

THANK YOU TO OUR VOLUNTEERS

Nadine Badran
Avace Barrie
Nicole Battista
Gwen Barton
Shannon Bingeman
Rachel Blowes
Alex Britton
Maria Camila Zuleta Bueno
Kelsey Dawson
Madison Campbell
Carrie Chamberlain
Tiffani Currie
Kim Elliott
Katie Garswood
Anne Gilchrist
Megan Good
Michelle Goodridge
Kelsey Gray
Kaira Jakobsh
Shirley Hooper
Anna Katsios
Rein Katzsch
Sian Kou-Giesbrecht
Maria Krynicki
Ann Lee
Jessica Lyda
Jessica Mammotiti
Freda Millar
Rachel Miller
Wilhelm E. Nassau
Dayana Paulini Nunes
Hosai Parwa

Salma Parwa
Lori Pitcher
Dayna Plummer
Jonathan Plummer
Kasia Pietroszek
Lizzy Seebeck
Nancy Schnarr
Julia Schwindt
Vanja Stojanovic
Maca Suazo
Luciana Unonius
Karoline Varin - Janeoski
Barbara Yeaman
Justus Zimmerly
Alex Britton
Sherry Czekus
Kati Featherston
Kate Gillies
Lisa Hakvoort
Heather Hughes
Monica Lima
Reed McCammon
Robin McDonald
Kaitlyn McIntyre
Kirsten Marircic
Ruth O'Connell
Jelena Uzelac
Ruth Van Gulp
Carmen Peters
Alexandra Politis
Alex Austin
Ben Gosselin

Jenn Johnson
Sonja Marques



Artist Talk w/ Aganetha Dyck The Masquerade: The MMasked Ball

“The Canadian Clay and Glass Gallery plays a very important role in our community, extending educational and recreational possibilities for all ages in this community.”

~Alf Bogusky~

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 2010
Canadian Clay & Glass Gallery



BOARD OF DIRECTORS

Robert Williams (Chair)
 M. Alison Burkett (Treasurer)
 Martin Finestone (Vice-Chair)
 Mary Ann Helmond
 Carin Holroyd
 Brian Allan Musselwhite
 Graham Westmacott
 Mary Ellen Slykhuis (Past Chair)
 Trevor Leslie
 Brian Thomas
 City of Waterloo Representatives
 Councillor Jan D'Ailley
 Betty Anne Keller

TABLE OF CONTENTS

Board of Directors.....	2
Staff.....	2
Organization Mandate.....	3
Message from the Chair.....	4
2009-2010 Exhibitions.....	8
Financial Statements Overview.....	9
Statement of Financial Position 2009-2010.....	10
Year End Financial Statement 2009-2010.....	11
Interim Executive Director's Message.....	12
Introducing Christian Bernard Singer.....	14
Winifred Shantz Award for Ceramics.....	15
RBC Award for Glass.....	16
Curators Report.....	17
Achievements.....	22
Recognitions.....	23

STAFF

William Poole, *Interim Executive Director*
 Robert Achtemichuk, *Executive Director*
 Christian Bernard Singer, *Curator*
 Charmayne Greig, *Bookkeeper*
 William Hlowatzki, *Public Relations & Events Coordinator*
 Emily Jull, *Retail Manager*
 Heather Majaury, *Marketing Manager*
 Sheila McMath, *Director of Education*
 Laura Carey, *Educational Programs Coordinator*
Sin Ying Ho: One World/Many People



THANK YOU TO OUR MEMBERSHIP cont...

William Thompson
 Denise Strong
 Maca Suazo
 Scott Summers
 David & Cathy Sutherland
 Peter Sweeney
 Marilyn Sykes
 Gaétanne Sylvester
 Robert Tetu and Cora de Vries
 Glen Thede & Mary Burge
 Waltraud Thomas-Fairey
 Bertha Thompson
 Jean Trotter
 John & Sue Tunstall
 Rachel Vaillancourt
 Kevin van Dorn
 Myra Van Katwyk
 John and Judith Vanderkooy

John Vice
 Linda Vieregge
 Lisa Voll
 Andrea Vuletin
 Patricia Wainwright
 Stephanie Walker
 Margaret Warren
 Sarah Waterfield
 Lynn and Ainslie Watt
 Yvonne Weichel
 Jordana Weiss
 Dietmar & Heike Wennemer
 Wanda Wesolowski
 Jane Westfall
 Graham & Pauline Westmacott
 Jane Whalen & Mike Brito
 Robert & Nola Williams
 Sian Williams

Marny Williams
 Elliot & Helen Williamson
 Deborah Wills
 Sue Wilson
 Martha Wilson
 Catherine Windust
 Phyllis Wiseman & Gerald Hollinger
 Jennifer Wolven
 Janice Works
 Ken Wright
 Susan Wurtele
 May Yan
 Terry Yantzi & Emma Goldsworthy
 Barbara Yeaman
 Carolyn Young
 Waterloo Potter's Workshop



spOtlight: Jonathan Bancroft Snell, June 2009

THANK YOU TO OUR MEMBERSHIP cont...

Cindy Howitt
Lynn Howlett
David & Ada K. Hunsberger
Catherine Huntley
Andrea Hylton
Shirley Irish
Nathan Iutzi
Terry Jackman & Terry Crowley
Michelle Jackson
Peggy Jarvie
Robert Jekyll
Jean Johnson
Bruce & Jennifer Johnstone
Cynthia Jones
Emily Jull
Howard Kalnitsky
Betty Anne Keller
John Kepkewicz
Nicole Keshav
Jaewoo Kim & Seunghee Yoo
Eve Kliman
John & Jen Kuhl
Lynne Larson
Denise Lepitre Odrowsky
Michael & Sylva Leser
Tevor Leslie
Gary Levene & Debbie Eisenberg
Martin & Charlotte Levene
John & Susie Lewis
Deena Lipkies
Denis Longchamps
Tatiana Loukonina
Gang Lu
Priscilla Lynn-Dunken
Louise MacCallum and
Michael Barnstijn
Dana MacDonald
Margaret MacDonald
Deb MacLatchy & Bill Campbell
Sarah Maddocks & Andrew Cooper
Joan Magazine

Kelly Main
Louise Maree
Jean Markovich
Bill & Marion Marr
Mirette Marzouk
Joe & Nancy Mattes
Brad & Ursula McCloy
Shiela McMath & Michael Ambedian
Elizabeth McPherson
Steve and Eve Menich
Tom Mennill
David & Ellen Sue Mesber
Shawn Meyer
Christina Mikel
Freda Millar
Judith Miller
Lisa Milsom
Jane Mitchell
Wendy L Mitchinson & Rex Lingwood
Nancy Moffatt
Randy & Anna Lee Moore
Bill & Trudy Moul
Bernd & Sandra Mueller
Alicja Muszynski
Wilhelm Nassau
Karen Newland
Linda Nicholson
Zoran & Aida Nikolic
Judy Nishiyama & Tom Glasser
Kevin & Angela Nosalik
James Novak
Dave & Heather O'Donnell
Caroline Oliver
Karen Omand
Terry Orsborn
John H. & Janet M. Panabaker
Mark & Cynthia Pecen
Karen Peckan
Pauline Pelletier
Rhonda Peng
Donna Penrose
Douglas Perry

Linda Pettus
Louise Piasentin
John A. Pollock
Marlene Pomeroy
Stan Pommer
Bill Poole & Louise Dzuryk
Norman Pressman
Cynthia Ptacek
Bill & Helen Quinton
Sue Reibel
Sigred A Reinhardt
Melissa Reitzel
Michell Reivé & Bruce Hay
Mary Jo Renshaw
Christine Rier
Jacquelyn Ritter
Gayle Ritter
Gwilym & Ann Roberts
Catherine Robertson
Senta Rose
Marcia Ruby
Anna Sabados
Maurice Savoie
Duncan Schwarz
Donald Scott
Mark Seasons
John Seto & Beth Weisberg
Winifred Shantz
Lisa Shenin
Mike & Allison Shoniker
John H & Marcia Shortreed
Kim Shuert-Everingham
Laurie Siegel
S. & Susan Simone
Peter & Betty Sims
Christian B. Singer
Debbie Sleeman
Laurie Spieker
Isabella Stefanescu
Steve & Sue Steinfield
Zachary & Brianne Steinman
Patty Steinman
Ross Wells & Judith Stephen-Wells
Lorraine Stillaway

ORGANIZATION / MANDATE

MISSION

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

MANDATE

Our exhibitions challenge ideas and perceptions of the definitions of art, craft and design today, as well as concepts of ethnicity and contemporary culture providing meaningful and enriching cultural experiences for a diverse audience and opportunities for the development of philanthropy. The Gallery's Education Programs offer workshops for children and youth, tours, and lectures, making it a dynamic place for learning and exploring. The Gallery Gift Shop showcases Canadian artists from coast to coast.

“The Gallery makes the connection between viewing cutting-edge contemporary art and education which fosters creative thinking. The wonderful classes and workshops have introduced tens of thousands of elementary school children, youth, and adults to contemporary art and the joy of creating.”

~Ann Roberts~



MESSAGE FROM THE CHAIR 2009

As all Members are aware, the past year has been a challenge at the Canadian Clay and Glass Gallery. The situation has placed stress on staff, volunteers, the Board and many others who care about the Gallery and its future.

When Gallery members gathered for our Annual General Meeting in June 2009, the organization was diagnosed as healthy, although perhaps not as robust as we would have liked. Within a very short time, the prognosis changed – dramatically. The immediate concern was cash flow but closer examination revealed accounting practices that masked certain financial liabilities and an unrealistic set of budget assumptions, as well as other disorders that had crept into the organization.

In the fall, the Board took the decision to approach the City of Waterloo for financial support for operations. An initial request went to Council before the Gallery's budget and financial commitments were

fully understood; that large and somewhat controversial request was later subject to detailed study by our Treasurer and careful probing from City staff. The Board also undertook – through the generous support of the Kitchener and Waterloo Community Foundation – a Board governance review and began examining ways to address the revenue-expenditure imbalance.

Despite some alarmist claims in the media that the Gallery was about to close its doors – or should close its doors – the Board never considered that option to be either appropriate or necessary. By December, City staff recommended more modest financial assistance than we had requested, as well as funds for a sustainability plan; the Board agreed with that proposal. City Council determined that we would be provided with an interest-free loan rather than a grant but we are nevertheless grateful for that support. The sustainability plan that was requested as a condition for the loan is close to



Masquerade Opening September 2009

THANK YOU TO OUR MEMBERSHIP

Carmeta Abbott
Kirsten Abrhamson
Robert & Angie Achtemichuk
Alex Afros
Chang Gun Ahn
Rosemary Aicher
Dixie Alkier
Kelly Anthony
Mare Appleby & Ed Hand
Jacqueline Armstrong-Gates
Jane Arnold
John & Judie Arrowood
Dave & Ann Ashberry
Steve Askin
Linda Balde
Thomas J. & Roswita Ball
N. Marina Barrnstijn
Brian & Mary Barrett
Joanne Beauvais
Ed & Pam Beharry
Diana Bennett
Cheryl Bentley
Lois E. Betteridge
Pamela Bierstock
Carolyn Black
Danielle Blair
Max & Lynn Blouw
Johanna Botari
Angela Brayham
Jane Breithaupt
Doreen Brisbin
Tina Brisbin
Marsha Brown
Sharon Brown
James & Paula Brown
David & Annette Brown
Susan Brown
Ruth Brydges
Ann Buchanan & Matt Walsh
Esther Budd
Dave & Alison Burkett
Lesley Burland-Prong
Amy Burzese

Rick & Michele Caldwell
Marian Campbell
Laura Carey
Adria Cehovin
C. J. Christensen
Dawn Clarke
Shirley Clifford
Dorothy Collin
Evan Cox
Doug & Tara Crawford
Greg & Ilona Davis
Anne Day
Heather Daymond
Johanna Desmazes
John Deyarmond
James & Pamela Dillon
David Dolson
Nancy Donald
Martin Dowding
Tony & Barbara Dowling
Kathleen Doyle
Carol Doze
Debashis & Adrienne Dutta
Carolyn Dysart
Paul & Virginia Eichhorn
Eckhard & Cathleen Eichhorn
Mary Lou Emburgh
Sonja Erstic
Cheryl Ewing
Nancy Farrell
Roger & Cathy Farwell
Matthew Fecica
Oleg & Marg Feldgajer
John & Monica Ferguson
Mary Ann Fieldes
Martin & Dana Finestone
Irwin & Sabina Finestone
Ray & Roberta Finnie
Rick & Kathryn Forler
Eleonora Franceschini
Ethel Freeman
Brent & Natalie Friesen
Armin & Carol Froelich
Jenna Garbedian & Charles Sarault

Maureen Gaskin
Holde Gerlach
Anne Gilchrist
Ian & Dianne Gilchrist
Peter Potts & Ruth Gingell-Potts
Tony & Janine Giovinazzo
Jennifer Glass
Karen Golets-Pancer
Jeffery Goodman
Hal Goodman
Christine Gordon
Alexandra Gottardo
Maxine Graham
Roger & Connie Green
Dana Gregoire
Frances Gregor
Charmayne Greig
Sue Griese
Susan Gunzel
Neena Gupta
Jenepher Allie Hajian
Kenn & Jean Hambleton
Jason Hammond
Brock Hart & Emily Robson
Peter Hatch & Margaret Toye
David Hayashida
Cheryl Heimpel
Robert Held
Mary Ann Helmond & Garrick Bradford
Eric & Maria Hentschel
Margaret Hicks
Philip Hill
Barbara Hill & David Rutherford
William Hlowatzki
Anne Hofer
Anke Holm
Carin Holroyd
Howard & Giselle Holst
Shirley Hooper
Cheryl Hoover
Dianne Hopkins
Phil Horrigan

THANK YOU TO OUR DONORS

Carmeta Abbott
 Robert Achtemichuk
 Kelly Anthony
 Jean Armstrong
 Thomas & Roswita Ball
 Marina Barnstijn
 Diana Bennett & Spencer
 Lanthier
 Lois Etherington Betteridge
 Alf Bogusky
 Alison Burkett
 David Coates
 Susan Collett
 John Cooper
 Laurent Craste
 Jan & Alannah d'Ailly
 Nancy Donald
 Judy & Ron Donaldson
 Martin Dowding & Anne
 Russell
 James & Laura Downey
 Michael & Kathleen
 Duschenes
 Nancy Dykstra
 Virginia Eichhorn
 Gathie Falk
 Brian Fountain
 Harold & Ethel Freeman
 Ted Goodden

Sue Griese
 David Hayashida (King's
 Point Pottery)
 Eric & Maria Hentschel
 Margaret Hicks
 Barbara Hill & David Ruth-
 erford
 William Hlowatzki
 Carin Holroyd
 Shirley Irish
 Robert Jekyll
 Keshav Family
 Chris Kraemer
 Trevor Leslie
 Joan Magazine
 Barbara Mather
 Nancy Mattes
 Gary McCollum
 Sheila McMath
 Elizabeth McPherson
 Steve & Eve Menich
 Freda Millar
 Judith Miller
 Aaron Milrad
 Wendy Mitchinson & Rex
 Lingwood
 Bill & Trudy Moul
 Caroline Oliver
 Janet & John Panabaker

Marlene Pomeroy
 Jorgen Poschmann
 L. Ratz & G. Karges
 Gwilym & Ann Roberts
 Santa Ross
 Christian Bernard Singer
 Robert Tetu & Cora De
 Vries
 Twin City Women's Probus
 Club
 John Vice
 Ainslie & Lynn Watt
 Ross Wells & Judith
 Stephens-Wells
 Wanda Wesolowski
 May Yan
 Barbara Yeaman
 Waterloo Region
 Newcomers Club



The Masked Ball January 8, 2010



The Masked Ball January 8, 2010

“Over the years, I have purchased many lovely gifts from the Gallery shop. They have always been appreciated for their quality and uniqueness.”

~Dorothy Fisher~

MESSAGE FROM THE CHAIR 2009 Cont...

completion and will demonstrate that the Gallery can move forward with renewed confidence.

The factors that contributed to our need to approach to the City of Waterloo for financial assistance in the fall were many and varied, long-term and short-term. There was no single cause; there will be no single solution. The successful response to these challenges will also be many and varied, long-term and short-term.

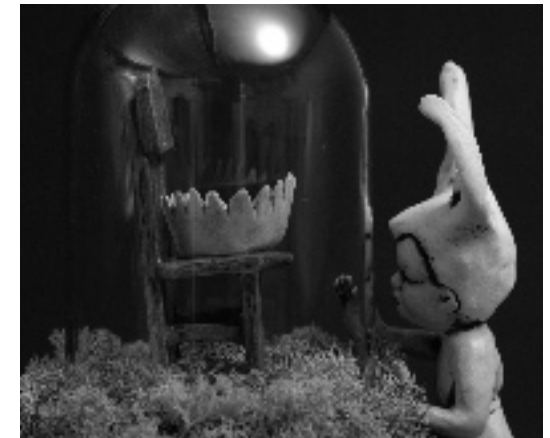
There is a quip being bandied about in the American media in slightly different forms that is attributed to a number of people. The version that is most relevant at the Canadian Clay and Glass Gallery is associated with President Obama's Chief of Staff Rahm Emanuel: "You never want a serious crisis to go to waste."

I can honestly say, in June 2010, that "the crisis" at the Canadian Clay and Glass Gallery will eventually be seen as a positive, albeit nerve-rattling, experience. As Max McKeown, a corporate strategic adviser, pointed out, a crisis is not the same as a disaster. Rather, he wrote, "it is a 'crucial or decisive point or situation' or a 'turning point'. Such turning points force a choice between inertia and innovation. When faced with a crisis ask: 'How can we use this crisis to inspire innovation?'"

The general public assumes the issues that led to our problems were simply monetary – we were bad managers and a poor risk –and therefore our plight was typical of what happens to many arts organizations. We now know that long-standing organizational, governance, and communications, as well as financial, arrangements at the Gallery shaped them. Individually the problems were



Sheila McMath, Education Director and Steven Hawes, Artist/Teacher



Carole Epp: A Collection of Innocent Crimes, The Masquerade

“A healthy art and culture community is fundamental to the overall vitality and spirit of any city “

~Ed Phillips~

MESSAGE FROM THE CHAIR 2009 Cont...

challenging; collectively they could have been intimidating. The Board knew, however, that ignoring these underlying conditions was not an option; nor was closing the doors and walking away from the Gallery's important achievements. Teasing the problems apart through our sustainability plan consultations has been a valuable learning experience for the Gallery – and will lead to innovation.

As Max McKeown also observed: "Organizations . . . will usually wait until a real crisis comes along before getting on with the hard stuff that is essential to moving forward."

We have had that "real crisis" and are moving forward – most significantly with the help of many friends and allies who have stepped up to participate in

our sustainability plan. I am personally grateful to the Board members who served with me as the sustainability plan's Steering Committee, Alison Burkett and Jan d'Ailly, and to our senior staff, Robert Achtemichuk, Sheila McMath and Christian Bernard Singer, for the countless hours they gave to this task. Ten other members of the public were recruited to form a Project Team to assist in developing the plan and over one hundred others willingly participated in interviews or a public meeting or made submissions through the Gallery's website. Their contributions were integral to a successful process and I offer my sincere thanks to all of them.

We were also very fortunate to have had the insights of our consultant Carrie Brooks-Joiner to steer us through this review. Of course, the implementation



The Masquerade: The MMasked Ball, September, 2009

THANK YOU TO OUR SUPPORTERS

Chairman's Circle

Louise MacCallum and Michael Barnstijn
Winifred Shantz

Director's Circle

N. Marina Barrnstijn
Jane Breithaupt
Tevor Leslie
Joe & Nancy Mattes
Steve and Eve Menich
Judith Miller

Curator's Circle

Carmeta Abbott
Paul & Virginia Eichorn
Roger & Cathy Farwell
John H. & Janet M.
Panabaker
Ross Wells & Judith
Stehens-Wells
Robert & Nola Williams

Supporters

Thomas J. & Roswita Ball
Mary Ann Fieldes
Ethel Freeman
Karen Golets-Pancer
Donald Scott

Business Circle:

Robert & Angie Achtemichuk
Rick & Kathryn Forler
Charmayne Greig



ACHIEVEMENTS

40 UNDER 40

Sheila McMath, our Director of Education, was selected for THE WATERLOO REGIONAL RECORD'S 40 UNDER 40 AWARD. Sheila took her place as a member of an exceptional club of youthful community leaders who are truly making a difference in the Waterloo Region. Every day Sheila helps to unlock a world of possibilities for young people across the region. She is a tireless supporter of visual literacy for thousands of students through the development and expansion of Canadian Clay & Glass Gallery programs, including successful summer and March Break camps.

ONTARIO ASSOCIATION OF ART GALLERIES VOLUNTEER OF THE YEAR

Mr. Wilhelm Nassau was presented with the Ontario Association of Art Galleries "Volunteer of the Year of the Award". Mr. Nassau has generously contributed to this Gallery for 20+ years. He was a contributor even before the actual building was constructed.

His lifetime of dedication embodies the spirit of volunteerism as a form of stewardship. He has been an active part of the transformation of the idea of this Gallery to the concrete reality that has become an institution of National and International significance. When visitors walk into the main exhibition gallery space they are greeted by a diorama telling the story of ceramics and glass creation from pre-history to our present. An important educational tool that has helped people place the art/craft of ceramics and glass within the scope of the development of human civilization. This diorama was created by Wilhelm Nassau.



Sheila McMath 40 Under 40 Award 2010

Over the years Wilhelm, has helped the Director, Curator, Educator, Marketing person and the Gift shop Manager with his good advice, media support and knowledge of fine glass and ceramics. Mr. Nassau has photographed every piece of art in the permanent collection and has visually documented most of the events at the Gallery.



Wilhelm Nassau, Volunteer Award 2009

MESSAGE FROM THE CHAIR 2009 Cont...

of the plan will be under the direction of our interim ED, Bill Poole, who agreed to step in to that role on very short notice as a result of Robert Achtemichuk's health problems. I am grateful for the energy and experience that Bill brings to the Gallery at this exciting time.

Many of the Gallery's members and friends have been discouraged or impatient from time to time over the last several months. I understand those emotions. What is notable, however, is that our membership has actually increased in 2010 and many of our previous donors have re-affirmed their belief in the Gallery with their gifts. I want to underline my appreciation at this time for those gestures of support. Finally, I encourage you all to continue

to work with the new Board to build on the momentum that is emerging from our 2010 sustainability plan. We now have the key ingredients available to help the Gallery flourish again and we all have a role to play in achieving that bright future.

Robert J. Williams
Chair, Board of Directors,
2008 - 2010

Canadian Clay and Glass Gallery



spOtlight: Japanese Tea Ceremony, June, 2009



spOtlight: Raku Firing, June, 2009



spOtlight: Lamp Working Demonstration, June, 2009

2009-2010 Exhibitions

SPRING 2009

FROM THERE TO HERE... FROM FAR & NEAR

What the Rains Bring

Fired Up! BC Potters' Collective

The Power of 10

Sask Terra's Anniversary Exhibition

Fusion & Fireworks '09

Ontario Potters Association

SUMMER 2009

VARIATIONS ON DISCS, SPIRALS, & XUANJIS

Gilbert Poissant

Signs of the Spirit

Virginia Eichhorn, Curator

AUTUMN 2009

THE MASQUERADE

Christian Bernard Singer, Curator

Play with Dolls

Lindsay Craig

The MMasked Ball

Aganetha Dyck

A Collection of Innocent Crimes

Carole Epp



Playing with Dolls, September 2009

WINTER 2010

INTROSPECTIVE EXPEDITIONS:

Journey to the Self

Christian Bernard Singer, Curator

Broken But Still Standing

Louise Pentz

Transubstantiation:

Fire and the Search for Meaning

Jane Addeny

One World, Many People

Sing-ying Ho

SPRING 2010

FOUNDLING: Michèle Karch-Ackerman

STATE OF GRACE: Susan Low-Beer

RHINOS: Christian Raduta

The spring 2010-2011 exhibition opened in our 2009-2010 fiscal year.



Signs of the Spirit, June 2009

The Canadian Clay & Glass Gallery makes a truly significant contribution to the cultural life of the region.

~Mary Misner~

CURATOR'S REPORT Cont...

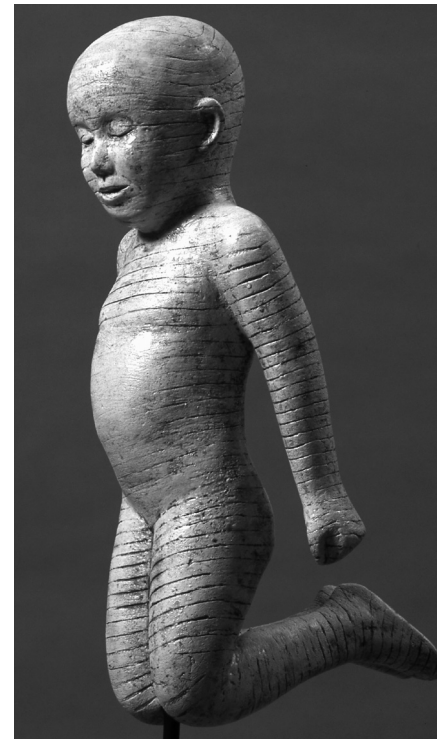
for certification for income tax purposes of objects of applied and decorative art and objects of fine art. Thanks to this designation and to the generosity of our donors, over the last year, we were able to add significant works to our Permanent Collection.

One such work is **The Large Cupboard** (1981-84) by Winnipeg artist Aganetha Dyck who won the Governor General Award in Visual and Media Arts. Examining social customs and habits in her work, Dyck is known for metamorphosing commonplace objects into things that are simultaneously metaphysical, delicate, and at times, even humorous. **The Large Cupboard** is an excellent example of her historical artwork and it is rare for a complete set to remain intact. Another significant donation was Tim Whiten's

There (1997-98), a sculpture that is comprised of a full sheet of glass with an acid-etched image of the night sky with both the Northern and Southern Hemispheres married onto the surface. Whiten's major international exhibition career has taken him to Mexico, Brazil, Germany, the United States, China, etc. We were also extremely fortunate to receive nine incredibly beautiful and valuable examples of Czech and Scandinavian glass from the late 1970s and early 1980s.

I wish to thank all of the staff and volunteers. It is my sincere hope that you will stay tuned to an exciting new season of upcoming exhibitions.

Christian Bernard Singer



State of Grace, March 2010

From There to Here... From Far & Near: What the Rains Bring, April 2009



CURATOR'S REPORT Cont...

(malleability, firing, and smoking) and this interest mirrors her examination of various stages of personal passage, renewal, and the cycle of transformation. In Sin-ying Ho's **One World/Many People** human-scale vases described encounters between colliding cultures and eras against the backdrop of 21st century, politics, technology, and economic globalization. These aspects have resulted in the merging of people from many nationalities and cultures. Also exploring transformation was Nova Scotia sculptor and potter, Louise Pentz. **Broken...But Still Standing** took us into a world of contradictions where mothering is a deeply personal journey full of on-going learning, teaching, and transformation – but set against the backdrop of AIDS in Africa where mothering has fallen to the

grandmothers. However, these women do not see themselves as victims and Pentz acknowledged this by focussing on the spirit of strength and nurturing of women in the face of obstacles and tribulation — often such adversity that would have others crumble.

Collecting new works remains an essential activity related to The Permanent Collection of the Gallery, an essential area that remains fundamental to the mandate of the Gallery. In 2008, Canadian Heritage granted the Gallery Cultural Property Status, an incredibly important designation, and a process that took almost four years to achieve. The Gallery is now able to make legal applications on behalf of its donors to the Canadian Cultural Property Export Review Board



Broken But Still Standing, January 2010

TREASURER'S REPORT

This past year was obviously a difficult financial year for the Canadian Clay and Glass Gallery, with a deficit of \$85,490. The key elements of this loss were threefold: a commitment was entered into in 2008 to purchase a piece of work by renowned artist Judy Chicago for \$49,000 U.S. This purchase was to have been covered by fund raising. Unfortunately, not enough money was raised, and as a result \$33,379 was booked as an expense. The second element was the decline in Donations of \$30,000. The remainder was the decline in revenue from both our Education Programs (which had been seeing successive year over year gains) and Facility Rentals. These programs appeared to be affected by reduced bookings after our financial difficulties became known. The positive financial aspects of our year were a gain of 33% in Memberships, and a gain of 4% in Gift Shop sales.

As the Chair's Message notes, the City of Waterloo provided a loan of approximately \$76,000 in December 2009, and a grant to undertake a Sustainability Plan, which will be presented to the City in July. I am pleased to tell you that in my view, the Plan, which is being finalized, is challenging but sound.

The Gallery's key challenge is to develop a broad-based donations program, which will include raising sponsorships for exhibitions and educational programs, and developing an effective annual fund raising campaign to members and local businesses. I am pleased to report that we have secured a significant sponsorship for our fall exhibition and several others are underway.

Nancy Mattes, an experienced fund-raiser, will chair our Development Committee. Under her guidance, and with several

Board members including myself committed to the development effort, I believe we will be able to establish a broad-based donations program.

The second key goal in the Sustainability Plan is to invest in additional space and resources for our Educational Program. Our school programs are very well supported by both school boards. They would like us to be able to support double bookings so that two classes could share a bus, and they would also like us to provide our programs in French. We intend to develop the capability of meeting both needs by mid October, the start of the peak season for the school programs.

Lastly, our plan also includes some additional funding from the City of Waterloo over and above their annual grant to cover building costs. That appears to be a realistic assumption with the motion from a May Council meeting to allocate additional funding to Canadian Clay and Glass in 2010, contingent on presentation of a successful Sustainability Plan.

Those are the key facts and figures from the financial reports. What numbers don't tell you is the level of personal commitment to the gallery from the staff, long-time members and supporters, and the Board. That commitment has always been there but what's different going forward, I believe, is a shared vision and focus on what's needed to make the gallery truly sustainable.

Alison Burkett, Treasurer

"I am pleased to offer PI's full support to the Canadian Clay and Glass Gallery in its efforts to chart a new course for the future."
~Michael Duschenes~

STATEMENT OF FINANCIAL POSITION 2009 - 2010

Canadian Clay & Glass Gallery Statement of Financial Position as of March 31, 2010. This financial information has been derived from the audited annual financial statements.

	2010	2009
ASSETS		
CURRENT		
Bank and short-term deposits	\$ 53,143	\$ 115,532
Accounts receivable	14,486	3,375
Prepaid expenses	4,543	1,377
	72,172	120,284
CAPITAL		
	49,987	68,085
	<u>\$ 122,159</u>	<u>\$ 188,369</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 61,851	\$ 52,137
Other payables	5,466	-
Withholding and other taxes payable	9,824	6,774
Deferred revenue	57,668	117,357
Current portion of loan payable	7,634	-
	142,443	176,268
LONG TERM		
Loan payable	\$ 68,709	-
Deferred revenue	29,840	45,443
	<u>\$ 240,992</u>	<u>\$ 221,711</u>
NET ASSETS		
	(118,833)	(33,342)
	<u>\$ 122,159</u>	<u>\$ 188,369</u>

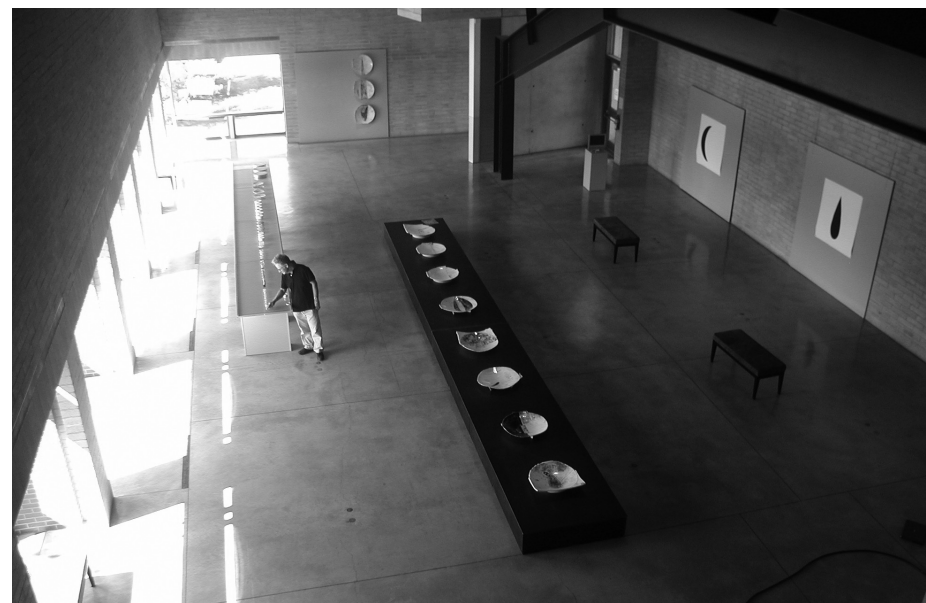
CURATOR'S REPORT Cont...

series, Aganetha Dyck collaborated with honeybees to give discarded figurines new life, dimension, and an enigmatic beauty. Inspired by the large white artificial wigs that were worn by our ancestors and the masks they carried or wore at festive balls, the artist wanted to explore how masquerades altered their guests' behaviours - how 'masking' would have given them freedom to be different (or even pretend to be someone else entirely) - to dance, flirt, have engagements, and receive and give proposals - decent or otherwise. **Playing with Dolls**, a series of glass and porcelain sculptural dolls by Lindsay Craig (British Columbia), explored issues of identity, femininity, and popular culture while incorporating influences of religious, mythological, and pop culture imagery. Saskatchewan artist, Carole Epp, in **A Collection of Innocent Crimes**, continued her investigations into the ethical position of artists in relation to the subject matter they present with

her miniature ceramic sculptures that depicted scenes full of narrative, irony, and metaphor. Concurrently, Cédric Ginart's **Cosmos** was presented in conjunction with the Perimeter Institute's Quantum to Cosmos Festival. The French-born scientific glass blower from Montreal, installed his fantastical scientific scenarios that recalled antique devices and contraptions as well as metaphoric experiments.

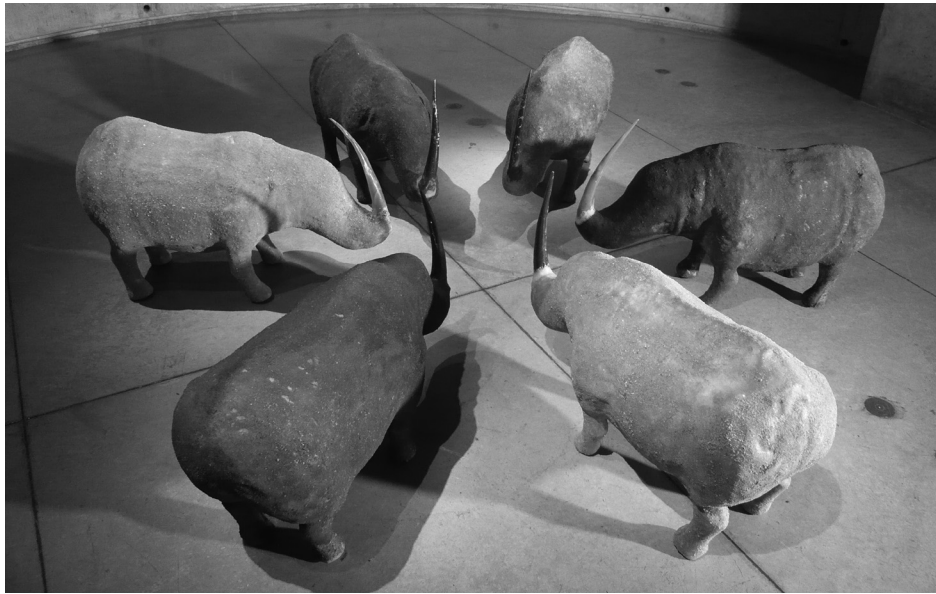
In the dead of winter, warmth and transformative possibility came to the Gallery with the work of three ceramic sculptors in **Introspective Expeditions: Journeys to the Self**.

Jane Adeney's **Transubstantiation**, spoke about controlled states of transformation and of alchemical metamorphosis. The Hamilton artist who is known for her installations and ceramic sculptures, is fascinated by the various stages of being of clay,



Variations on Discs, Spirals, and Xuangis, June 2009

CURATOR'S REPORT Cont...



Rhinos, November 2009 & March 2010

Ontario Clay and Glass Association, brought us **Fireworks '09**. The **Power of 10**, Sask Terra's 10th anniversary exhibition, represented an important coming of age for artists' collective and reflected many engaging themes and ideas, specifically, the natural world, which has always had a strong influence on Canadian artists. The Fired Up Collective celebrated its 25th year in **What the Rains Bring**. The works by members of this potters' collective from British Columbia spoke to that part of us that looks for solace after hardship, that seeks bounty after hard work, that recognizes the potential and potency of new fresh life that is just beginning.

In the summer, the Quebec artist Gilbert Poissant took over three spaces with his beautifully poetic exhibition **Variations on Discs, Spirals, & Xuangis** that presented his study of different symbolic and metaphoric interpretations of the

circle ranging from small objects and vessels, to large-scale installations and architectural work. A ceramist by training, the artist has spent his professional life exploring all aspects of the discipline, placing it fully in the universe of contemporary art. In recognition for his contributions to public art, he has received numerous honours including admission to the Royal Canadian Academy of Arts in 2003. **Signs of the Spirit**, an inspiring and meditative exhibition of artworks that embodied elements of, or responded to, the sacred, was brought together by Virginia Eichhorn from the Permanent Collection.

The Masquerade with Aganetha Dyck, Carole Epp, and Lindsay Craig opened in September. The Artists' works were brought together to examine inter-generational feminine/feminist constructs and their exploration/meditation upon human, environmental and political conditions. In **The MMasked Ball**

YEAR END FINANCIAL STATEMENT 2009-2010

Canadian Clay & Glass Gallery Statement of Operations and Net Assets as of March 31, 2010. This financial information has been derived from the audited annual financial statements.

	2010	2009
REVENUES		
Admissions	\$ 5,220	\$ 5,991
Designated fund	227,864	266,060
Donations	63,726	88,346
Education programs	43,693	55,032
Exhibitions	4,266	6037
Facility rentals	33,021	53,146
Foundations	9,384	9592
Fundraising	15,413	270
Grants	124,830	123,000
Other	2,166	3,289
Retail sales	238,093	229,492
	767, 676	840,255
EXPENSES		
Administration	19,917	23,785
Amortization	17,455	19,820
Consultants	17,095	7,000
Designated fund	185,581	167, 561
Education programs	19,750	32,077
Exhibitions	44,602	53,507
Facility rentals	10,304	18,191
Fundraising	7,638	3,899
Gift shop	174,231	158,556
Insurance	13,018	11,142
Permanent collection	33,379	9,859
Promotion	2,689	17,791
Subcontractors	32,626	31,688
Wages Benefits	274,239	287,137
	852,524	842,000
EXCESS OF EXPENSES OVER REVENUES BEFORE THE FOLLOWING	(84,848)	(1,758)
LOSS ON DISPOSAL OF CAPITAL ASSETS	(643)	-
EXCESS OF EXPENSES OVER REVENUES FOR THE YEAR	\$ (85,491)	\$ (1,758)

INTERIM EXECUTIVE DIRECTOR'S MESSAGE

Having just started in my role as Interim Executive Director on June 1 it feels almost presumptuous of me to contribute to an Annual Report that is documenting the activities, achievements, challenges, and results of 2009-2010. Given that others will be better able to provide highlights of the past year, I would like to share with you my reflections on what I have observed and learned in my first few days at the Canadian Clay and Glass Gallery.

I should start by saying that I have lived, worked, and volunteered in Waterloo region for just over 20 years. I started work as Director of the Centre for Cultural Management at the University of Waterloo in January 1990. I mention this mainly to position myself as a contemporary of CCGG. As a citizen, I have benefited from the fact that the Gallery is in our community, and my wife and I have been members for many years. Like everyone else, I buy all my important gifts from Emily in the Gallery's stunning, unique and wonderful gift shop.

When Bob Williams and Alison Burkett asked me if I would consider stepping in as Interim Executive Director, it did not take me long to say 'yes'. I had learned from them that Robert Achtemichuk had to take an extended medical leave and that, given the sustainability planning that was underway, there was a need to have someone in place at the Executive Director level. I saw it as an opportunity to make a contribution to an institution I value at a critically important time in its history. Selfishly, I also saw it as an opportunity to go back to what drew me into the field of cultural management in the first place—the thrilling job of linking artists and their artistic output to audiences.

share will come as no surprise. It is an acknowledgement of the extraordinary work that the Board and staff of the Gallery have undertaken in the last few months. Together they have confronted the reality of the Gallery's situation and set about dealing with it in a focused and orderly fashion. One of the images I like with respect to the sustainability of arts organizations is that of the three-legged stool. In order to achieve the remarkable stability such stools offer, arts organizations need all three 'legs' in place—artistic, board, and administrative leadership—and each must do its part.

One of the remarkable achievements of the past year has to be the way in which the artistic leadership of the Gallery moved from Virginia Eichhorn to Christian Bernard Singer. This seamless mid-year transition from one curator to another speaks volumes not only about the clarity of the Gallery's mission, but also about the professionalism of the two individuals involved.

Beyond the artistic leadership, I want to comment on the extraordinary loyalty, commitment and creative talent embodied in both the full- and part-time staff at CCGG. Each and every one of them has welcomed me warmly and supported my ascent of the steep learning curve. Those of you who know the staff know how much they do and how effective and efficient they are at doing it.

I have also had the pleasure of meeting a number of the volunteers who support the functioning of the Gallery on an ongoing basis. What a remarkable group of dedicated individuals this is. After speaking to each one I have come away so impressed with the intensity and the depth of their commitment to CCGG. Looking back, it is important to note

CURATOR'S REPORT

The Canadian Clay & Glass Gallery's last season of exhibitions was curated by the Gallery's previous curator, Virginia Eichhorn. As in previous years, Virginia curated wonderfully compelling exhibitions based on contemporary investigations of the material and conceptual explorations about humans and their relationship to various environments, be they — natural, physical, social, cultural, and spiritual. Virginia's approach to curating requires an open mind, and an inherent trust and championing of the artist — a scenario which I personally have greatly benefited from when she originally brought me to Waterloo for my first major solo

museum exhibition in 2005. When she left the Gallery in August to head the Tom Thomson Art Gallery as Director and Curator, I was invited to look after her wonderful line-up of exhibitions ending in March, 2010.

The season began with ***From There to Here...From Far & Near*** celebrating ceramic and glass arts collectives from Ontario, Saskatchewan, and British Columbia. Consistently jurying a cross-section of works that have been a barometer of the changing styles and directions of clay and glass makers in Ontario for over 20 years, Fusion: The



The Masquerade: The MMasked Ball, September 2009

RBC AWARD FOR GLASS

Cali Balles won the RBC Award for Glass in September 2009. This was the second year for the presentation of this award. We are hoping it becomes a regular feature of the Canadian Clay & Glass Gallery's special programming that assists in the professional development of creators and recognizes excellence in the artistry of glass.

Cali Balles is a graduate of Sheridan College and the Ontario College of Art & Design. She has been a Visiting Artist at Ohio State University and a Resident Artist at Harbourfront, Toronto. Balles has exhibited in Korea, Canada, and the United States. Her work graces collections at the Canadian Embassy in Panama, with the Royal Family of Japan as well as the private collection of former Prime Minister, Joe Clark. Cali Balles intends to conduct a six-month period of research where she will walk, hike, and explore the hidden landscapes of her home town Toronto. Curious about how the patterns of city structure have developed over time, she is intrigued by the buried neighbourhoods and hidden rivers of her home city. This research will culminate in a solo exhibition in 2010 at the Wall Space Gallery in Ottawa.



“The Canadian Clay & Glass Gallery is a facility that is valued by community members. It is an institution that community members speak of with pride.”

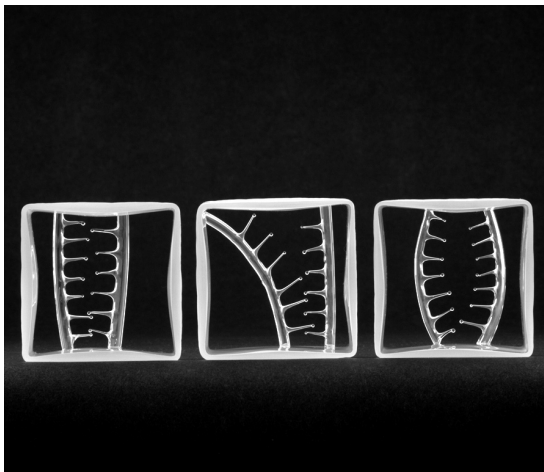
~Valerie Hall~



*Cali Balles w/ RBC representatives
September 2009*

I love the Canadian Clay and Glass Gallery for the opportunities it gives my kids to connect with art in a hands on way.

~Ursula McCloy~



Winner of the RBC Award for Glass 2009

INTERIM EXECUTIVE DIRECTOR'S MESSAGE Cont...

that the major arts funding agencies have acknowledged the work of CCGG in the most significant way possible. More specifically, the Canada Council for the Arts made a three-year funding commitment to the Gallery in March of 2010, and the Ontario Arts Council invited us to apply for three-year funding in the application that was submitted recently. Taken together, these multi-year funding commitments amount to a huge vote of confidence in the Gallery.

Similarly, it should be noted that the arts councils were not alone in expressing confidence in the Canadian Clay and Glass Gallery last year. As Alison Burkett notes in her Treasurer's Report, Membership revenue was up by 33% and sales in the Gift Shop increased by 4%.

Under the leadership of Sheila McMath, the Education department made significant headway in a number of areas during 2009-2010. Thanks to a government-sponsored, Job Creation program, the Gallery was able to hire Laura Carey, Education Program Coordinator, on an eight-month contract. Laura has been a competent and enthusiastic teacher of established programs and an independent developer of several new education programs. Although the Gallery had a downturn in the typical number of school bookings in the fiscal year, we are proud to report 'the word is getting out' about our new capacity for double bookings (teaching up to 60 students simultaneously through alternating one hour in the studio, one hour in the Gallery). In April 2010 we hosted over 1070 students who visited the Gallery in one month!

In closing, may I say that I am filled with optimism for the future of this remarkable cultural institution and am deeply honoured to have been asked to

play a leadership role in implementing the sustainability plan that has been developed by so many dedicated individuals in our Gallery and in our community.

Bill Poole, Interim Executive Director



Founding, March 2010



Introspective Expeditions: Journeys to the Self: Transubstantiation: Fire and the Search for Meaning, January 2010

INTRODUCING CHRISTIAN BERNARD SINGER

Prior to leaving as Curator of CCGG to take her new post as Director and Head Curator of the Tom Thomson Memorial Art Gallery in Owen Sound, in August, 2009, Virginia Eichhorn recommended that artist, curator, educator, and former art dealer, Christian Bernard Singer take her place as Interim Curator. While conducting a national search for a new curator, Christian's relationships with artists, staff, and volunteers, as well as his connections and future programming ideas, confirmed that he was a perfect fit and he was confirmed as Curator in January.

Christian Bernard Singer began as a company dancer with Laura Foreman's Composers and Choreographers Theater in New York City. He holds an AOCAD from the Ontario College of Art and Design and an MFA from The New York State College of Ceramics at Alfred University. Singer has managed grant application programs for both The Canada Council and the Ministry of Culture and Communications (Ontario), was Director of the 2005 Contemporary Art Forum - Kitchener & Area (CAFKA), and Curator and Associate Director of Lehmann Leskiw Fine Art until he co-founded Rouge Concept Gallery where he remained as Curator until 2009, bringing Judy Chicago: A Survey of Important Works (curated by Virginia Eichhorn) – Chicago's first large-scale survey exhibition ever to come to Canada. Singer has published numerous catalogue texts, has served as board member to several arts organizations (currently with Visual Arts Ontario), and continues to educate and consult to artists and organizations. He is also a working artist with a solid public gallery exhibition career and continues to teach sculpture at the Ontario College of Art and Design. In addition to his experience, Singer has a genuine affection for, and an intimate working knowledge of, ceramic and glass



Christian Bernard Singer, Curator

making him ideally suited to provide the guidance and direction required in order for the CCGG to continue fulfilling its mandate as a contemporary arts institution.

The voice of our new Curator is surfacing with an exciting line-up of exhibitions, including our present exhibition, *Casting & Slumping & Blowing...Oh My!*, featuring the work of ceramic sculptor and University of Waterloo Professor of Fine Art, Bruce Taylor in his exhibition entitled *Lucid Dreaming* (catalogues of the exhibition with a text by Singer are available in our gift shop), which explores the intersection of craft and industry and their deep connection to function and purpose. In *A Mob of Meerkats*, Joni Moriyama captures a potent moment in one of the most co-operative societies in the animal kingdom. Alfred Engerer has installed parts of his glass studio, his moulds, and cross-section of his work over 25 years in *An Alfred Experience*. As well, in September 2010, the Gallery will use all of its spaces (excepting the Dr. Douglas Wright Education Gallery) for a huge exhibition of Canadian Studio Glass artists entitled, *GLASS FACTOR*. Gallery visitors will have the opportunity to

INTRODUCING CHRISTIAN BERNARD SINGER Cont...

view over 100 works by 15 artists, from Canadian functional glass masters such as Tyler Rock and Karl Shantz, to glass installations and sculptures by major Canadian artists Laura Donefer, Susan Edgerley, Alfred Engerer, Catherine Hibbits, Lou Lynn, John Paul Robinson, Ione Thorkelsson, and others.

WINIFRED SHANTZ AWARD FOR CERAMICS



Jasna Sokolovic w/ Winifred Shantz September 2009

Jasna Sokolovic received the Winifred Shantz Award for Ceramics. Jasna Sokolovic completed a Visual Arts Self-Directed Creative Residency, from the Banff Centre and was Artist in Residence at the International Ceramic Research Centre in Denmark last year. She has exhibited in Canada, Korea, and the United States. She is highly influenced by Mexican traditional art in her choice of colours and imagery. She intends to use her award to travel to Mexico. The research trip will start with a residency at La Ceiba Graphica, to further her skill and knowledge of print making



Cosmos: Quantum to Cosmos Festival, September 2009

techniques. She will then arrange to meet with local potters and artists in Xalapa and finally travel to villages in Oaxaca province, a region well known for ceramics as well as other traditional crafts.

With the kind and ongoing generosity of Ms. Winifred Shantz the Canadian Clay & Glass Gallery presents this prestigious national awards for early career practicing ceramic artists that have been working professionally for between 5 to 10 years. Winners of the Winifred Shantz Award for Ceramics receive \$10,000.



Work by Jasna Sokolovic