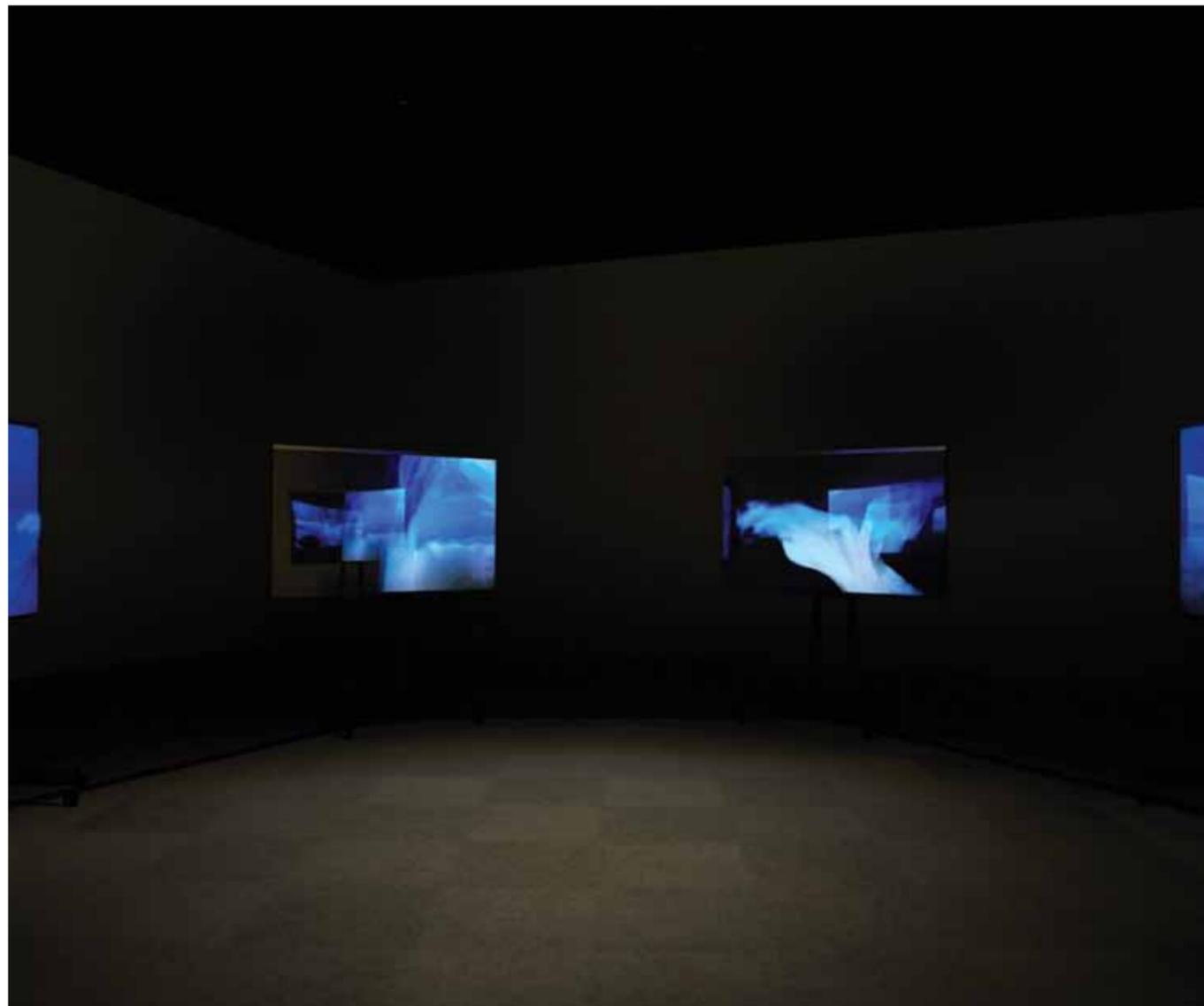
SLIPSTREAM

Jenn E Norton

Curated by Linda Jansma and Crystal Mowry

Organized by the Robert McLaughlin Gallery

Influenced by Art Nouveau scenography and spectral forms of technology, *Slipstream* was an immersive installation that swept the viewer's own reflection into a choreographed dance. Channeling theatrical strategies from a century ago, Norton employed dance and digital technologies to position the body as a site of metamorphic potential.



24 August 2019 to 15 March 2020

THE AWESOME AND AWFUL

Works from the Permanent Collection

Edward Burtynsky, Elizabeth M. Eastman, Michael Flomen, Judy Garfin, John Gould, Susanna Heller, John Heward, Tom Hodgson, and Louis Marius Amorim Ferreira de Moraes

Curated by Linda Perez and Jennifer Bullock

In a moment of awe, you might find yourself forgetting everything else as your attention is captivated by the phenomenon before you. The spectacle could be one of wonder or of calamity—its scope is what overwhelms. This exhibition delved into the Permanent Collection to find varying ways in which artists attempt to capture that sense of awe.

Images: (page 14) Jenn E Norton, *Slipstream*, 2018. 6-channel video installation, 10:40 min. Courtesy of Kitchener-Waterloo Art Gallery. Photo: Tyler Young. © Jenn E Norton. (page 15) John Gould (Canadian, 1929-2010), *Central Casting Picnic*, 1971. Conté on paper, 104.5 x 155.8 cm (framed). Kitchener-Waterloo Art Gallery Collection. Purchased in memory of Mrs. C. Elspeth Hall Kaufman, 1973. © Estate of John Gould. Photo: Robert McNair.



4 October 2019 to 12 January 2020
ALL THE WORLD BEGAN WITH A YES
 Lois Andison

Curated by Crystal Mowry

all the world began with a yes marked the KWAG premiere of two works recently acquired for the Permanent Collection. In *threading water*, a solitary swimmer moves through a body of water with a giant comb, much like the one that Andison has realized as a sculpture. Balancing agility and stamina, the swimmer performs a surrealist gesture shaped by a subtle play on words between a grooming technique to remove hair (threading) and the act of staying afloat in water through constant movement (treading). At once humorous and poetic, these works allow us to see a swimmer as both a stylus and an agent of change.



24 October 2019 to 2 February 2020
GLINTS AND REFLECTIONS
 Adad Hannah

Curated by Lynn Bannon and Anne-Marie St-Jean Aubre
 Produced and circulated by the Musée d'art de Joliette

Adad Hannah's "living pictures" play with the fascinated and attentive eye of the spectator by using dynamic modes of expression such as photography, video, installation and performance to generate the still image. This exhibition brought together key works made in the past decade that focused on his enduring interest in the photographic image in relation to personal and social histories.

This project was generously supported by The Musagetes Fund held at Kitchener Waterloo Community Foundation and the Allan MacKay Curatorial Endowment Fund, established by the Musagetes Arts and Culture Fund.

Images: (page 16) Installation view of *Lois Andison: all the world began with a yes*, Kitchener-Waterloo Art Gallery, 2019. © Lois Andison. Photo: Robert McNair. (page 17) *Adad Hannah, Unwrapping Rodin (Blue) 7*, 2010, colour photograph, 175 x 127 cm. © Adad Hannah.

PUBLIC PROGRAMS REPORT 2019



Image: (above) Opening reception of Jenn E Norton, *Slipstream*, 2018. 6-channel video installation, 10:40 min. Courtesy of Kitchener-Waterloo Art Gallery. Photo: ©2019 Scott Lee.

Stephen Lavigne
Director of Public Programs

In 2019, the Public Programs Department worked towards creating more inclusive and accessible points of entry to a deeper, more meaningful connection to contemporary art and culture. We continued to build collaborative relationships with community partners, allowing us to deliver new programs for diverse audiences while providing KWAG staff with valuable training and experience to better serve our various publics.

We sustained our training partnership with KW Habilitation through the Arts for Everyone project. Local artists and KWAG educators Sarah Kernohan and Catherine Mellinger delivered art-making workshops at KW Habilitation sites, culminating in an exhibition at the Berlin Tower Artspace in Kitchener City Hall. We provided a unique mentorship opportunity to the “Let’s Talk” program for newcomer youth facilitated by the KW Multicultural Centre. “Let’s Talk” youth worked closely with Artist-in-Residence geetha thurairajah to create “In Between,” a project exhibited in *Expressions 44: Creative Communities*.

Continued work with Immigration Partnership Waterloo’s Social Inclusion Working Group led to KWAG’s participation at their community action plan retreat, helping to envision the Gallery’s role within our increasingly multicultural community over the next five years. Participating in a pilot project facilitated by KW Counselling Services, we welcomed two dynamic volunteers to the Gallery in conjunction with the Multicultural Leadership Development Training Program. These leaders supported multicultural tour initiatives, and the creation of recorded interpretive guides in various languages. Similarly, KWAG worked towards expanding school program offerings in partnership with Conseil Scolaire Viamonde, and translated educational and promotional materials to better engage French-speaking students and teachers in the Region.

KWAG continued to offer programs in the community, delivering art and culture to audiences that may not visit the Gallery through new initiatives including Family Day at Victoria Hills Community Centre, and Neighbours Day in partnership with the Central Frederick Neighbourhood Association. Public Programs engaged over 7,000 participants of all ages and skill levels in 2019, providing opportunity for creative expression and meaningful connections to ideas and to one another.

DEVELOPMENT REPORT 2019



Image: (above) Reception of the Kitchener-Waterloo Art Gallery's fundraiser **Black & Gold 2019**. Photo: ©2019 Scott Lee.

Anne Long
Development Officer

Devoted attendees and first-time guests alike enjoyed exceptional food and wine while discovering a new way of relating to contemporary art at Feast for the Senses. Chef Brian McCourt, the Culinary Director of the Ignite Restaurant Group, found inspiration in geetha thurairajah's *Migration is more momentous than ancient invasions* for Feast X while Feast XI brought Chef Dan McCowan of Red House together with Adad Hannah's *Glints and Reflections*. Gowling WLG generously returned as our Feast for the Senses Sponsor.

This past year offered many exciting occasions for our membership, beginning with a special preview of the Gallery's newly renovated lobby which included a private tour that revealed the Gallery's vision for this new space. A new members event, High Tea and Tour, welcomed twenty-four members to enjoy tea in the sculpture garden surrounding the Gallery and a tour of *The Perennials*. A preview of Adad Hannah's *Glints and Reflections* offered members a sneak peek before the exhibition opened to the public. Members also had the opportunity to meet Stephan Jost, the Michael and Sonja Koerner Director and CEO of the Art Gallery of Ontario, at a private reception before his talk as part of the Collector's Series. The Women of Influence for Women's Art continue to be active champions of women artists who supported the acquisition of Meryl McMaster's *Keeper's Crossing*, which was featured in *The Perennials*.

Our signature fundraiser, Black & Gold, returned for another successful year, raising over \$40,000 through a silent auction, 50/50 draw, ticket sales, and sponsorships. The Gallery is grateful to our title sponsor CIBC Wood Gundy - Allan Bush, our generous sponsors, and the many businesses and artists whose donations made the silent auction possible. All proceeds go to supporting our exhibitions, programs, and special events.

Many thanks are owed to the sponsors and funders recognized throughout this Annual Report. We were pleased to welcome many new partners such as Perimeter Development Corporation, GSP Group, MTE, and the Grand Valley Society of Architects who share our passion for civic engagement.

MEDIA + COMMUNICATIONS 2019



Image: (above) Opening reception of Adad Hannah, *Glints and Reflections*. Photo: ©2019 Scott Lee.

Stephanie Vegh Manager, Media and Communications

The task of drawing a wider audience to the Gallery received close attention in this year through our work with an external consultant to devise a new Marketing Strategy. By surveying community stakeholders and recommending best practices, Lee Deline charted a refreshed path towards audience engagement that has, in these early stages, led to incremental improvements in our website design and social media strategies. Our efforts on the latter front have yielded significant growth in our network of social media followers, with both our Facebook and Instagram accounts drawing a staggering 24% increase in followers in 2019.

Not least among the website changes introduced through this new Marketing Strategy was the introduction of a new blog platform that will enable us to more readily share our many stories. From introducing KWAG members to our wider community to announcing significant developments like our success at the 2019 OAAG Awards, this blog creates dedicated space for timely stories that will resonate with our audience.

Word of KWAG's achievements echoed through both local and national media in a year in which the Gallery garnered an impressive volume of press coverage for its exhibitions and programs. Visionary placemaking conversations initiated through our Culture Talks series and our Civic District Design Charette attracted positive coverage locally, while both the Waterloo Region Record and The Community Edition lavished praise on the homecoming exhibition of Waterloo-born, Brooklyn-based artist geetha thurairajah. Her site-specific painting installation also received a glowing review in *Canadian Art* that, alongside positive critical attention in *C Magazine* and the new online platform *Off Centre for I'll be your Mirror* and *Slipstream* respectively, further cemented KWAG's well-earned reputation as a significant public art gallery in contemporary art discourse at the national level.

TREASURER'S REPORT 2019



Image: (above) Stephanie Comilang, *Yesterday, In the Years 1886 and 2017*, 2017. Two-channel HD video with sound, running time: 9 minutes 48 seconds, looped. Photo: Robert McNair. © Stephanie Comilang.

Jeff Howald
Vice President (Finance)
and Treasurer

With significant efforts, KWAG sought to manage its core levels of expenditures in balance with core funding sources to support continued operations, resulting in a small deficit of \$7,933 at the end of the 2019 fiscal year, representing less than 1.0% of total 2019 funding. We are fortunate to enjoy continued support from our funders and the community in enabling KWAG to deliver another tremendous year of exhibitions and public programming for the community.

Core annual funding from the City of Waterloo and the City of Kitchener continues to form an increasing percentage of our overall revenue (35.5% in 2019). In addition, the Ontario Arts Council and the Canada Council for the Arts provided 19.4% of overall revenue in 2019, with a notable increase of over \$15,000 being received from the Ontario Arts Council compared to 2018. Collectively, these organizations provide critical support to our ongoing operations.

In 2019, overall KWAG funding levels were comparable to the prior year at a slight decline of less than 0.3%. Revenues from public support, including individuals, corporations and foundations declined by approximately \$9,100 and represented 28.8% of our annual funding. The balance of our funding was provided by a number

of different sources, including public programming, exhibitions, investment income and specific project grants. Collectively, these sources declined by approximately \$15,500 from 2018.

2019 expenditures decreased by over \$67,000 compared to 2018. Declines in administrative expenses as well as curatorial and exhibition costs form the basis for these reductions while the Gallery continued to delivered world-class exhibitions within its funding model.

The KWAG Endowment Fund plays an important role in providing consistent funding for Gallery operations. During 2019, the Endowment Fund returned 10.8% and closed the year with an ending market value of \$456,702. The Allan MacKay Curatorial Fund returned 10.6% and closed the year at \$116,450 after contributing \$9,512 towards *Adad Hannah: Glints and Reflections*. KWAG continues to engage professional investment management services in the administration of these funds, and during 2019 the funds provided \$17,145 in additional funding for the Gallery.

Once again, we extend sincere thanks to all our partners, donors and community members who continue to support KWAG in bringing exhibitions and programming of the highest level to our community.

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 April 8, 2020, expresses their unqualified opinion on the 2019 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

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, 2019, 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, 2019, 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
April 8, 2020

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

**STATEMENT OF REVENUE AND EXPENDITURE
YEAR ENDED DECEMBER 31, 2019**

	2019	2018 (Restated note 18)
	\$	\$
Revenue (pages 13 - 14)		
Government grants	398,571	392,257
Arts agencies	217,980	202,603
Project grants	21,536	12,518
Exhibitions	27,466	49,956
Public programs	110,525	110,931
Public support	281,228	303,977
Foundations	42,908	29,250
Investments (note 11)	23,183	24,873
	1,123,397	1,126,365
Expenditure		
Curatorial and exhibition	257,678	318,012
Development and fundraising	93,415	88,706
Public programs	197,304	194,962
Marketing and communications	144,947	142,341
Administration	238,896	257,627
Building and occupancy	122,780	121,818
Visitor Services and Volunteer Programs	65,096	63,821
	1,120,116	1,187,287
Excess (deficiency) of revenue over expenditure from operations	3,281	(60,922)
Amortization of deferred capital contributions	31,908	21,242
Amortization of capital assets	(43,122)	(35,341)
Deficiency of revenue over expenditure invested in capital assets	(11,214)	(14,099)
Total deficiency of revenue over expenditure for year	(7,933)	(75,021)

**STATEMENT OF CHANGES IN NET ASSETS
YEAR ENDED DECEMBER 31, 2019**

	Invested in Capital Assets	Endowment Funds	Unrestricted	2019	2018 (Restated note 18)
	(note 3(f)) \$	(note 3(f)) \$	(note 3(f)) \$	\$	\$
Net assets (deficiency), beginning of year, as restated	20,589	384,134	(265,225)	139,498	214,519
Excess (deficiency) of revenue over expenditure	(11,215)		3,282	(7,933)	(75,021)
Invested in capital assets (note 16)	9,244		(9,244)		
Net assets (deficiency), end of year	18,618	384,134	(271,187)	131,565	139,498

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

**STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2019**

	2019	2018 (Restated note 18)
	\$	\$
ASSETS		
Accounts receivable	4,994	5,708
Prepaid expenses	31,913	26,331
Grant receivable		3,622
Current assets	36,907	35,661
Investments		
Allan MacKay Curatorial Fund (note 8)	116,450	123,795
Endowment (note 12)	456,702	428,614
Capital assets (note 4)	170,929	79,007
Art collection (note 5)	100	100
	781,088	667,177
LIABILITIES		
Bank advances (note 15)	34,200	24,931
Accounts payable and accrued liabilities (note 6)	60,629	75,852
Deferred revenue (note 9)	229,815	213,997
Current liabilities	324,644	314,780
Deferred revenue, Endowment (note 12)	72,568	44,480
Deferred capital contributions (note 7)	152,311	58,419
Deferred revenue, Allan MacKay Curatorial Fund (note 8)	100,000	110,000
	649,523	527,679
NET ASSETS		
Invested in capital assets (note 10)	18,618	20,589
Endowment funds (notes 8 and 12)	384,134	384,134
Unrestricted	(271,187)	(265,225)
	131,565	139,498
	781,088	667,177

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, 2019**

	2019	2018 (Restated note 18)
	\$	\$
Cash flows from operating activities:		
Deficiency of revenue over expenditure for year	(7,933)	(75,021)
Items not involving cash:		
Amortization of capital assets	43,122	35,341
Amortization of deferred capital contributions	(31,908)	(21,242)
	3,281	(60,922)
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	714	13,324
Prepaid expenses	(5,582)	(2,335)
Accounts payable and accrued liabilities	(15,223)	12,091
Deferred revenue	15,818	12,721
Grant receivable	3,622	6,566
	2,630	(18,555)
Cash flows from investment activities:		
Change in investments	(20,743)	87,363
Change in deferred revenue, investments	18,088	(60,800)
Purchase of capital assets	(135,044)	(5,095)
	(137,699)	21,468
Cash flows from financing activities:		
Capital contributions received	125,800	
Net increase (decrease) in cash	(9,269)	2,913
Cash position, beginning of year	(24,931)	(27,844)
Cash position, end of year	(34,200)	(24,931)

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

1. Basis of Presentation of Financial Statements

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

2. Nature of Business

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

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

3. Summary of Significant Accounting Policies

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

(a) Amortization of capital assets

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

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

(b) 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.

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, 2019**

	2019	2018 (Restated note 18)
	\$	\$
4. Capital Assets		
Cost		
Computer equipment	100,838	89,171
Computer software	29,162	28,235
Furniture, fixtures and equipment	153,321	84,579
Collection management equipment	110,274	110,274
Building improvements	556,395	502,687
	949,990	814,946
Accumulated amortization		
Computer equipment	85,757	82,521
Computer software	28,114	23,904
Furniture, fixtures and equipment	87,942	77,898
Collection management equipment	103,290	89,460
Building improvements	473,958	462,156
	779,061	735,939
Net Book Value	170,929	79,007

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:

	2019	2018
Purchases	13,148	5,215
Donations, at estimated fair value	629,354	754,261
	642,502	759,476

The permanent collection is insured for \$10,165,800. 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

Accounts payable and accrued liabilities	48,740	63,557
Government remittances payable	11,889	12,295
	60,629	75,852

7. Deferred Capital Contributions

Balance, beginning of year	58,419	79,661
Grants received for purchase of equipment and building improvements	125,800	
Amortization	(31,908)	(21,242)
	152,311	58,419

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2019**

8. Allan MacKay Curatorial Fund

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

	2019	2018 (Restated note 18)
	\$	\$
9. Deferred Revenue		
Ontario Arts Council Operating Grant	128,855	135,980
Corporate sponsorships	20,000	22,500
Allan MacKay Curatorial Fund	13,093	
Various	67,867	55,517
	229,815	213,997

10. Net Assets Invested in Capital Assets

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

Capital assets	170,929	79,007
Deduct		
Amounts financed by deferred capital contributions	(152,311)	(58,418)
	18,618	20,589

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

Amortization of capital assets	(43,122)	(35,341)
Amortization of deferred capital contributions	31,908	21,242
	(11,214)	(14,099)
Purchase of capital assets, net of disposals	135,044	5,095
Amounts funded by contributions	(125,800)	
Change in net assets invested in capital assets	(1,970)	(9,004)

11. Investment Income

Investment income earned is reported as follows:

Unrestricted resources	774	408
Ontario Arts Council Endowment (note 13)	5,264	5,289
Income earned on resources held for endowment:		
Unrestricted	17,145	19,176
Total investment income recognized as revenue	23,183	24,873

12. 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.

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, 2019 is \$122,777 (\$112,124 in 2018). During the year the Gallery received \$5,264 (\$5,289 in 2018) 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 2019 this amount was \$101,100 (\$99,185 in 2018). It is anticipated that future annual contributions will be comparable to those of 2019 and 2018.

15. Bank Advances

The Gallery has available a revolving line of credit to a maximum of \$150,000. The line of credit bears interest at a rate of prime plus 1.5% and is secured by a general security agreement. Collateral for this agreement does not include any artwork. The Gallery may elect to activate a bulge increase to \$185,000 from August 1 - October 31, annually, upon satisfying the bank's disbursement conditions provided in its banking agreement. The unused capacity of the line of credit at December 31, 2018 is \$115,800.

16. Interfund Transfers

An amount of \$9,244 (\$5,095 in 2018) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to assist in funding disbursements for capital purchases.

17. 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.

17. Financial Instruments (Continued)

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.

Subsequent to year-end, as a result of COVID-19, there have been significant fluctuations in the capital markets which have resulted in a decline in the fair market value of the financial instruments traded in the market. The extent of the future impact on these instruments is undeterminable at this time.

18. Change in Accounting Policy

During 2019, the Gallery adopted the new CPA Canada Handbook section 4441, Collections held by not-for-profit organizations, and has chosen to record its collection on the statement of financial position at a nominal value. The collection was not previously recorded on the statement of financial position.

This change has been made retrospectively, and the comparative statements for 2018 have been restated. In 2018, this change resulted in adding a collection asset valued at \$100 to the statement of financial position, along with a corresponding increase to opening unrestricted net assets.

19. Subsequent Event

Subsequent to year-end, the impact of COVID-19 has had a significant impact on the global economy.

This has had an impact on the operations of the Gallery, and the value of investments held in the Allan MacKay Curatorial Fund and the Endowment Fund. It may have a continued impact on revenues of the Gallery and the suppliers to the Gallery, causing potential impacts on operating revenue and expenses, investments held by the Allan MacKay Curatorial Fund and the Endowment Fund (as discussed in note 17) and on the ability of the Gallery to provide services to the public.

At this time, the full potential impact of COVID-19 on the Gallery is not known.

**SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2019**

	2019	2018 (Restated note 18)
	\$	\$
Government grants		
City of Kitchener	322,071	315,757
City of Waterloo	76,500	76,500
	398,571	392,257
Arts agencies		
Ontario Arts Council	135,980	120,603
Canada Council for the Arts	82,000	82,000
	217,980	202,603
Project grants		
City of Kitchener	2,500	2,500
Ontario Seniors' Secretariat	739	5,610
Ministry of Citizenship and Immigration	3,541	4,408
Ontario Arts Council - Arts for Everyone	12,756	
Ontario Arts Council - 2018 Premiers Award	2,000	
	21,536	12,518
Exhibitions		
Exhibition fees	16,500	33,000
Allan MacKay Curatorial Fund	9,512	14,908
Sale of catalogues and books	1,454	2,048
	27,466	49,956
Public programs		
Waterloo Catholic District School Board	21,603	21,956
Waterloo Region District School Board	5,235	
Summer employment grants	15,350	14,653
Workshop fees	64,919	67,083
Tours - other groups	3,418	7,239
	110,525	110,931
Public support		
Corporate sponsorships	110,115	116,400
Corporate donations	3,959	8,559
Individual donations	84,449	104,817
Voluntary admissions	1,377	1,916
Fundraising	47,598	51,764
Other	14,226	19,021
Women of Influence for Women's Art	19,504	1,500
	281,228	303,977

**SCHEDULE OF REVENUE (CONTINUED)
YEAR ENDED DECEMBER 31, 2019**

	2019	2018 (Restated note 18)
	\$	\$
Foundations		
Astley Family Foundation	6,158	
Good Foundation Inc.	2,500	
Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation	3,000	2,000
The Kitchener and Waterloo Community Foundation - The Musagetes Fund	15,000	20,000
The Kitchener and Waterloo Community Foundation - The Keith and Winifred Shantz Fund for the Arts	13,900	
Waterloo Region Arts Fund		5,000
Other Foundations	2,350	2,250
	42,908	29,250
Investment income (note 11)	23,183	24,873
Total revenue	1,123,397	1,126,365

BOARD OF DIRECTORS + COMMITTEES 2019

President

Bryce Kraeker

VP, Finance and Treasurer

Jeff Howald

VP, Internal

Judith Stephens-Wells

Board Members

Shehnaz Banduk (until May)
Nancy Campbell
Danielle Deveau (from February)
Murray Gamble
Alexandra Hardy
Irena Kramer (from May)
Lianne Leddy (from May)
Robin Lindner (from May)
Sarah Marsh
Fauzia Mazhar
Kris Schumacher
Aaron Shull
Jen Vasic (from February)
Bojana Videkanic
John Wolfe

Executive Committee

Bryce Kraeker, *Chair*
Alexandra Hardy
Jeff Howald
Shelly Mitchell
Judith Stephens-Wells

Finance Committee

Jeff Howald, *Chair*
Alexandra Hardy
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PUBLICATIONS 2019

Adad Hannah

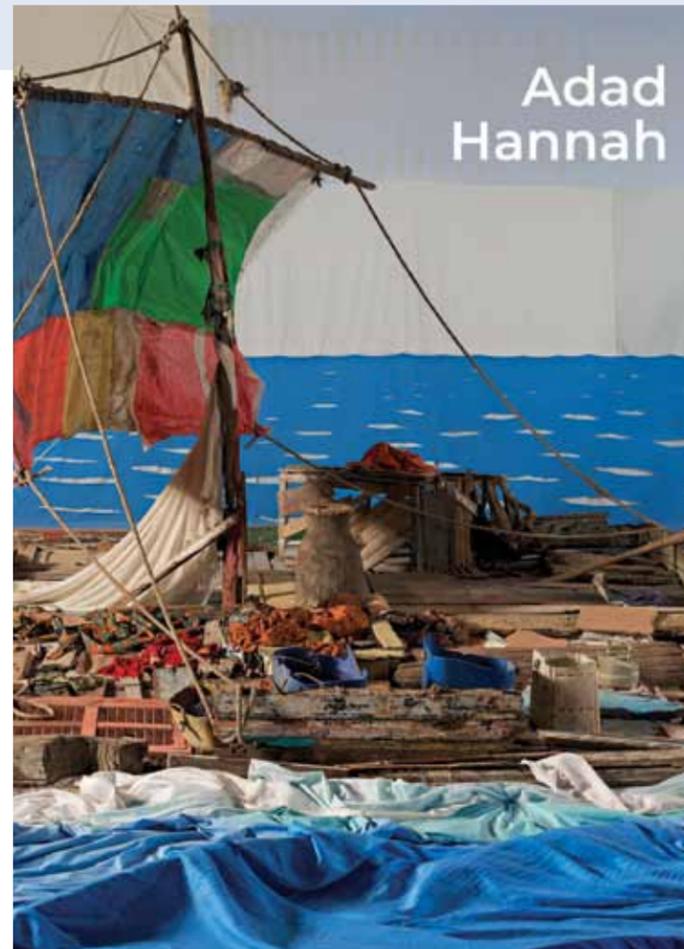
Contributors

Lynn Bannon
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Co-Publishers

Musée d'art de Joliette
The Founders' Gallery, University of Calgary
Kamloops Art Gallery
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Kitchener-Waterloo Art Gallery
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Published to accompany the exhibitions *Glints and Reflections*, initiated by Musée d'art de Joliette and touring nationally, and *Gassed Redux* at The Founders' Gallery, University of Calgary, *Adad Hannah* features key works that define the narrative of Hannah's artistic practice. Often developing his projects over numerous months or years, conducting intensive research and working with large groups of participants through community workshops, Hannah's staged images draw on references ranging from celebrated historical paintings and sculptures to everyday lives. In these varied bodies of work Hannah explores seriality, repetition, recovery, duplication, reflection, the copy and visual citation.



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2020-2025

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Shirley Madill

Engaging our entire community in the transformative power of art has been championed and made possible in large part by the visionary leadership of the Board of Directors, the Gallery's senior management team, staff and volunteers who all work hard. They do a lot with a little and are constantly working with the mindsets of excellence, collaboration, innovation, and sustainability: values that underpin our Strategic Plan. A special thanks to our members, for without your support we would not be able to accomplish what we do.

Shelly Mitchell

Thank you to our Visitor Services Coordinator Leah Caravan and her team of Gallery Attendants: Clare McClung and Terrina Reitzel, and Gallery Assistant Stephanie Farrow. This dedicated group of staff members welcomed visitors, answered general inquiries about exhibitions, classes and talks and processed registrations for programs. Their positive attitudes through our lobby renovations were greatly appreciated, and instrumental in making everyone feel at home.

A special thank you as well to our 108 volunteers who generously contributed many hours of their time in 2019. We could not do all that we do without all of you!

Crystal Mowry

Patience and generosity are among the many virtues that can be found in staff that I am honoured to work with and learn from. I am indebted to Jennifer Bullock, Linda Perez, and Žana Kozomora for their excellent work and good company. 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 share their insights and feed our curiosity.

Stephen Lavigne

Arriving to the role of Director of Public Programs in July, I need to thank my predecessor, Annabelle Girard, who worked hard to share KWAG's programs with diverse audiences throughout our region and personally introduced me to the many collaborators who support this goal. I am indebted to our Public Programs Coordinator, Nicole Sharp, and our Education Coordinators Stephanie Clinton and Natalie McDonald for all their efforts to create programs that offer meaningful connections with contemporary art and culture. Our programs could not run without our team of dedicated educators: Soheila Esfahani, Hilary Hung, Hillary Matt, Catherine Mellinger, Kasia Niewiadomski, Linda Perez, Denise St. Marie and Tim Walker. A special thank you to them, and the countless co-op students, interns, and volunteers that have contributed knowledge and enthusiasm to KWAG Public Programs throughout the year.

Stephanie Vegh

The stories that this Gallery has to share are strengthened and amplified by many people, from the tireless dedication of our brilliant Graphic Designer, Liz Morant, to the insights provided this year in particular by Lee Deline, whose work as a consultant was instrumental in the creation of our new Marketing Strategy. Many thanks go out to the storytellers in our community and beyond who shared KWAG and its stories with a wider audience: Coral Andrews, Noa Bronstein, Danica Evinger, Valerie Hill, Alex Kinsella, Jesse Matas, Terry Pender, Joel Rubinoff, Catherine Thompson, Chris Tiessen, and our ever-growing audience of social media followers who engage so enthusiastically with all we have to offer.

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