



Canadian Clay & Glass Gallery

www.canadianclayandglass.ca

25 Caroline Street North, Waterloo, ON N2L 2Y5

Tel 519.746.1882 Fax 519.746.6396

Charitable Registration: 11883 0256 RR 0001

ANNUAL REPORT 2007
CANADIAN CLAY & GLASS GALLERY



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TABLE OF CONTENTS

Organization/Mandate	3
Chair's Message	5
Director's Overview	6
Curator's Overview	7/8
Education Programs	10
Audiences & Initiatives	11
Collection/Acquisitions	12/13
Partnership Building & Fundraising	14
Commercial Services	15
Year End Financial Statement	17
Treasurer's Overview	18
Achievements	19/20

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IMAGES

Front Cover: *Chicago in Glass* opening
Page 4: *Beast* from *Pharos*, Maurice Savoi
Page 8: *Painted Room*, Chris Dorosz
Page 9: *Lilac Bouquet Orb with Honey Bee*, Paul Stankard, Permanent Collection
Page 13: *Whale of Our Being*, Carl Beam, Permanent Collection
Page 15: *Ceramic Vase with Weave*, Janine Parent
Page 16: *Implements and Objects*, Lou Lynn
Page 20: Untitled from *Aspects & Excess*, Shary Boyle
Page 22: Fundraising Gala: *Galleries are Forever*
Page 27: *Chicago in Glass*, meeting Judy Chicago
Back Cover: Students, Keatsway Public School. *Boreal Baroque*, Mary Anne Barkhouse



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ORGANIZATION / MANDATE

MISSION

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

ORGANIZATION

The Canadian Clay & Glass Gallery (CCGG) is a premier exhibition space dedicated to exhibiting, interpreting and collecting contemporary clay, glass and enamel artwork. The Gallery's Education Programs offer workshops, children and youth art classes, tours and lectures making it a dynamic place for learning and exploring. The Gallery Shop showcases Canadian artists.

The Canadian Clay & Glass Gallery originated at a meeting of Canadian Ceramists in 1981. The idea garnered support from the Glass Art Association of Canada and Artists in Stained Glass. The organization received its Letters Patent and was incorporated as a not-for-profit society without shared capital under the Corporations Act of Ontario in 1982. A feasibility study supported by National Museums of Canada confirmed the viability of the concept in 1984. In October 1986, an international jury selected the design of Patkau Architects of Vancouver, which received the 1993 Canadian Architect Magazine Award of Excellence and in 1997 The Governor General's Award for Architecture. The Gallery adopted a broad national mandate after consulting widely with its varied constituents. In February 1992, discussions with the Department of

Communications and the City of Waterloo resulted in an agreement whereby the city would fund a significant percentage of the construction costs and assume ownership of the building, with the Gallery becoming the prime tenant of the building for a fifty-year period.

The Gallery received its first Operations Assistance grant from the Canada Council in 1998 and its first Ontario Arts Council Operations Assistance grant in 2007. Since its official opening in June of 1993, the Gallery has mounted over 140 exhibitions and has exhibited work by artists from over 24 countries thereby bringing an international context to programming.

In 2004 the Gallery staff was dramatically increased through funding from various government and community organizations. Funding allowed for a Director of Development, Public Relations Assistant, Curator and Marketing Manager to be added to the staff of Executive Director, Director of Education and Retail Manager. In 2007 an Archivist/Registrar was hired. This infusion of new staff members allowed CCGG to dramatically expand its artistic programming and activities.

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CHAIR'S MESSAGE

The Canadian Clay & Glass Gallery has reached a significant milestone as it celebrates its 15th Anniversary on June 19, 2008. To see audiences and critics alike embracing CCGG is extremely gratifying.

Our prized award winning architecture, outstanding exhibitions and programs have placed CCGG at the forefront of contemporary art experience. We acknowledge John and Patricia Patkau for their bold and original vision; without it we would not have a building which enriches the experience of visitors and adds significantly to the cultural infrastructure of Waterloo.

Realizing the achievements of the past year would not have been possible without the immense support of many levels of government, donors, sponsors, members and volunteers, and talented staff. On behalf of the Board of Directors I gratefully acknowledge and thank the City of Waterloo. In addition, sincere thanks must be extended to the Honourable Mayor Brenda Halloran for her ongoing support.

The Gallery's achievements throughout the year have given us many new heights of splendour. Our exhibits have gained world-wide respect and attention including the works of artists such as *Josh Simpson, Paul Stankard, Maurice Savoie, Carl Beam, Aganetha Dyck, Shary Boyle, Kai Chan,* and last but not least *Judy Chicago* - these works represented regional, national and

international communities. Through these wonderful exhibitions we received coverage on national TV and newspapers. Over the year there were more than seventy media stories about the Gallery and artists.

We were delighted with record attendance for *Chicago in Glass* of 10,000 visitors, while 19,840 people visited throughout the year. Some 34 per cent of the CCGG audience visited the Gallery for the first time, and 23 per cent from other regions traveled to the city specifically to attend the exhibitions. These figures are truly satisfying results for all involved. The Gallery's long-term commitment to encouraging children's engagement with the visual arts continues via our Education Programs such as *Play with Clay* and the *School Tour Program*.

On behalf of the Board of Directors I invite your ongoing support. We are grateful for each and every one of your contributions and know you share our passion to bring the gallery to levels never seen before. Working together we can accomplish this!

I trust you enjoy reading about the Gallery's exciting achievements in 2007.

-Mary Ellen Slykhuis, Chair

DIRECTOR'S OVERVIEW

The Gallery engaged record audiences with the presentation of over 197 art works by 68 individual artists. The presence of many of the exhibiting artists at the openings enriched the experiences of both artists and visitors in a comprehensive public program of talks, tours and special educational programs for general public and students.

Our exhibitions and education program hold great potential for investment and provide access to artists and their creative process - a process that reveals thought, observation and beauty, and inspires us to work to make this institution sustainable.

In 2008, we embark on careful research and planning to develop the expansion of our Education Program to combine both curatorial focus and educational opportunities for all ages. The Dr. Douglas Wright Educational Gallery in the southeast side of the Gallery is a suitable space for the potential creation of an educational area to hold interactive activities that would make the Gallery more "tour friendly" and expand the understanding of the exhibitions. TOUCHED is a terrific example of such connective programming, offering multiple access to viewers.

As we enter our fifteenth year, we welcome new challenges and anticipate growing pains, but more excitingly we look forward to the opportunity to meet new artists, contribute to their professional careers and

see more incredible visual explorations that challenge our understanding of the world. We invite you to join us and celebrate with us; become a part of our experience.

The Gallery's achievements in 2007 would not have been possible without the support of the Board of Directors, staff, volunteers, donors and members. My sincere thanks are extended to all who assisted us to realize the major accomplishments of the past year, as well as to the Foundations for their vital contributions. Thank you also to out-going Chair, Mary Ellen Slykhuis who this year completes her six year-term. We appreciate all the time and effort Mary Ellen contributed to the Gallery. Mary Ellen will remain as Past Chair replacing Darren Shaw.

Our expanding audiences are well served by the Gallery's committed and enthusiastic staff, and I thank them all on behalf of the Gallery's management for their hard work and dedication. The future holds significant promise for our institution, and I trust the Gallery's supporters and expanding audiences continue their integral involvement in the life of the Canadian Clay & Glass Gallery.

-Robert Achtemichuk, Director

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CURATOR'S OVERVIEW

Each year continues to be more exciting than the last, and I am continually amazed at the vision, dedication and commitment of the artists we exhibit.

The Canadian Clay & Glass Gallery occupies a unique position within Canadian Art. Its raison d'être is expansive allowing ongoing evolution and diversity in its approach to exhibitions and collections. The Gallery was established in 1993 in order to exhibit silica-based art objects – essentially glass, ceramic or enamel works.

The original understanding of this mandate was to show functional or traditional sculptural artworks. However, as a crucial part of our development, this mandate has grown and encompasses contemporary art that expands our understanding of the medium. As such, the types of work exhibited in 2007 included installation, video, performance, ephemeral and environmental works – all of which explore contemporary silica practice.

This year, we presented amazing exhibitions that required a great amount of time, labour and detail. Installations such as *Painted Room* by Chris Dorosz and *Falling to Pieces* by Don Maynard, were the result of great efforts on the part of the artists, volunteers and staff. Thank you to everyone.

Chicago in Glass raised high national and international attention and brought thousands to the Gallery.

During the past two years I was fortunate to be able to visit Judy's studio in New Mexico, to see the work as it unfolded and to meet wonderful people including Judy's husband Donald Woodman, the staff at LewAllen Contemporary in Santa Fe, and Norm and Ruth Dobbins who assisted Judy in the creation of the glass works.

The production of this exhibition was in all regards an unparalleled success and was undoubtedly the most ambitious project this institution has ever undertaken.

Recognizing the crossover of cultural fame that an artist like Judy Chicago brings to our institution and how to best produce such blockbuster exhibitions brought positive learning experiences to the organization.

The permanent collection continues to grow, with recent additions of work by such contemporary masters as *John Kuhn, Paul Stankard and William Morris*.

(continues on page 8)

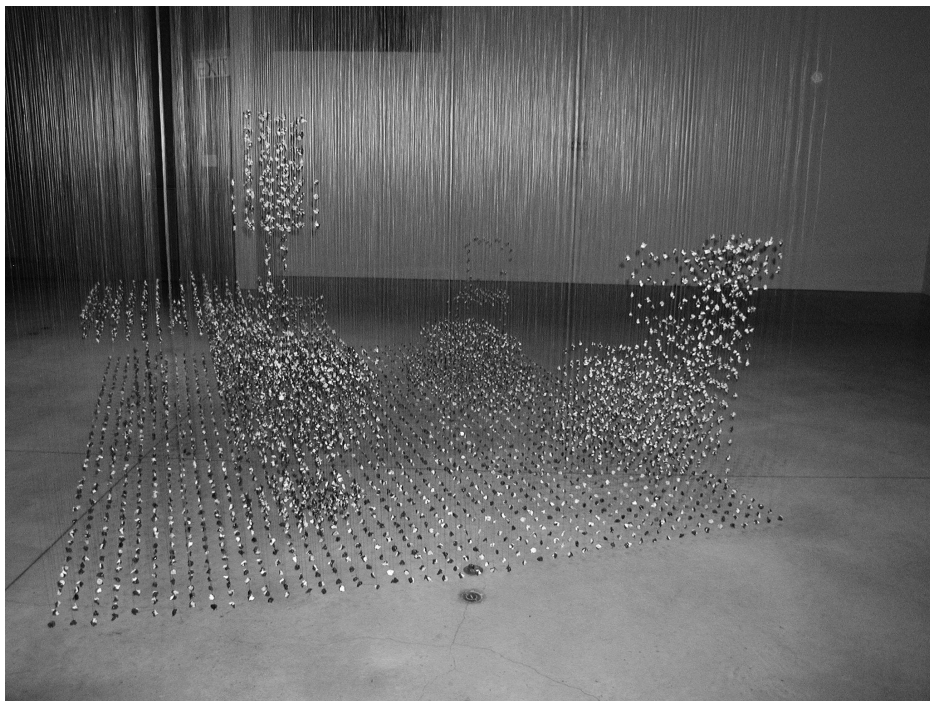
CURATOR'S OVERVIEW (continued)

Acquisitions into the Permanent Collection are great accomplishments for both the Gallery, and the Waterloo area itself, as significant artworks in a public collection become a destination, and raise the profile of the community that surrounds it.

The Gallery is truly appreciative for the donations received from artists and for funding support from foundations and funding bodies such as the Elizabeth Gordon Foundation, the Royal Canadian Academy of Art and the Canada Council for the Arts.

This was a remarkable year and I am proud to be part of such a vibrant institution. I would like to offer my sincere thanks to staff and volunteers who work hard to realize the curatorial programming, as well as the wonderful artists.

-Virginia Eichhorn, Curator



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It is the goal of the Education Program to provide multiple points of entry for the understanding of contemporary art and to expand the field of museum knowledge and education. We have found that one young person with an interest in the arts often encourages extended family interest from parents and siblings. Enthusiastic children continue to inject youthful energy into the Gallery, offer fresh observations about artworks and cultivate a multi-generational appreciation of the arts.

Children who are taught about art and its inherent value become future Gallery patrons, arts advocates and financial supporters of the arts. In spring of 2007, the experimental installation *Painted Room* by Chris Dorosz was a particular delight to tour with children as they were awed by this intricate installation.

The *Elementary School Program* continues to grow and is well utilized by the Waterloo District and Waterloo Catholic School Boards. This curriculum-based program teaches visual literacy, engages imagination and encourages creativity. The two-hour class begins with a guided tour through the current exhibition followed by a hands-on studio workshop in clay sculpture. Over 5,100 children participated in the program between the ages of 5-13.

In addition, our Sunday family drop-in program *Play with Clay* continues to inspire return visits. The program is guided by

instructors and is offered in an open studio setting for families to create a project in clay. In 2007, over 1,000 people of all ages attended.

The Gallery also continues to offer professional development opportunities for senior level students and recent alumni from the University of Waterloo Fine Arts department. This assistance is key to the development of the programs, in addition to creating a pool of qualified museum professionals.

In 2007, a new Docent program was created to provide ongoing orientation and training. The docents provide tours and act as "Ask me" guides, thereby engaging visitors and enhancing their experience.

GOVERNANCE

- Artistic Advisory Committee becomes international in scope with the addition of Paul Stankard (USA), Josh Simpson (USA) and Peter Layton (UK).
- CCGG Board of Directors moves towards fulfilling its national mandate with membership now including Ontario and Quebec representation.

EXHIBITIONS

- *Aspects & Excess: Shary Boyle* – first major exhibition of Boyle's polymer clay sculptures. Received front-page coverage in the Arts Section of the *Globe & Mail*.
- *Chicago in Glass: Judy Chicago* - first major exhibition of Chicago's work in Canada since her landmark *Dinner Party* exhibition in the early 1980s. World premiere of Chicago's new body of work in glass. Record attendance for the Gallery.

EDUCATION AND COMMUNITY OUTREACH

- Increased attendance at Educational Programs: School Tours, Play with Clay, French Immersion Summer Art Camp, March Break and Summer Art Camp.
- Continue running *Contemporary Gallery Context*; a credit placement course for senior undergraduate and graduate students from the University of Waterloo and Saint Jerome's University enrolled in the fine arts programs.
- Contributed to the professional development of clay and glass artists through the production and management of the *Winifred Shantz Award for Ceramists*; this is a great opportunity for the Gallery to administer a philanthropic endeavour that assists artists.
- Funding increased by 33% from Canada Council for the Arts 2005-2007.
- Annual donor campaign in 2006-2007 generated 7.5% of budget or \$74,000.
- First time operations funding from the Ontario Arts Council was received.

RECOGNITION

- Increased Acquisition: 95 new works to our Permanent Collection; received acquisition support from the Elizabeth Gordon Foundation, the Royal Canadian Academy of Arts and Canada Council for the Arts.
- Officially received paperweight collection from the Lewis & Ruth Sherman Foundation into the permanent collection.
- Received Ontario-based ceramist *Ann Mortimer's archives* to provide future research capacity.
- Nominated by the Ontario Association of Art Galleries for peer recognition award.

TREASURER'S OVERVIEW

The past year, 2007, has been exceptional for the Canadian Clay & Glass Gallery. Sixty-three percent of the Gallery's budget is from self-earned revenue. This comes primarily through the gift shop sales of \$259,935, an increase of 3%, and the educational programs at \$51,737 reflecting an increase of 10%.

The year's revenues also include donations from foundations, businesses and individuals with an increase of 12% from the previous year. Grants also increased by \$78,000 and are included in deferred revenue.

Payments to artists from the Gallery Shop are reflected in the expenses and we are very pleased that these funds go directly to the many artists that supply the shop with exquisite Canadian artworks.

The exhibitions the Gallery mounted were exceptional and this is reflected in the increase in admissions of 48% and memberships of 25%.

Chicago in Glass was the most expensive exhibition ever mounted. However, the promotion and media focus on the exhibition brought in much larger crowds than we had seen previously.

Our permanent collection is highly valued and is insured for \$650,000.

Our expenses were slightly higher than revenues, but we are confident this situation can be addressed through further fundraising efforts.

The Staff of the Canadian Clay & Glass Gallery have worked exceptionally hard to make this a banner year for the Gallery and they have succeeded. There are exciting plans in place for the continued success of the Canadian Clay & Glass Gallery.

-Kathryn Forler, Treasurer

AUDIENCES & INITIATIVES

Audience numbers have consistently increased since the fall of 2007 due to the *Chicago in Glass* exhibition. We have seen 6,500 participants through the education programs and membership numbers have almost doubled since the fall of 2004.

Website visits were 35,000 (2007) and approximately 2,000 contacts have requested the CCGG e-news service. We see children, adults, residents of the region and national and international visitors experience and enjoy the Gallery.

The Gallery partnered with local organizations such as the Food Bank, Visual Arts Alliance, Alliance for a Grand Community, Canadian Blood Services, the Waterloo Public Library, MT Space Theatre, Lost & Found Theatre Company, Centre for International Governance and Innovation, and CAFKA. Invitation/monographs and catalogues were produced and circulated to promote the exhibitions and contribute to the artists' portfolio.

The Gallery's marketing and development strategies involved balancing long-term and short-term marketing efforts so that revenues and audience development were stable and consistent.

Short Term Marketing included positive gallery mentions in media, local/regional/national; as well as advertisements in local, national and international magazines and public billboards. *Chicago in Glass* was

broadcast nationally on CTV's Canada AM and was covered on most regional media.

A year-long media partnership was established with *The Record*, and advertisement and coverage appeared in *The Globe & Mail*, the *National Post* and national and international magazines such as *Fusion* and *GLASS Quarterly UrbanGlass*.

We also worked with selected commercial galleries in Toronto (particularly Olga Korper and Sandra Ainsley) on cross marketing. These galleries included our invites in their mail outs thus connecting us directly with their collectors and artists.

Our annual fundraising this year entitled *Galleries are Forever*, was very successful and brought new contacts and funds.

COLLECTION / ACQUISITIONS

One of the Canadian Clay & Glass Gallery key objectives is the development, management and conservation of its Permanent Collection to the highest art museum standards for the benefit and enjoyment of present and future audiences. The Gallery has acquired some 95 art works/collections in 2007.

A number of key acquisitions expanded the Gallery's holdings: Paul Stankard's paperweight *Lilac Bouquet Orb with Honey Bee*, was kindly donated by the artist. It is now in the collection representing one of the most prestigious and world-renowned glass artists, famed for encasing his extremely delicate sculptures of flowers and insects in globes or cubes of clear glass. Another significant work is John Khun's captivating, dazzling, and mystifying glass sculpture *Heart Hope*; this work is representative of his most current geometrized sculptures.

Other significant donations included works by *Marilyn Levine, Joe Fafard, Ruth McKinley, and Richard Gomez*.

The transfer from "on loan" to the permanent collection of many rare glass paperweights donated by the Lewis & Ruth Sherman Foundation is an incredible gift that includes over 90 valuable paperweights originating from all over the globe: France, Scotland, and the United States. Many of the paperweights exemplify highly technical glass-working techniques, such as the "Millefiori" or "Thousand Flower"

glass-working technique. Artists included in the collection are *Baccarat, Banford, Clichy, St. Louis, Whitefriars, Ysart, Heilman, Perthshire and Trabucco*. This collection was exhibited at the Gallery from June 4 to September 3, 2006.

MANAGING THE COLLECTION

The Registration section maintained its role in the physical and legal management of the Collection, of objects on loan to the Gallery, and of objects under consideration for acquisition. The purchase of large shelves to sort out the collection is also assisting as storage. The goal of the collection management is to provide flexibility of use and access for a growing Collection; this continues to be developed, as physical space is limited.

Preparation and packing of Collection material for proper storage was undertaken, works have been identified and entered into our new computer cataloguing system, PastPerfect Museum Software. The entry of data into this system provides us with a manageable tool to verify our records, as well as the ability to add and digitize any important forms (Copyright permission, Deeds of Gift, etc.) in order for all the information to be potentially accessible online.

(continues on page 13)

YEAR END FINANCIAL STATEMENT 2007-2008

Canadian Clay & Glass Gallery in Waterloo Statement of Operations for the Year ended March 31, 2008

	2008	2007
Revenues		
Grants	\$248,461	170,545
Retail Sales	259,935	253,926
City of Waterloo	105,000	108,000
Donations	124,295	109,876
Facility Rentals	78,952	40,034
Fundraising	40,175	36,947
Education Programs	51,737	46,997
Admissions	14,800	7,711
Exhibitions	2,001	5,699
Other	6,340	10,817
Memberships	<u>14,105</u>	<u>10,598</u>
	<u>945,801</u>	<u>801,150</u>
Expenses		
Wages and Benefits	344,164	306,901
Artist Commissions	158,526	154,808
Building Maintenance	105,000	108,000
Administration	58,329	65,972
Exhibition	71,831	50,290
Fundraising	51,514	46,989
Education Programs	29,207	30,500
Publicity	39,046	25,212
Archival	1,314	22,554
Amortization	21,292	17,864
Artist Fees	30,844	15,124
Facility Rentals	27,990	13,042
Insurance	12,935	10,500
Loss on deposit of capital assets	-	4,782
Purchases	<u>702</u>	<u>2,749</u>
	<u>952,694</u>	<u>875,287</u>
Excess of revenues over expenses for the year	<u>\$ (6,893)</u>	<u>\$ (74,137)</u>



The Gallery's archives have also been organized and placed into acid-free archival storage boxes. The next step in our planning is to classify the archives properly in accordance to Rules for Archival Description (RAD).

We are also very pleased and look forward to the arrival of the Beam Family archives. Our objectives to make the archives accessible are to establish a central and accessible study facility, where researchers and students can have access to relevant material in the area of silica art, clay and enamel.

At present we hold a large store of original material (letters, papers, photographs, scrap-books, lists, catalogues, posters, minutes, news-cuttings and so on) related to technical clay and glazing techniques, plans for building kilns and every aspect of working with clay and glass.



PARTNERSHIP BUILDING & FUNDRAISING

The Facility Rental Program is responsible for managing the rental of the Gallery spaces and beverage services.

The 2007-2008 year was a record for venue services with turnover exceeding \$75,000.

The Galleries are rented primarily to companies for private functions. This year there were 42 functions (up from 18 in 2006-07) ranging from gala dinners, cocktail parties, themed events, product launches and anniversary parties. Many companies took the opportunity to entertain their clients in conjunction with private viewings of exhibitions, in particular *Chicago In Glass*; this extended our audience and network.

The focus of our Facility Rental Service is to provide a setting for businesses wishing to be immersed in the artistic

atmosphere of the exhibitions and the Gallery's architecture.

Furthermore, our partnership with six different catering companies allows us to service clients and provide a wide range of food service options. These caterers are an important part of the promotion of our services and continue to allow us to build strong ties with local business. Thanks to the following partners for your continued support:

Bingemans
Gusto Catering Company
King Street Trio
Select Service Caterers
Stone Crock Restaurant
Dana Shortt, Gourmet Catering and Food Shop



COMMERCIAL SERVICES

The Gallery Shop at the Canadian Clay & Glass Gallery continues to thrive and present incredible craftsmanship by Canadian artists.

The functionality and appearance of the store has been improved to provide better service; new works arrive at the Gallery Shop on an ongoing basis, providing a superb variety of functional and creative art pieces.

The Gallery Shop is unlike any other gallery gift shop in Canada. The accessibility with regards to price point makes it an incredible discovery for many first time visitors who are amazed at the calibre of the artworks and the overall positive experience they have while visiting the Gallery.

We are also very pleased to continue offering a space for artists to develop their careers and generate revenue. The Gallery Shop showcases young, emerging and established artists working in glass, ceramic and enamel.

The past year was an exciting time for the retail section of the Gallery. The year was shared by two dedicated and passionate retail managers.

The combination of Cathy Pewer's marketing background and Emily Jull's retail management experience provided a balance for the year that resulted in

higher sales than previous years, with sales increasing by nearly \$6,000. As a practicing ceramist, Jull also brings a hands-on artistic approach that is reflected in her informed and discerning decisions when bringing new artists and artworks into the Shop.

Since August 2007, 30 new artists have been added and we are especially excited about the upcoming arrival of three Inuit artists from Nunavut in 2008.

Moreover, the growth of our Corporate Awards Program has also led to an increase in sales, and more visibility of great Canadian art in businesses across the region.

