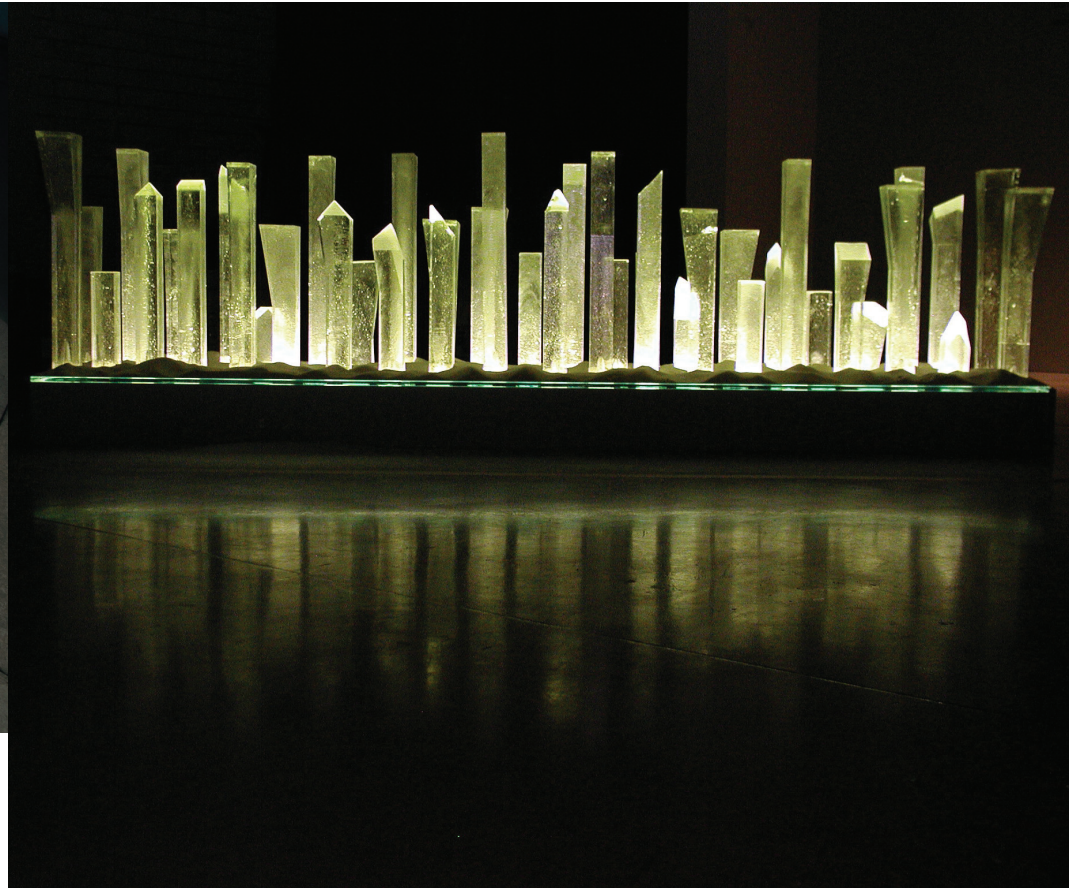


Annual Report 2011



THE CLAY & GLASS
EARTH • FIRE • LIGHT

THE CLAY & GLASS
EARTH • FIRE • LIGHT

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	Page
Gallery Mandate	3
Board of Directors and Staff	3
Chair's Message	4
Interim Executive Director's Report	6
Curator's Overview	8
Education Report	14
2010 - 2011 Exhibitions	17
Treasurer's Report	18
Statement of Financial Position 2010 - 2011	19
Winifred Shantz Award for Ceramics	22
RBC Award for Glass	23
Donors and Members	24
Sponsors	29
Volunteers	30

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

A regional museum with a national mandate, the Canadian Clay and Glass Gallery celebrates contemporary ceramic and glass artists who push boundaries both materially and conceptually. Our highly regarded and critically acclaimed exhibitions have the reputation of being memorable, moving and challenging. Participants in our education programs cultivate an appreciation of, and ability to interpret, contemporary artworks.

Board of Directors (as at March 31, 2011)

- | | |
|-------------------------------|---------------------------------|
| Alison Burkett (Chair) | Brian Thomas |
| Martin Finestone (Vice-Chair) | Stephanie Kirkwood Walker |
| Jan d'Ailly | Non-voting members |
| Armin Froelich | Betty Anne Keller |
| Holde Gerlach | William Poole (Secretary) |
| Thomas E. Mennill, CA | Karen Scian (Council Liaison) |
| Carol Taylor | Robert J. Williams (Past Chair) |

Staff

- | | |
|--------------------------|---------------------------------------|
| William D. Poole | Interim Executive Director |
| Christian Bernard Singer | Curator |
| Sheila McMath | Director of Education |
| Emily Jull | Retail Manager |
| William Hlowatzki | Public Relations & Events Coordinator |
| Laura Carey | Educational Programs Coordinator |
| Charmayne Greig | Bookkeeper |
| Karma Bryan-Ingle | Marketing Manager |
| Nancy Schnarr | Administrative Assistant |

Front cover image credit: **Alfred Engerer**, *City of Light*, 2010, Cast glass, silica sand, light box, 20" x 8' x 3'. Photo credit: Alfred Engerer

Back cover image credit: **Cristian Raduta**, *Rhinos*.

Chair's Message - Armin Froelich



At last year's AGM you heard about the Sustainability Plan that was developed as a response to the significant challenges the Gallery was facing. During the last year the Sustainability plan provided the framework for many of our actions and resulting accomplishments. While there is still significant work remaining we have made some great progress.

Over the last year the Board, along with the Interim Executive Director, staff, and volunteers worked hand in hand to create a strong foundation for the future. As you read my report and then the Interim Executive Director's report you will see many similarities. We debated whether we should change one or both reports or perhaps combine them. We felt leaving both reports essentially as you see them was a true reflection of the situation during the last year. The reality is that the Board has been very hands-on and operations-focused which, given the challenges we faced, was what was needed. My goal, as we recruit a permanent Executive Director, is to move our Board to a governance-focused Board leaving the operational leadership to the Executive Director and his/her management team.

Our financial results for the year have seen a dramatic turnaround from our previous year. We ended the year with a small surplus and were able to make our first year payment on the loan we received from the City of Waterloo in the previous year. In addition we received an operating grant from the city.

Along with a new logo, we rebranded The Canadian Clay and Glass Gallery as simply The Clay & Glass with a tagline "Earth Fire Light". Thanks to a grant from the Region of Waterloo we were able to profile our new brand in a variety of publications as well as billboards in strategic locations in Waterloo Region. As well, our website has a fresh new look.

Our exhibitions continue to be of high quality and have been well received. Attendance at the Gallery, from across the Region and beyond, including to our extremely popular Gallery Shop, has increased over last year.

Our school programs have been extended to include French language school programs. We also explored new adult programs during the year with a plan to further expand our programs in the coming year.

In March our annual Gala was held. Our theme this year was "Earth Fire Light". The Gala was a tremendous success, setting a new standard for future Galas.

Our results would not have been possible without the dedication and hard work by our staff and volunteers. Alison Burkett, our Chair for most of the last year, devoted a huge amount of time and energy to providing leadership to the organization. I would also like to acknowledge and thank the balance of the Board who took responsibility for chairing and/or serving on the committees and task forces that helped to achieve these strong results. I also want to thank staff and volunteers for their contributions to the ongoing success of the Gallery.

I would like to acknowledge the contribution that the Gallery's former Director, Robert Achtemichuk, made over many years at the helm and to wish him well. In addition, I would like to thank Bill Poole who stepped in as Interim Executive Director on June 1, 2010.

During the past year, the Board began the process of recruiting a permanent Executive Director. After considerable thought and consultation, an ED Search Committee was formed that includes me and two other Board members, two individuals from the cultural field, one HR professional and our Curator. We expect to have our permanent Executive Director in place by September 2011.

In addition to thanking the City of Waterloo and the Region of Waterloo for their support, I also want to thank the Canada Council for the Arts and the Ontario Arts Council for their ongoing commitment to the Gallery as well as the numerous donors and sponsors who have played a critical role in achieving a broad range of positive outcomes in 2010-2011.

Finally, while there are still significant challenges, I'm optimistic that there is a promising future for The Clay & Glass. Rather than focusing simply on sustainability, we have "turned the corner" and are focusing on renewal and growth strategies in the coming year and beyond.



The past year has been a memorable one for the Canadian Clay and Glass Gallery. As demonstrated by the financial statements, 2010-2011 was the year of the \$100,000 turnaround. This was a result of exceptionally hard work by staff, board and other volunteers, as well as a generous one-time operating grant from the City of Waterloo, exhibition sponsorships from the Musagetes Fund at the Kitchener and Waterloo Community Foundation, and the Estate of J. Douglas McCullough. Beyond that, we had an impressive turnout at this year's *Earth, Fire, Light Gala*, which brought in several additional sponsorships. We also had a gratifying response to our campaign for support, all the way from memberships to major gifts.

In order to achieve these remarkable results, three Task Forces (Marketing, Gala and Programs) were struck to complement standing committees of the Board (Finance, Development and Human Resources). The establishment of the committees and task forces allowed for a more focused and effective way of working, and better results.

By way of example, the Marketing Task Force initially focused on a new 'brand' for the Gallery. What you see on the cover of the Annual Report is the graphic image that Alex Haag and his staff at Brighthouse Branding Group created for the Gallery. Thanks to a one-time marketing grant from the Region of Waterloo, the Marketing Task Force was able to get the word out about the Gallery through striking billboards and broader distribution of promotional materials.

One of the high-points of the past year was Friday, September 24, 2010 when the spectacular *Glass Factor* exhibition opened. Thanks to a generous donation, our new logo was proudly displayed on banner signs on the exterior of the building and on interior signage as well. In addition to celebrating the re-branding, September 24 also marked a 're-launch' of the Gallery. It was the day that we eliminated admission fees to the galleries and the day on which we reconfigured the lobby space and added a mini-café in order to make the whole experience of coming to The Clay & Glass more inviting and seamless.

Other high-points of the year include the hiring of a full-time bilingual Education Programs Coordinator, and the expansion of our educational and program offerings to serve the needs of our francophone community;

the Winifred Shantz Award for Ceramics and the RBC Award for Glass on November 4; making the first payment on our loan from the City of Waterloo on December 13; and news that the Ontario Arts Council (OAC) awarded The Clay & Glass multi-year funding, an honour that has to be earned by every public gallery that achieves this status. In providing multi-year funding, the OAC has now joined the Canada Council for the Arts in providing this important recognition of our stature through their funding commitments.

I would like to take this opportunity to thank the senior staff at the Gallery, Curator, Christian Bernard Singer; Director of Education, Sheila McMath; Retail Manager, Emily Jull; and Public Relations and Events Coordinator, William Hlowatzki, for their dedicated service to the Gallery throughout a challenging year. Christian ensured that the galleries were filled with interesting, engaging and challenging exhibitions throughout the year; Sheila built on the success of the Gallery's educational programs and added new ones; Emily continued to make the Gallery Shop the envy of other retailers in southern Ontario; and Willy continued to be the welcoming face of the Gallery to Members, visitors and facility rental clients. I also want to thank the board, led by Alison Burkett, for the extraordinary leadership and support they have provided during this critical turnaround year. Finally, I want to thank the many non-board volunteers who represent the Gallery to the public in so many critically important ways. For most visitors to the Gallery, the first person they encounter is the volunteer at the reception desk and it is he or she who does so much to make that visitor feel welcome and appreciated.

In closing, let me say that it has been an honour and a privilege to serve the Gallery as Interim Executive Director over the past year. Having thanked staff, board, and other volunteers, let me also thank you, the Members of the Canadian Clay and Glass Gallery, for your ongoing commitment to, and support of, this unique and internationally important cultural institution.

Respectfully submitted,
William D. Poole, Interim Executive Director

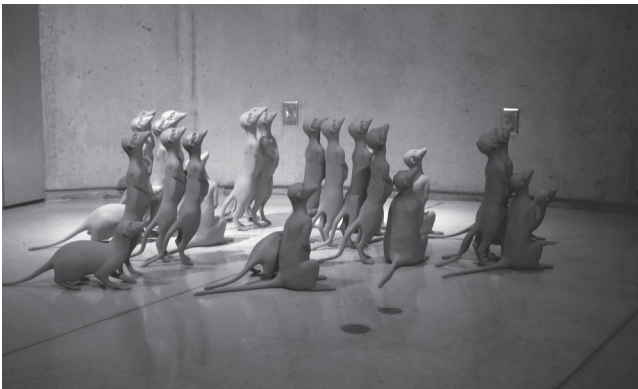
Curator's Overview - Christian Bernard Singer



This was an exciting year for the curatorial department. The year began with three exhibitions that explored ideas of innocence from three completely different perspectives and art practices. Susan Low-Beer's *State of Grace*, a formal series of ceramic sculptures, celebrated the untainted innocence of children caught in a moment of unbridled joy. Michèle Karch-Ackerman's minimalist installation, *Foundling*, was about the loss of innocence in young unwed moth-

ers. Meanwhile, Cristian Raduta's *Rhinos*, made of fiberglass to resemble smoke-fired clay, turned on notions of the bestiary as a metaphor for Romania as it emerges out of 50 years of Communist rule - essentially about an entire country emerging out of innocence and oscillating between the 'safety' of ignorance and the ignorance of safety. Actually, I saw Raduta's works at the Toronto International Art Fair and proposed an exhibition to the directors of the Romanian gallery 418 Contemporary who kindly lent us six works and eventually donated two to the Gallery.

The summer season brought three different exhibitions under the umbrella title of *Casting, Blowing & Slumping, Oh My!* and featured artists who incorporate moulds as part of the creative and conceptual process. *Lucid Dreaming*, a series of large-scale sculptures by internationally-acclaimed Waterloo artist Bruce Taylor, consisted of huge ceramic crucibles that resembled Toby mugs but were inspired by characters in children's toys and computer games. Joni Moriyama's crouched, sitting, and standing *Mob of Meerkats* were grouped in the Bierstock Gallery, all facing in one direction as if at heightened alert, perceiving something real in their world, yet elusive to us in ours. Meanwhile, glass artist, Alfred Engerer brought elements of his studio (including a



Joni Moriyama, *Meerkats*.

blowing bench and tools), and packed the gallery with highlights from the last 30 years worth of work. Entitled *An Alfred Experience*, the exhibition contained an extraordinary array of finished works as well as concept drawing and notes, giving viewers an intimate understanding of how an artist moves from process to resolution.

Although my programming began as early as March 2010, by the end of the summer, the previous curator's programming had been honoured and completed. In September 2010, we organized the most comprehensive museum exhibition of Canadian artists who pioneered the Studio Glass



Glass Factor: Luminaries in the Canadian Art Glass Scene.

movement in Canada in the 1970s. *Glass Factor: Luminaries in the Canadian Art Glass Scene* brought together over 100 new sculptural and functional works by 18 contemporary glass artists from across the country including: Brad Copping (ON), Laura Donefer (ON),

Susan Edgerley (QC), Alfred Engerer (ON), Irene Frolic (ON), Lou Lynn (ON), Tyler Rock (AB), Karl Schantz (ON), and Lone Thorkelsson (MB) who won the 2010 Saidye Bronfman Award for Excellence in Fine Craft (one of eight Governor General's Visual Arts Awards). I am extremely grateful to Alfred Engerer for his guidance and to Brad Copping, President of the Glass Art Association of Canada, for inviting me to attend their 2010 conference where I was able to make many more connections. The scope of this show was enormous given our resources but it all came together thanks to the Musagetes Fund at the Kitchener and Waterloo Community Foundation which sponsored the exhibition.

January 2011 brought together two exhibitions by mid-career sculptors under the umbrella of *Brash Sophistication: Two American Pop Artists Redefine Minimalism*. Originally from Baltimore, Jim Hake moved to Toronto after 13 years in Italy. His exhibition *Now and Never* covered over 10 years of work including his new ceramic wall portrait installations that explored ideas around interaction, community, identity,

Curator's Overview - Christian Bernard Singer

and social networking. Meanwhile, Amanda Dumas-Hernandez, a conceptual artist and self-professed 'southern belle' from Atlanta, embraced kitsch and 'camp' in her hilarious yet introspective exhibition of readymade sculptures and installations entitled *Joy Ride: The Golden Path to Enlightenment and Happiness*. This exhibition was generously sponsored by the Estate of J. Douglas McCullough.

Our current exhibition, *Swounds*, by Julie Oakes represents a milestone for the Gallery in terms of public response and has created a major buzz both regionally and provincially. This highly ambitious, poignant, and dynamic exhibition, consisting of seven installations in porcelain and glass, points to natural cycles to address fragility, individuality, and irreplaceability of each life. At the heart of the exhibition is *Sparrow Swounds*, consisting of a flock of over 120 glass sparrows suspended from the ceiling. Over the course of the exhibition, more than 40 birds will



Amanda Dumas-Hernandez,
*ReMarketing Jesus and
Metaphysical Hopscotch*



Alfred Engerer, *An Alfred Experience*

have smashed to the floor below while a pile of broken glass accumulates beneath the remaining flock. A recording of the hymn, *God Sees the Little Sparrows Fall*, sung by opera soprano, Neema Bickersteth, precedes the fall. "If God so sees the sparrows fall, you know he loves you too" is the pivotal prompt before the 'death.' The Record's Robert Reid called it "the most compelling and engaging exhibition mounted by the Canadian Clay and Glass Gallery in some time" and in his feature in The Toronto Star on Julie Oakes, Peter

Goddard wrote: "Welcome to a classic Julie Oakes moment – one with drama."

Upcoming exhibitions include *Reflective Natures/Transparent Landscapes*, in which nine contemporary ceramic and glass sculptors poetically interpret land and nature. Then, building on the huge success of last year's *Glass Factor*, will be *Terra Factor: Ground-Breakers in Canadian Ceramics*. In January, we proudly bring you *With Both Fear and Intrepid Enthusiasm*, a retrospective of Ann Roberts' 50-year career as a ceramist and sculptor. The exhibition will cover various stages of the artist's career from her early functional work to her move into sculpture, taking viewers on a rich journey of a highly engaged and interesting artist's quest for place and mythology.

Since January 2010, we have hosted monthly Curator's Dinners, in order to bring together established members of the arts, culture, and science communities together with philanthropists and key players in the regional business community. An informal and welcoming environment is established through the hospitality of key staff members and guests are introduced to one another. The Curator's Dinners operate with the philosophy that it takes time to establish relationships based on finding common ground and interests.

Since September 2010, we have benefited from a significant increase in attendance and return visits. This has been due in part to having instituted free admission and greatly enhancing our didactic materials. We have found that visitors engage with even the most challenging contemporary works when they can read more information about the artists, and can view videotaped interviews of artists articulating the concepts and processes behind their works. We have also redesigned the exhibition format in order to create a more engaging and less intimidating environment while fostering more intuitive entry points for viewers. Specific improvements include the use of colour as a framing or punctuating device and better labeling, including mini didactics for each work when relevant.



Susan Low-Beer, *State of Grace*

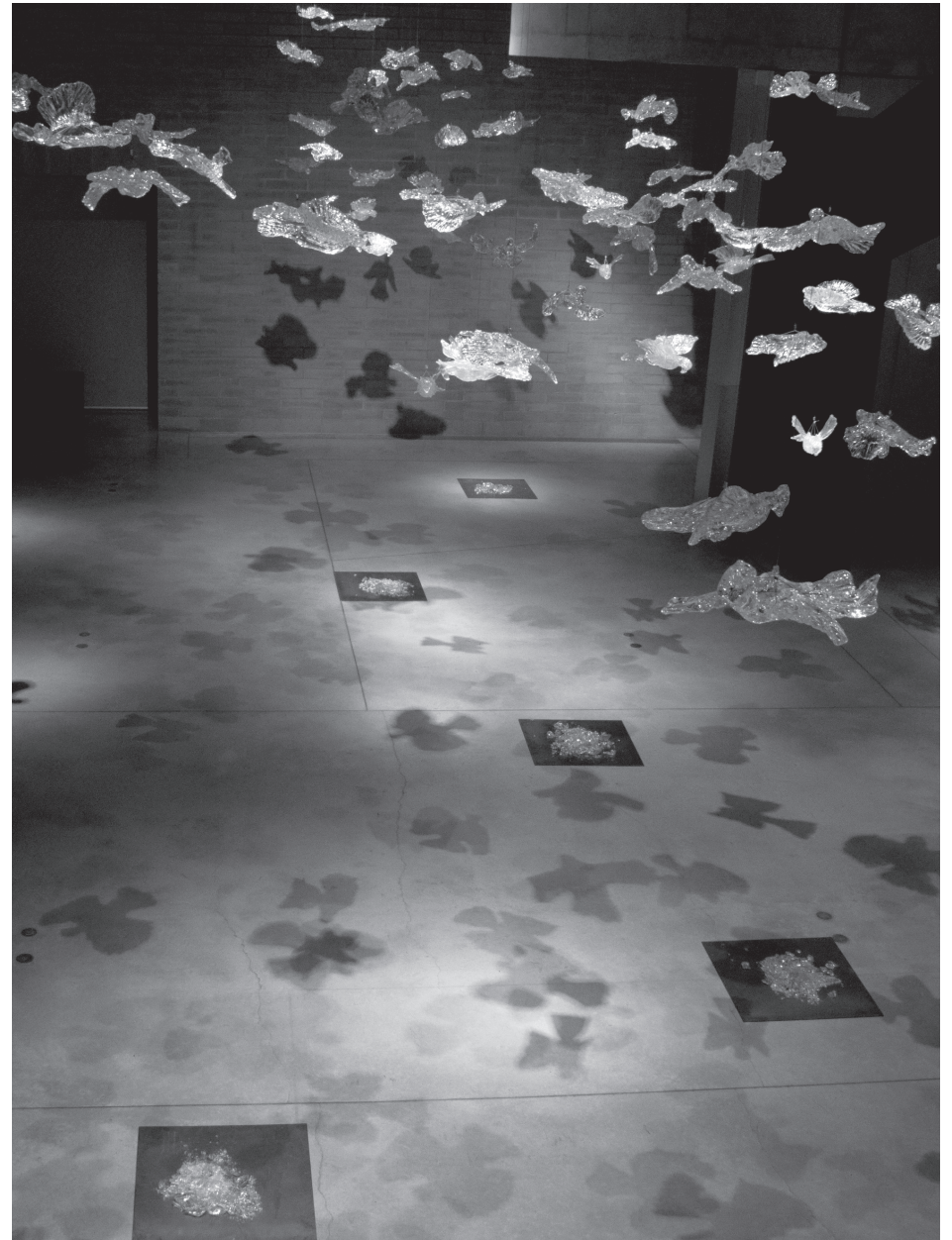
Curator's Overview - Christian Bernard Singer

Mounting any exhibition requires a team of people. Gareth Lichy is the 'preparator of all preparators' and heads my installation team. His wealth of technical and interpersonal skills, along with commitment to excellence, patience, and kindness always ensures that the exhibitions look terrific and the artists are happy. The installation team is made up of staff, contracted preparators from other galleries, and a number of amazing volunteers – some of whom come to us through the 'Art in Context' course at the University of Waterloo. Nancy Schnarr, originally my volunteer curatorial assistant and now working with Bill Poole, wrote three phenomenal texts – one of which was published in the *Glass Factor* catalogue last September. Vanja Stojanovic, who volunteered at the Gallery for several years, worked with me last summer under the Canada Summer Jobs program. He was so amazing, smart, organized, anticipating our next steps – just such a joy to work with that it was very hard to see him go back to university at the end of the summer. The good news is that he's back this summer.

I look forward to bringing new exhibitions that explore the conceptual and technical possibilities of clay and glass made by artists who want to share their passion and vision with us. It is my hope that you will enjoy it all too.



Michèle Karch-Ackerman, *Foundling*



Julie Oakes, *Swounds*



Through interpretive exhibition programs and hands-on sculpture activities, the Education Department continues to provide multiple points of entry for the understanding of contemporary art.

Highlights of the past year

Investment in Education Staff: This year the Gallery committed to the addition of a second full-time position to support the growth of the Education department. Our French-speaking Education Programs Coordinator has assumed responsibility for a high-percentage of the daily teaching and administration tasks associated with well-established programs including the school *Tour & Studio Workshop* programs, *Play with Clay* programs and *Art Camps*. The Education Programs Coordinator has worked closely with our Principal Contract Teacher, who has established a comprehensive understanding of all programs and assumes frequent responsibility for weekly teaching.

Children & Families: The Education department operates on the assumption and with the hope that building meaningful relationships with regional children is a 'generational investment' – that will ultimately lead to having a group of 'gallery-goers' and arts enthusiasts within our community. Due to our investment in staff, over 4700 children attended our school programs this past fiscal year with 5% of programs delivered in French. Double-booked school classes (40 to 60 students for one two-hour session) are now the standard, and we have received positive feedback about this format and consistent quality of programs. We hosted another successful seven weeks of camp programs, including one week in French, with over 110 participants this year. We continue to offer evening and outreach programs for children and youth, with attendance of over 270 participants this past year. Our family program called *Play with Clay*, took place consistently on alternating Sundays, with a successful



pilot *French Play with Clay*. As we look forward to Summer Art Camp 2011, our registrations are 93% full.

University Students: Another fundamental and long-standing program that we have established with the University of Waterloo is the *Art in Context* course. This course provides graduates with varied experience in the education and curatorial departments and has led to 'alumni' of the *Art in Context* program obtaining entry-level employment at other arts organizations.

Adults: In addition to educating young people, we are committed to engaging adults through various initiatives. We offer *Artists' Remarks* at every exhibition opening, allowing gallery attendees to understand the processes and concepts that shape a body of work. We hosted an evening social event with AFKW (*L'association des Francophones de Kitchener-Waterloo*) in which our bilingual Curator spoke to the attendees about the works on exhibition. We also offer *Precious Metal Clay* jewelry-making workshops 'designed for two' on Valentine's Day and tailored for groups of friends and co-workers throughout the year. The Programs Task Force has been in place for a year and was assembled to develop ways that the Gallery can enhance our community relevance, particularly among young professionals.



Statistics prepared through the education department indicate that the Gallery is an important organization to people from across the region, with attendees to the school programs almost evenly split among Waterloo, Kitchener and surrounding rural communities. We are using this information going forward to direct our marketing investments in the coming year.

Spaenaur, a Kitchener-based company, contributed \$5000 and we acknowledge them as the lead sponsor for the Education department. The Gallery provides a stimulating environment where people of all ages have the opportunity to develop visual literacy, enhance critical thinking, develop physical dexterity, and delight in the joy of creative work. We look forward to another year of dynamic and unique programming.



March 28 – June 6, 2010



Michèle Karch Ackerman – *Foundling*
 Susan Low Beer – *State of Grace*
 Sin-Ying Ho – *One World, Many Peoples*
 Cristian Raduta – *Rhinos*

Image: Sin-Ying Ho

June 13 – September 12, 2010

Casting & Slumping & Blowing... Oh My! – Alfred Engerer: *An Alfred Experience*
 Joni Moriyama: *A Mob of Meerkats*
 Bruce Taylor: *Lucid Dreaming*

September 24, 2010 – January 2, 2011

Glass Factor: Luminaries in the Canadian Art Glass Scene – Brad Copping, Laura Donefer, Susan Edgerley, Alfred Engerer, Irene Frolic, Catherine Hibbits, David James, Michèle Lapointe, Lou Lynn, Francis Muscat, Susan Rankin, Donald Robertson, John Paul Robinson, Tyler Rock, Karl Schantz, Orest Tataryn, Ione Thorkelsson, and Koen Vanderstukken.



January 16 – March 27, 2011

Brash Sophistication: Two American Pop Artists Redefine Minimalism – Jim Hake: *Now and Never*
 Amanda Dumas-Hernandez: *Joy Ride: The Golden Path to Enlightenment and Happiness*

Significant progress was made in the last year in building a financially secure gallery as a key element of achieving long-term sustainability for the Clay and Glass. The 2011 fiscal year ended with a surplus of \$14,839, a significant improvement over the deficit of \$85,491 in the previous year. This result was achieved through the tremendous combined efforts of staff, volunteers, Board members and community supporters, rallying around plans that were made to develop a sustainable and diverse revenue stream. In executing these plans during the past year, key complementary contributions were made in the areas of earned revenue (education programming, retail sales and facility rentals), community support and government funding.

Earned Revenue - Investment in additional space and resources for the Education Program, allowed additional bookings during the year to meet the demand from schools in the Region. Consequently, education programs revenue increased 39% year over year. The very successful Gallery Shop's net contribution increased over 20%, primarily as a result of a change in its cost structure, despite having a small decline in year-over-year sales. Facility rental revenue also increased \$9,000 year over year.

Community - We are appreciative of the support provided by the community to the Gallery they cherish. Donations increased \$34,921 in the year and sponsorships of Gallery programs and exhibitions also had a healthy increase. The Gala held in March was our major fundraising event for the year. Through the hard work of the Gala committee, staff and volunteers the event raised \$27,088.

Government - The Gallery recognizes the additional support and confidence shown by the City of Waterloo in advancing \$51,150 in a one-time operating grant, and the Region of Waterloo a one-time \$15,000 grant to fund the Gallery's marketing efforts as a key tourism destination in the Region. Ongoing Canada Council (\$44,000) and Ontario Arts Council (\$66,300) support is a testament to the Gallery's excellent artistic programming.

Expenses were managed carefully during the year, with specific investments made in education programming and promotion to enhance revenues. The required principal payment on the loan received from the City of Waterloo in 2010 was made on time.

Much progress was made during the past, and much more is needed in the coming year to further improve the financial condition of the Gallery. What is reassuring in this task, is the undeniable personal commitment and dedication of the Gallery staff and supporters to the bright future of the Gallery.

Canadian Clay & Glass Gallery Statement of Financial Position as at March 31, 2011. This financial information has been derived from the audited annual financial statements.

	2011	2010
Assets		
Current		
Bank	\$51,768	\$53,143
Accounts receivable	9,018	14,486
HST receivable	1,748	-
Prepaid expenses	<u>5,086</u>	<u>4,543</u>
	67,620	72,172
Capital	<u>39,428</u>	<u>49,987</u>
	<u>\$107,048</u>	<u>\$122,159</u>
Liabilities		
Current		
Accounts payable & accrued liabilities	\$52,660	\$61,850
Other payables	7,617	5,466
Withholding & other taxes payable	8,901	9,824
Deferred revenue	40,165	42,066
Current portion of loan payable	<u>7,634</u>	<u>7,634</u>
	116,977	126,840
Long Term		
Loan payable	61,075	68,709
Deferred revenue	<u>32,990</u>	<u>45,443</u>
	211,042	240,992
Commitments		
Net Assets		
Fund balance	<u>(103,994)</u>	<u>(118,833)</u>
	<u>\$107,048</u>	<u>\$122,159</u>

**Canadian Clay & Glass Gallery Statement of Operations
and Net Assets for the year ended March 31, 2011.** This

financial information has been derived from the audited annual financial statements.

	2011	2010
Revenues		
Admissions	\$3,942	\$5,220
Building maintenance	115,380	118,790
Designated fund	132,106	109,074
Donations	98,467	63,726
Education programs	60,637	43,693
Exhibitions	23,332	4,266
Facility rentals	42,254	33,021
Foundations	4,774	9,384
Fundraising	27,088	15,413
Grants	185,970	124,830
Other	3,085	2,166
Retail sales	<u>224,738</u>	<u>238,093</u>
	<u>\$921,773</u>	<u>\$767,676</u>

	2011	2010
Expenses		
Administration	\$24,351	19,917
Amortization	13,356	17,455
Building maintenance	115,380	118,790
Consultants	28,625	17,095
Designated fund	93,657	66,791
Education programs	24,638	19,750
Exhibitions	60,938	44,602
Facility rentals	18,705	10,304
Fundraising	4,523	7,638
Insurance	12,515	13,018
Permanent collection	1,331	33,379
Promotion	30,026	2,689
Retail	147,558	174,231
Subcontractors	23,552	32,626
Wages and benefits	<u>306,731</u>	<u>274,239</u>
	<u>905,886</u>	<u>852,524</u>
EXCESS OF REVENUES OVER EXPENSES (EXPENSES OVER REVENUES) BEFORE THE FOLLOWING	15,887	(84,848)
LOSS ON DISPOSAL OF CAPITAL ASSETS	<u>(1,048)</u>	<u>(643)</u>
EXCESS OF REVENUES OVER EXPENSES (EXPENSES OVER REVENUES) FOR THE YEAR	14,839	(85,491)
NET ASSETS, beginning of the year	<u>(118,833)</u>	<u>(33,342)</u>
NET ASSETS, end of the year	<u>(\$103,994)</u>	<u>(\$118,833)</u>

Brendan Lee Satish Tang of Kamloops, British Columbia, was the 2010 Winner of the Winifred Shantz Award for Ceramics. This national annual award grants \$10,000 to an early career practicing ceramic artist to undertake a period of intensive independent research and other activities that are likely to advance his or her artistic and professional practice at a key career moment. Thanks to the ongoing generosity of Ms. Winifred Shantz, the Canadian Clay and Glass Gallery has presented this award for 10 years to emerging artists throughout the country and this year, was able to purchase a work by Mr. Tang.

Mr. Tang is conducting research of historical European production ware and contemporary industrial design and, later this summer, will be an artist-in-residence at the prestigious European Ceramic Work Centre in the Netherlands. He intends to learn more about the historical context and technical processes of European blue-and-white ormolu decoration. European ceramists adopted the Chinese blue-and-white painting style to depict Oriental themes and European country life (such as the famed Dutch windmill series). He expects that his new works coming out of the residence will reference these historical ceramic practices as a way to engage with themes such as history, power dynamics, and cultural appropriation.

Tang has exhibited his work throughout Canada and the United States and has been reviewed in over 30 publications. Last year Tang was also short-listed for *Sobey Art Award* and was included in *Breaking Boundaries: Four Young Canadian Artists* at the Gardiner Museum in Toronto.

Brendan Tang receives his award from Winifred Shantz



Rachael Wong of Toronto, Ontario was the 2010 Winner of the RBC Award for Glass. This national annual award grants \$7,000 to an early career practicing glass artist to undertake a period of intensive independent research and other activities that are likely to advance his or her artistic and professional practice at a key career moment. Thanks to the ongoing generosity of RBC Foundation, the Canadian Clay and Glass Gallery has presented this award for three years to emerging artists throughout the country, and this year was able to purchase a work by Ms. Wong.

Rachael Wong recently completed her graduate studies at the New York State College of Ceramics at Alfred University and she holds a BFA from the Alberta College of Art and Design. Her work has been exhibited in Canada, the United States, and she participated in the Cheongju International Craft Biennale in Cheongju, South Korea. Her work has been featured in several important glass and visual arts publications and is included in the City of Lommel Collection, Belgium. The award will facilitate a period of intense research and studio investigation. With this research she will continue to expand and develop her practice combining her print and sculptural work within her installation work.



Rachael Wong receives her award from Jane Black of RBC.

Donors and Members List

Donors:

Chairman's Circle: \$2500 and over

Michael Barnstijn & Louise MacCallum
Winifred Shantz

Director's Circle: \$1000 and over

Marina Barnstijn
Douglas & Aggie Beynon
Evan & Gosia Koslow
Bill Poole & Louise Dzuyrk
Joe & Nancy Mattes
Tom & Jocelyn Mennill

Curator's Circle: \$500 and over

Carmeta Abbott
Mary Bales
Jane Breithaupt
Dave & Alison Burkett
David Coates
Jan & Alannah d'Ailly
Roger & Cathy Farwell
Holde Gerlach

Patrons: \$250 and over

Robert Achtemichuk
Thomas & Roswita Ball
James Capling
Michael & Kathleen Duschenes
Elizabeth McPherson

Supporters: \$150 and over

Adam Benjamin & Johanna Botari
Joan Bruneau
Nancy Donald
Jim & Laura Downey
Martin & Dana Finestone
Harold & Ethel Freeman
Lois Etherington Betteridge
Karen Golets-Pancer

Lee & Mary Sauer
Yente Schokking
Peter Sims
Ross Wells & Judith Stephens-
Wells

Eric & Maria Hentschel
Shirley Irish
Betty Anne Keller
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