

Canadian Clay & Glass Gallery



**"Inspirational exhibitions as always - this Gallery is the Region's best kept secret" - visitor comment**

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Canadian Clay & Glass Gallery  
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[development@canadianclayandglass.ca](mailto:development@canadianclayandglass.ca)  
519.746.1882 x227**



**Canadian Clay & Glass Gallery**

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1.519.746.1882  
[www.canadianclayandglass.ca](http://www.canadianclayandglass.ca)

**ANNUAL REPORT 2005**

**The Canadian Clay & Glass Gallery fosters  
interaction among artworks, artists and community.**

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## Images

Front Cover: *Chaconne de Paeton* by Christian Bernard Singer from *Tessellated Anamnesis - Patterns of Unforgetting*

Back Cover: *Contemporary First Nations Clay* works shown by Cindy Henhawk; *Sand Mandala* from *Wheel of Time*; installation photo of *Las Farc Did It!* by Cesaro Forero

## List of Acquisitions

**Egan, Marc:** Large Sculptural Form 2005

**Deras Zapata, Miguel:** Ceramic Teapot and Cups donated by the artist

**The Forced Collective, Graduating Glass Students from The Sheridan Institute of Advanced Learning and Technology:** *Breathing Room*, a site-specific installation created for exhibition and donated by the Frank Aguiar, Riel Brown, Steve Cote, Melody Jewitt, Arron Lowe, Sally McCubbin, Erica Preston-French, Orion Arger, Marcia Christie, Sarah Garrard, Benjiman Kikkert, Courtney Lush, Rob Peyregatt, Sandra Scott

Ceramic chalice used in World Youth Day Mass celebration in Toronto with Pope John Paul II donated by the Eichhorn Family

**McCurdy, Alex:** *Womentors*, 1999 Porcelain, embroidery floss, wooden dowel 73cm x 59cm

A selection of Iroquois ceramic fragments dating back 300-400 years donated by Edward G. MacDonnell



Many to One Youth Ceramic Project in front of the Gallery

## Membership List (continued)

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Enid Legros-Wise	Donald Scott	

## Chair and Director's Report

The Gallery's mission is to foster interaction between artworks, artists and the community.

This work could not have been possible without the support of our members, donors, sponsors and granting agencies. Our partnerships with the aforementioned provided the financial basis for our successful programmes and projects.

Our gratitude goes out to the City of Waterloo who provides these award-winning premises for the Gallery's cultural presentations that serve our many and various audiences.

This year the Gallery's successes are reflected by its growth of audiences in our various programs. The Gallery's attendance in the last year has risen by 25% and school tours continue to fill all available slots in that schedule. Our Sunday drop-in program, *Play with Clay*, was filled to capacity most Sundays and provided quality "together-time" for friends and families alike. Shopping is the primary motivation for approximately 50% of the Gallery's visitors, and - since the Gift Shop is the Gallery's chief means of financial support - this greatly adds to our viability.

The Board participated in its Strategic Planning session in January and outlined key areas for research and actions. This year the Board passed various policies to help the Gallery apply for a Cultural Properties Designation with Heritage Canada. The Gallery will also improve some of the building infrastructure as part of this designation, which will allow the Gallery to collect national treasures. In the area of Board Development, the Gallery requires an additional five Board members to carry on the Board's work; we invite people interested to contact us.

Our Curator has brought in many outstanding exhibitions this year. From last year's exhibitions, we have selected a number of artworks to be added to our permanent collection. Please refer to the acquisitions list on the last page. Collecting art enriches our community as valued artworks become the property of this community, providing a sense of ownership and pride in this institution as our own cultural interests and values are expressed.

The Canadian Clay & Glass Gallery has submitted a project for consideration as

Canada's representative at the Venice Biennale for a project called *The Princess* by Christian Bernard Singer. Christian's exhibit here was entitled *Tessellated Anamnesis - Patterns For Unforgetting* which the MacKenzie Art Gallery in Regina is including in their upcoming exhibition schedule.

We are very pleased that our Marketing Manager, Kate Holt has generated an amazing amount of press and reviews of our exhibitions in local press and national and international art magazines. Exhibitions disappear once they are removed from the Gallery and visual and textual documentation is very important to both the history of the Gallery and the artist. Websites like the CCGG's are increasingly important in this role for both visitors and students studying art and culture.

We want to recognize Kate's great work as she will leave us this summer.

We are very excited in our Education area to be developing a creative human resources workshop program for our corporate friends. We will launch this program in the fall - watch for it! We have begun to discuss and research our options with regards to transforming the Education Gallery into a space that provides expanded artistic experience. This will take time and effort, but we believe it will be a worthwhile investment that will definitely enhance visitors' experiences at the Gallery.

We would like to thank our staff that is always here when needed. We all have a part to play in this team and we are excited by the possibilities that have been given us. We wish to recognize Jen DeBruyne, our former Retail Manager, who put a new spark into our Gift Shop two years ago and helped establish it as a destination shopping attraction. We welcome Cathy Pever, our new Retail Manager, and are excited by her ideas and her rapport with artists and clients alike.

There are many regional cultural initiatives that the Gallery has participated in this last year. Together with the Cambridge Galleries, Kitchener Waterloo Art Gallery, Waterloo Regional Arts Council and Brush With Art, we have analysed our promotional and audience needs. Recently a similar group that includes a

## Chair and Director's Report (continued)

broader representation of the Region's cultural groups have started to meet to share ideas and plan ways that we can collectively increase collaboration, raise our profile and strengthen the participation of our audiences, to name a few.

We have made new friends this year and been included in several interesting events:

Canada's Technology Triangle Inc. invited us to welcome approximately 20 Ambassadors and senior diplomatic staff accredited to Canada. This was a wonderful opportunity provided by CTT in establishing foundations for culture and business to work together by finding common ground and promoting each other.

It was a pleasure to have John Wilkinson, M.P.P., Parliamentary Assistant - Ministry of Environment, on hand to officially open our Bright Ideas exhibitions in January. John Tibbits from Conestoga College was our guest speaker at the opening of our Essential Constructions exhibitions.

Humber College Arts Management students visited the Gallery to learn about our administration. Their final assignment was to create a "Business Plan" for the Gallery, based on their observations and research about the Gallery's needs and vision.

We continue to provide expertise in a course we

developed for the University of Waterloo Fine Arts department two years ago. Entitled *Contemporary Gallery Context*, this program gives students information about working in the different areas of a gallery.

We also had children from Suddaby Junior Public School come to entertain at our opening of *Fragile Nature* in January. The *Rhythm Wizards*, students from JK to Grade Six definitely enhanced the experience of this exhibit.

We have been very fortunate to be able to provide experiential opportunities for our community at large. With assistance from the Canada Council for the Arts, Wheel of Time gave many an expansive look at Buddhist culture and brought Buddhists to the Gallery.

We had a very successful year and we would like to thank our volunteers and their special gift of time. We are also very appreciative of the increasing numbers of friends who regularly visit and enjoy the Gallery and all it has to offer.

Oh, and in closing, imitation is the best form of flattery. The Royal Ontario Museum chose *Pretty In Pink* as a theme for a fundraising gala this year - six months after our Gala!

Darren Shaw and Robert Achtemichuk

## Many Thanks to:



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The Canadian Clay & Glass Gallery saw the development and realization of exhibition programming that continues to excite, challenge and inspire visitors, patrons and artists alike. The exhibitions at CCGG ranged from non-traditional and contemporary manifestations and explorations of the silica media to works that celebrated the skills and visions of some of the world's best Fine Craft practitioners.

April through May 2005 saw our *Explorations: Earth, Water, Fire & Air* exhibition continuing. Christian Bernard Singer presented a two-part exhibition. *Tessellated Anamnesis: Patterns of Unforgetting* explored environmental and cultural issues as well as evoking meditations upon mortality and the passage of time. *The Four Elements* by Cesar Forero was exhibited in our exterior courtyard. It playfully and joyously celebrated land, sky, sea and the sun. *Breathing Room* was a site specific installation created for our Mutual Tower Gallery by the graduating glass students of Sheridan Institute while *The Ties That Bind* by Alexandra McCurdy presented ceramic quilts embossed with biographical imagery.

Our summer exhibitions ran from May 27th to September 4th and presented works that were fun and functional! *Fusion* and *Fireworks* presented the biennial juried traveling exhibition of the Ontario Clay and Glass Association along with prize-winning work from the last 30 years. These works are now housed at the Burlington Art Centre (BAC) and this exhibition was curated by Jonathan Smith, Curator, BAC. *Earthborne* was the 30th Annual Juried Exhibition of work by the Waterloo Potters' Workshop. The juror was Cathi Jefferson and Jonathon Bancroft-Snell awarded the prize winners. *Contemporary First Nations Clay* in our Bierstock Gallery celebrated the traditions and vast range of talents and visions of Mohawk artists from Six Nations

Reservation. Artists included Steve Smith, Cindy Henhawk, Ron Monture, Don Monture and other members of the Smith family. CCGG greatly appreciated the loan of work from the Woodland Cultural Centre. In our Mutual Tower Gallery *Clay Pride!* presented figurative work by R. Bruce Flowers. This exhibition which celebrated same-sex families and intimacy was particularly timely, opening shortly after Canada legalized same-sex marriages.

From September 11th to January 8th, 2005 the Gallery was given over to explorations of the spiritual. *Wheel of Time* presented historic and contemporary works of Buddhist art, drawn primarily from the collection of Tibet House Museum (NYC) and augmented with work loaned by Canadian Buddhist monasteries and organizations. The culmination of this project was the creation of a Sand Mandala by monks from the Namgyal Monastery. This occurred over a two-week period and it was quite wonderful to see how members of the community would come to join the monks in their morning prayers and meditations. During that same period, Anita Rocamora's *Vessel-Essence* explored the exquisite engineering of nature through organic vessel forms in clay and Peter Sloan's *Layers* were meditative manifestations of the mystery of mankind's spiritual relationship with the earth and the art of ancient cultures.

*Bright Ideas* ushered in 2006 with four exhibitions. *Fragile Nature* with Brent Bukowski and Kathryn Ward explored the intersection and ramifications of industrial, cultural and natural landscapes. This exhibition will be touring in 2007-2008 to several other public galleries in Canada. *Neon* brought together Dick Avers and Scott Silverthorn who both address language and the meaning of art in their work. Karina Guevin's *Phantastique* presented beautiful and phantastical objects in glass that were inspired by the natural worlds. *Las Farc Did It!* was a carnivalesque

## Curatorial Report (continued)

environment created by Cesar Forero which demonstrated that optimism and hopefulness are the best means to defeat terror and tragedy.

From April through the end of May *Essential Constructions* brought together four exhibitions that referred to personal, cultural and societal "roots". ...*as it is...* by Tim Whiten was an homage to his parents and what they taught him about life and living as well as an eloquent meditation on the manifestation of the spiritual within our physical existence. *Treehouse* by Jeremy Hatch celebrated childhood and dreams but with an element of poignant nostalgia. Tina Poplawski's *Mandala Snowflake* dealt with memories, family histories and the healing of past trauma through actions in the present. *Calm, Cool and Collected* was a celebration of the Gallery's permanent collection and allowed viewers to understand what, why and how a Gallery chooses work for its collection. This exhibition was co-curated by Michelle Lavallee, Curatorial Intern for the Association of Native Development in the Performing and Visual Arts (ANDPVA).

As well as producing our own exhibitions CCGG was present in a curatorial capacity as part of the Regina Clay Project which was organized by the MacKenzie Art Gallery in Regina, Saskatchewan. Curators from four galleries across Canada, including CCGG, were invited to come to Regina and to discuss works by artists in the exhibitions. These were then recorded and will be part of the web-based component of the project.

September saw the CCGG host the Memorial for artist Carl Migwans Beam, who passed into the Spirit Realm on July 30th, 2005. The Memorial was attended by Carl's wife, daughter and son-in-law, Six Nations' Chief David General, Tom Hill from the Ontario Arts Council, curators and directors from public galleries across Canada, friends, and members of the public who had been touched by Carl's work. CCGG had

developed and exhibited *It's All Relative* in 2004 - the first exhibition that featured Carl, Ann and Anong's work together. This exhibition is now traveling - having been to four Galleries in Canada since its debut at CCGG, it is expected to go to the United States, Asia and Europe over the next three years.

This year saw a record number of catalogues being produced by CCGG - they are for the exhibitions *Tessellated Anamnesis*, *Wheel of Time*, *Fragile Nature*, ...*as it is...* by Tim Whiten, *Ceramic Work from Rankin Inlet*, and *Visions of Our Gallexy: Josh Simpson*. Additionally, since January 2006 we have been producing exhibition pamphlets that are available gratis to Gallery visitors. These pamphlets include curatorial essays and images from the exhibition.

Our exhibitions have demonstrated that they have great resonance and meaning for local, national and international communities. We've received reviews from local media as well as *Sculpture Magazine* (NYC), *Vie Des Arts* (Montreal), *Canadian Art Magazine*, *Fusion*, *Ceramics Art & Perception* (Australia) and other important and diverse media. The CCGG was nominated in several categories for the Ontario Association of Art Galleries Awards including Exhibition of the Year and Exhibition Design (*Tessellated Anamnesis*), *Catalogue (Wheel of Time)* and *Educational Project (Many to One)*.

We look forward to continuing to provide exhibitions that will stimulate, provoke and enchant visitors each and every time they visit the Canadian Clay & Glass Gallery. We have exciting projects ahead with collaborations from Galleries in Canada, the United States, England, Sweden, Finland and Spain. Building upon these foundations, we envision a wonderful, successful and dynamic year ahead for our curatorial programming!

Virginia Eichhorn

Canadian Clay & Glass Gallery

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Buddhist Monk, Venerable Tenzin Thutop distributing sand from the Mandala

Annual Report 2005

## Development Report (continued)

campaign will be launched in September as part of the Gallery's annual fundraising campaign. The goal for the Major Gifts campaign is \$50,000. A benevolent Gallery patron will match gifts to this campaign dollar for dollar up to \$50,000 level.

The Gallery is fortunate to have a strong core of enthusiastic volunteers whose

dedication and support remains a cornerstone of Gallery operations. Their role is increasingly important as the Gallery's activities and outreach programs continue to expand. We greatly appreciate the insight and talent they bring to the Gallery.

Suzanne Ronald

### Pretty In Pink guests enjoying the evening



## List of Exhibitions 2005-6

### **Explorations: Earth, Water, Fire & Air** March 20th to May 18th, 2005

#### **TESSELLATED ANAMNESIS - PATTERNS OF UNFORGETTING**

Christian Bernard Singer  
Keith & Winifred Shantz and Donald & Pamela Bierstock Galleries

Christian Bernard Singer's living landscape-environments evoke impressions of something intangible yet intuitively familiar as they turn on notions of interior/exterior space and place, belonging, memory and time passing. Born in 1962 in Paris, France, he received his MFA from the New York State College of Ceramics at Alfred University, and an Associate of the Ontario College of Art and Design. Singer creates installation-environments that incorporate living plant life, bronze, glass, ceramic, found objects and video.

#### **THE FOUR ELEMENTS: Cesar Forero**

John A. Pollock Courtyard  
March 20th to October 20th, 2005

Originally from Bogota, Columbia, Cesar Forero completed his MFA from the University of Waterloo. His installations are intended to stimulate our awareness of the need to protect the environment. His use of ceramic, glass, metal and wood within his work becomes a macrocosmic manifestation of the Elements: land, sea, sky and the sun.

#### **BREATHING ROOM: Graduating Glass Students from the Sheridan Institute of Advanced Learning and Technology**

Mutual Tower Gallery

Dubbing themselves "The Forced Collective" the students created an installation based on the theme of breath, a "living room" and the passage of time and mortality.



## List of Exhibitions (continued)

### **THE TIES THAT BIND: Alexandra McCurdy** Dr. Douglas Wright Education Gallery

Born in 1944 in Worcestshire, England, Alexandra McCurdy trained as a ceramist at the Nova Scotia College of Art and Design, graduating with a Bachelor of Fine Arts in 1980. She went on to the Cardiff Institute of Higher Education in Wales, graduating with a Master's Degree in 3D Design-Ceramics, in 1991. On view were quilts made of porcelain tiles with biographical imagery relating to family history and relationships.

### **Summer Fun & Functional** *May 27th to September 4th, 2005*

#### **FUSION/FIREWORKS**

Keith & Winifred Shantz Gallery

*Fireworks* is the biennial juried traveling exhibition of FUSION: The Ontario Clay & Glass Association. Fireworks 2005 was juried by Susanne Stephenson and Greg Payce in conjunction with the FUSION Annual Conference.

The permanent collection of FUSION: The Ontario Clay & Glass Association was also shown. Since its inception in 1975, award-winning pieces from the FUSION "Fireworks" exhibitions have been purchased for the FUSION Permanent Collection, on permanent loan to, and housed at the Burlington Art Centre. In celebration of Fusion's 30th Anniversary this year, selected works from the FUSION collection will be exhibited along with Fireworks 2005. Curated by Jonathan Smith, Burlington Art Centre.

#### **CONTEMPORARY FIRST NATIONS CLAY**

Donald & Pamela Bierstock Gallery

Participating artists included Cindy Henhawk, Don Monture, Ron Monture, Steve Smith, Tom Hill and work by the Smith family. The work on view demonstrates how traditional First Nations techniques and subject matter have been incorporated and adapted into contemporary ceramic practices. Selected works on view were generously loaned to CCGG courtesy of the Woodland Cultural Centre, Six Nations Reservation, ON.

## Marketing Report (continued)

Since the autumn of 2004, it has been a privilege to work in such a beautiful space and to be a part of this truly talented group of people. My sincere hope is that the CCGG's phenomenal growth over the past

two years, and the spirit of service that has motivated it, will continue for years to come.

Kate Holt

## Development Report

Grants to the Gallery increased by 96 % this fiscal year. This figure represents support from all levels of government and the generosity of foundations. Some of these grants are for multiple years. The impact of this increased funding is directly reflected in the Gallery's ability to serve its public by offering enhanced exhibitions that include works of great scholarly importance as well as renowned works of broad public appeal. In addition the Gallery has received funding which allowed for the expansion of the permanent collection, preserving a rich component of Canada's cultural heritage.

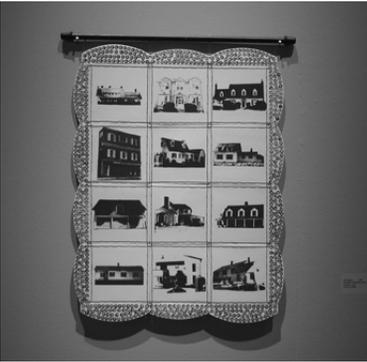
Special events revenue increased by 25% this year. With the help of new corporate sponsor Spaenaur, the Gallery held a concert featuring the music of the Nathaniel Dett Chorale. All concert proceeds benefited Gallery education programs including: children's camps, school tours, sculpture courses for adults and the Gallery's popular all-ages Play with Clay, a drop-in program for all ages.

The Gallery's second annual Wine Gala, *Pretty in Pink* provided an amazing night of fine wine and food for 180 guests. It also netted \$9,000 to fund future exhibitions and educational programs at the Gallery. Thank you to the Gala Committee, Sponsors, and many volunteers who gave generously of their time to make it happen.

Members and Donors to the Gallery offer valuable undesignated support to the Gallery's mission of connecting art, artists and community. This year Membership revenues increased by 19% and donations by 8%. Thank you to all of our new donors and members who invested in the Gallery for the first time this year. Thank you also to our loyal friends who continue to support us year after year.

With assistance from the Musagetes Fund at the Kitchener and Waterloo Community Foundation, Human Resources Development Canada, the Ontario Trillium Foundation, and private donors, there are now eight regular staff members providing service to our mission, the artists and our clientele. These include: Director, Curator, Educator, Director of Development, Marketing Manager, Retail Manager, Visitors Services Coordinator, Education Coordinator, and various part-time support staff.

Looking to the year ahead we will concentrate on building long-term sustainability into our fundraising program to help maintain the high level of programming that we have attained and to continue to add new initiatives to meet community needs. As the Trillium Foundation's grant - which has supported 2 staff positions at the Gallery for the past three years - draws to a close, we will be looking to the private sector to find new operational funding. A Major Gifts



The CCGG's first-ever marketing position was established in the fall of 2004. In its second year of existence, the marketing "department," in tandem with all other facets of Gallery operations, has attempted to build on the success of its first year and broaden both the awareness of - and support for - the CCGG in the community while establishing a strong reputation nationally and beyond.

In the past fiscal year, communications have included over 23 campaigns sent out to literally dozens of groups and thousands of people using the online system of e-news releases. This database continues to expand on a weekly (often daily) basis, thanks to free sign-ups in the Gallery and on the website.

At a recent meeting regarding the restructuring of tourism delivery services in the Waterloo region, a colleague from another Gallery remarked on the fact that the Canadian Clay & Glass Gallery is "front-of-mind" in the region; its presence is tangibly felt, due to the breadth of media coverage, expanded distribution of publications (brochures, *The Spiral*) and advertising of exhibits and related activities. People are coming through the front doors in greater numbers: Gallery exhibits and events have continued to attract a larger and diverse audience, with the number of total visitors and participants frequently doubling over the space of one year.

In many ways, the Gallery may be a victim of its own success; The Canadian Clay & Glass Gallery does not receive special funding from the federal government, although the name implies otherwise. Educational programs are often bursting at the seams; room for growth is minimal, due to the constraints of both the physical space and staffing. A generous media sponsorship from *The Record* has enabled an unprecedented amount of advertising to be purchased that has brought increased

awareness of programming while contributing to accelerated sales in the Gift Shop. The launch of *The Grand Magazine* has provided an upscale vehicle for which the exceptional works in the Gift Shop are especially suited. The Gallery has been fortunate with regards to editorial (free-of-charge) coverage; advertising will be the next, necessary step, and for this, additional funding will be required.

While we have enjoyed many successes over the past year, we face many challenges: new audiences must be attracted while existing initiatives continue to be supported. The need for volunteers increases alongside expanded programming. The high calibre of artists and exhibits that the Gallery programs regularly attract welcome attention, but getting the word out nationally and internationally can be an expensive process. The success of any particular event or exhibit is due in no small part to the ability of the CCGG team to stretch budgets to the max while supporting each other in the process.

Events that have been established in which Marketing plays a leading or strong supportive role, besides exhibition openings, are:

- Life After Work, which has presented a range of topics both fascinating & entertaining, from *Collecting Glass* by Aggie Beynon and CCGG staff to *Victorian Gardens* by Simon Taylor
- Green Garden Party, in partnership with Kitchener Master Gardeners
- The annual Wine Gala & Fundraiser – the only wine gala in the Region
- Annual Holiday open house/Deck the Halls
- National Aboriginal Day

All of these events continue to evolve and be further developed in the contexts of the communities that they serve and the resources available to Gallery staff.

### EARTHBORN

Dr. Douglas Wright Education Gallery

The Canadian Clay & Glass Gallery hosted the 30th Annual Juried Exhibition of the Waterloo Potters' Workshop. The exhibition showcased works by members of the Waterloo Potters' Workshop as selected by juror, Cathi Jefferson, BC. Prize winners were selected by Jonathon Bancroft-Snell of the Bancroft-Snell Gallery, London, ON.



### CLAY PRIDE! R. Bruce Flowers

Mutual Tower Gallery

CLAY PRIDE! was an exhibition of sculptural work by R. Bruce Flowers. It celebrated love, family and intimacy especially in relation to same sex couples and families. Flowers' delicately carved sculptures are intimate and intense, capturing and evoking the bonds that exist between loving, nurturing and passionate couples.

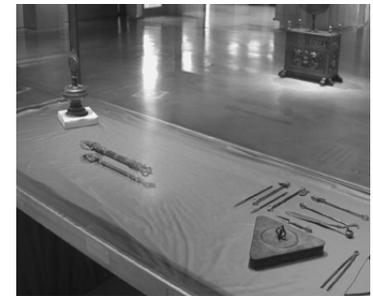


### WHEEL OF TIME Historical and Contemporary Buddhist Art and Artefacts September 11th, 2005 to January 8th, 2006

#### Wheel of Time

Keith & Winifred Shantz and Donald & Pamela Bierstock Galleries

*Wheel of Time* included exceptional works of Buddhist art, some of which come from the permanent collections of the Art Gallery of Greater Victoria and Tibet House Museum, New York City. *Wheel of Time* provided an unparalleled opportunity for visitors to the Canadian Clay & Glass Gallery to experience the richness and vibrancy of traditional and contemporary Buddhist art. The combination of historical and contemporary effectively and vividly demonstrated the importance of visual art within Buddhist traditions, as a means of experiencing the spiritual domain within the physical world. The contemporary aspect of Buddhist art was represented by an installation by Toronto-based artist Alex Yeung. Yeung, an award-winning ceramist, has created an installation titled *Searching For Offering Hands*, which includes 1,000 life-sized hands in homage to Kuan-yin. From October 13th until the 27th monks from the Namgyal Monastery will be



## List of Exhibitions (continued)



created a sand mandala of the Bodhisattva Avalokiteshvara. Created by Buddhist monks and nuns, mandalas are part of secret initiation ceremonies that have only recently been available for public viewing, and are seen both as a cultural offering and as a means to preserve Tibetan culture.

**VESSEL-ESSENCE: Anita Rocamora**  
Dr. Douglas Wright Education Gallery

With this exhibition, Rocamora continues her study of organic vessel forms in nature, such as seeds, pods, fruits and gourds, as well as the various and ingenious ways organic things are put together - what she terms the exquisite engineering of nature. In *Vessel-Essence*, she dramatically increased the scale of the work, though the larger forms remained intimate, animated and whimsical. The new work was also less literal, less a re-creation of something that already exists. These forms referenced organic shapes and stayed true to the principles of purposeful balance that characterize her work, but were moving into a more abstract expression.

**LAYERS: Peter Sloan**  
Mutual Tower Gallery

Peter Sloan is an award-winning artist living in rural Ontario, Canada. Sloan graduated from the Ontario College of Art in 1979 and has been sculpting for over 25 years. His work is represented in galleries across the country. Having been an amateur naturalist all of his life the influence of that ongoing interest shows itself in the work he creates. Sloan has always been fascinated by the mystery of mankind's spiritual relationship with the earth and the art of primitive cultures. The allure of dealing with the complexities of man's relationship with nature is manifested in the myriad of different mediums such as plaster, clay, wax, bronze and silver that the artist chooses to work with.

***Bright Ideas - January 15 to April 2, 2006***

**FRAGILE NATURE: Brent Bukowski and Kathryn Ward**  
Keith & Winifred Shantz Gallery

The exhibition will see the work of these two artists set up in such a way as to encourage discourse on the



## Public Relations (continued)

visit to the Gallery, they return – and bring others! The CCGG has definitely become a destination of choice. This is due in part to the fantastic marketing and relationship-building that has happened in the past few years. Our efforts have successfully encouraged the community to bring friends, family members and out-of-town guests in for a visit.

We are now, with the help of the Waterloo Regional Arts Council, producing DVDs of the artist's talks from exhibition openings, as well as "behind the scenes" DVDs which show how the exhibits are assembled and provide curatorial information. Most artists are thrilled to be filmed installing their work, while visitors who view the DVDs increase their understanding of the work and the artist, therefore making the visitor experience more enjoyable.

With the help of the marketing department, we have done more off-site lectures about the Gallery and its exhibitions. We are receiving requests to speak at service clubs and various groups – a great opportunity to promote the Gallery and educate the community about exhibitions and the artists who display in the Gift Shop.

### Volunteers

We have been very lucky to have a group of dynamic, young individuals who volunteer in various capacities at the Gallery. In the education department, volunteers assist with everything from setting up before a class to the (not so glamorous) cleaning up afterward. Several have committed to the greeter's desk and Gift Shop areas and are eager to learn about art processes, as well as exhibit information.

We continue to have a devoted base of volunteers who have been at the Gallery much longer than most staff. Their knowledge and their understanding of the Gallery's history is constantly being tapped.

### Future

The response to our on-going programs that enrich the visitor experience has been fantastic. If we are able to continue to develop, improve tools for learning and enrich the Gallery experience, the future will be bright indeed. With the help of our volunteers and staff, visitors to the Gallery are guaranteed to leave with an experience they will want to share with others.

William Hlowatzki



Humber Arts Administration students on their annual strategic planning field trip

## Retail Report

As the 2005 fiscal year came to a close the gift shop saw a change in management. A smooth transition, the year ended with sales easily topping last year by \$24,500. The Gift Shop showcases one of a kind artwork, providing a unique environment for the public to purchase and appreciate objects created by Canadian artists from coast to coast. Providing a wide range of artwork in clay, glass, stained glass and enamel the Gift Shop continues to expand its artist base. We acquire new objects in various mediums by connecting with artists at exhibitions, craft shows and studios.

Our dedicated volunteers are one of the many valuable assets to the Gift Shop. They provide support by connecting with the public and imparting their knowledge of the artworks within the space and the artists who create them. Their efforts also expand to display, thereby maintaining the unique atmosphere within the Gift Shop.

Our corporate award program provides individuals and corporations with a unique ability to choose custom designed artwork tailored to their specific needs and budgets. Launching in October 2006, the corporate awards program will be accessible on our web-site providing information and sample images of the variety of custom objects available.

We also look forward to promoting our

Canadian artists and their work on our web-site by October 2006. This will allow the public to come in contact with our Gift Shop in new ways, to purchase artwork and become acquainted with our facility and our artists.

Always looking to reach out to new members of the community we are excited to announce for 2006 our extended hours of operation. On Thursdays from early June to early September we will be open to 7pm.

Development and implementation of a new custom database in June 2006 will provide for improved customer service, detailed invoices and an updated inventory database. Our new database will allow us to provide our members and clients with unique opportunities and promotions to various special shopping events within the Gift Shop.

With a commitment to providing superior customer service and unique products to the public we are continuing to build on our connections within the community. Our sustained retail growth will continue to grow as we build on our established relationships and provide a unique experience that will attract visitors from across Canada, the United States and beyond.

Catherine Pever

## Public Relations Report

This past year, both the number of visitors to the Gallery and return visitors have greatly increased. Gallery patrons enjoy a wide variety of programming, often bring guests and frequent the Gift Shop. Being at the front desk gives me an excellent opportunity to meet visitors and determine what brings people to the Gallery. One of the aspects of my work that I enjoy the most is getting to know "locals" who visit

the Gallery often, as well as non-regional, national and international visitors. The feedback is very positive, and includes the exhibitions, gift shop and facilities to the welcoming atmosphere. Cheers to that!

Visitor Experience

"I've lived here for years and have never come in" is the phrase I hear on a weekly basis. Once people actually make their first

## List of Exhibitions (continued)

ideas and questions about landscape, nature and culture. Their complementary but divergent approaches to these topics, and the contrast in how they incorporated glass, natural and industrial materials made for a dynamic exhibition with great appeal to a broad audience.

Formally, the artists explore landscape traditions within their works. Aspects of landscape/natural materials were presented as being "framed" by industrial or processed materials.

The idea of "landscape" has evolved over time, and what we think of in terms of landscape is frequently that of the bucolic, pastoral vista. We celebrate - through art and ideology - wilderness and rural places. However, the nature or landscape that is most often encountered is that of cities and urban environments. Despite this, the landscape of the city is frequently viewed in a pejorative or demeaned way. Nature is almost always seen as the "loser" in the battle of urban sprawl. Yet nature is tenacious and finds a way to assert itself even in the midst of the most largely populated urban of cities.

**NEON: Scott Silverthorn and Dick Averbs**  
Mutual Tower Gallery

These two artists create installations in neon that address the language and meaning of art. Averb's work is playful - he creates phrases with multiple meanings such as "Art is an Illuminating Language". For him, media is the medium.

Scott Silverthorn's work has long addressed issues of what makes an art work an art work. Is it the materials, the subject or is it the artist's signature that gives something its value and meaning?

**PHANTASTIQUE: Karina Guevin**  
Donald & Pamela Bierstock Gallery

Karina Guevin creates phantastical objects in glass - inspired by the natural world (fish bones, rocks, plants) her work is a combination of installation and non-functional (sculptural) jewellery.



## List of Exhibitions (continued)

### LAS FARC: Cesar Forero - Master's Thesis Exhibition

Dr. Douglas Wright Education Gallery  
January 15th to February 12th  
Performance by Cesar Forero and Michelle Moylan

On May 18 2005, the subversive group "Las Farc" placed a horse bomb in front of a plaza, which was exploded. Blowing apart the poor animal, the terrorist group destroyed more than twenty homes and the police station. "Fortunately" at that time no human lives were lost. In July 2002, more than 8 policemen were wounded as a consequence of the exploding of another horse-bomb in the town of Guadalupe. Also, a similar event on September 2003 in Chita, Boyacá, left 8 people dead and more than 10 wounded.

Forero established an optimistic position despite the tragedies that are now unfortunately a common blight in our modern society. He used this drama create an interactive-dancing narrative presentation. Similar to a street performance carnival, a social story is told.



## Many to One Youth Ceramic Project



Project Leaders: Carol Bradley and Sheila McMath; Project Participants: Matthew Aubie, Caitlyn Bondy, Mirna Gerges, Denise Heipel, Krystel, Kun, Michelle Park, Eva Pozder, Heather Russell, Hapret Sodh, Emily Stock, Kaitlyn Stuart, Cristina Vajda, Julie Wulff and volunteer, Sardah Badran

## Treasurer's Report

The fiscal year ended March 31, 2006 and was another sterling one for the Gallery. There was an excess of revenue over expenses of \$24k. Grants, the lifeline of the Gallery's existence increased by 96% and helped to increase exhibitions and visits to the Gallery. The gift shop benefited greatly from this. Retail sales increased 12% to \$225K.

This could be reflected as not only a year of growth but one of consolidation. An increase in expenditure of 31% indicated the new trust to become an integral part of the Kitchener/Waterloo community. Increased publicity costs and education programmes are crucial to this drive.

In addition to having a strong operations year, the Balance Sheet of the Gallery has been strengthened. Bank and short term deposits have increased by 34%; deferred revenue has grown as have net assets.

The hard work of the Canadian Clay & Glass Gallery Staff in contributing to a successful year cannot be overestimated. Their dedication and hard work have been reflected in the financial success of the Gallery. The momentum created in 2005 was consolidated in 2006. Future plans are to continue to make the Gallery an integral part of the life of this community.

Jim Mighty, Treasurer



French Immersion Art Camp

## Canadian Clay & Glass Gallery in Waterloo Statement of Operations for the Year ended March 31, 2006

	2006	2005
<b>Revenues</b>		
Grants	\$ 268,608	\$ 136,878
Retail sales	224,569	199,960
City of Waterloo grant	98,000	96,500
Donations	79,256	73,487
Facility rentals	47,644	55,867
Fundraising	40,371	32,270
Education programs	36,521	29,081
Admissions	9,880	8,547
Exhibitions	9,215	2,815
Other	7,985	3,630
Memberships	7,895	6,650
	<u>829,944</u>	<u>645,685</u>
<b>Expenses</b>		
Wages and benefits	284,247	216,933
Artist commissions	142,847	113,940
Building maintenance	98,000	96,500
Exhibition	54,184	13,495
Administration	51,129	51,730
Fundraising	49,764	37,878
Artist fees	29,122	12,174
Publicity	27,672	16,398
Education programs	15,205	10,158
Amortization	14,619	11,737
Facility rentals	13,018	16,815
Archival	12,930	33
Insurance	10,419	11,799
Purchases	3,255	5,678
	<u>806,411</u>	<u>615,268</u>
<b>Excess of revenues over expenses for the year</b>	<b><u>23,533</u></b>	<b><u>30,417</u></b>

The Gallery continues to offer an increasingly diverse spectrum of educational activities for all ages. Over 560 people of all ages participated in the Gallery's "Play with Clay" Sunday afternoon drop-in taught by Soheila Esfahani. The popularity of this program has grown steadily since its launch in 2004 and provides families with an opportunity to spend time together in a unique learning environment. The Gallery enjoyed another successful year of elementary school Tour and Studio Workshops. Over 2900 children from kindergarten to grade eight visited with their classroom teachers for our curriculum-based programs. Since the significant expansion of programs in 2001, many students have come to the Gallery each school year for field trips. These students have interacted with many of our rotating exhibitions and been exposed to the Gallery's multiple opportunities for learning. The popularity of the school education program is clearly spreading outside of the tri-cities as an increasing number of classes are visiting from neighbouring communities of Stratford and Guelph. Professional artists lead over 110 children through various art projects

during the six weeks of intensive multi-disciplinary camps offered in March Break and Summer. Over 30 participants took part in two six-week long evening Adult Sculpture classes lead by potter Stephen Hawes. Chosen high school students worked collaboratively from January to September on an ambitious large scale sculpture which is installed at the front of the Gallery.

With artist mentor John Hofstetter selected youth from the community will be embarking on the "Gateway Project". The young artists will be constructing a ceramic public art project to be placed behind the Gallery at to the entrance to Waterloo park.

In collaboration with artist Sue Richards, the Gallery has also developed a new Team Building Workshops program for the corporate community. The program was developed with the skills and talents of facilitators Lauren Hall, Barb Hobot, Julia Horgan and Gary Kirkham and will be launched in fall of 2006.

Sheila McMath



Students from St Teresa School enjoying thier tour and workshop

## Examples of Recent Acquisitions



Iroquois Ceramic Shards: 17th to 18th Century



Miguel Deras Zapata: Ceramic Teapot and Cups



Marc Egan: Large Sculptural Form



Alex McCurdy: Womentor

## Win Shantz Award for Ceramist Winner 2005



Kate Hyde, Winner of the 2005 Winifred Shantz Award for Ceramists with Win Shantz



Shown here are examples of Mar Egan's recent work after his stay in Spain with the assistance of the Win Shantz award in 2004.