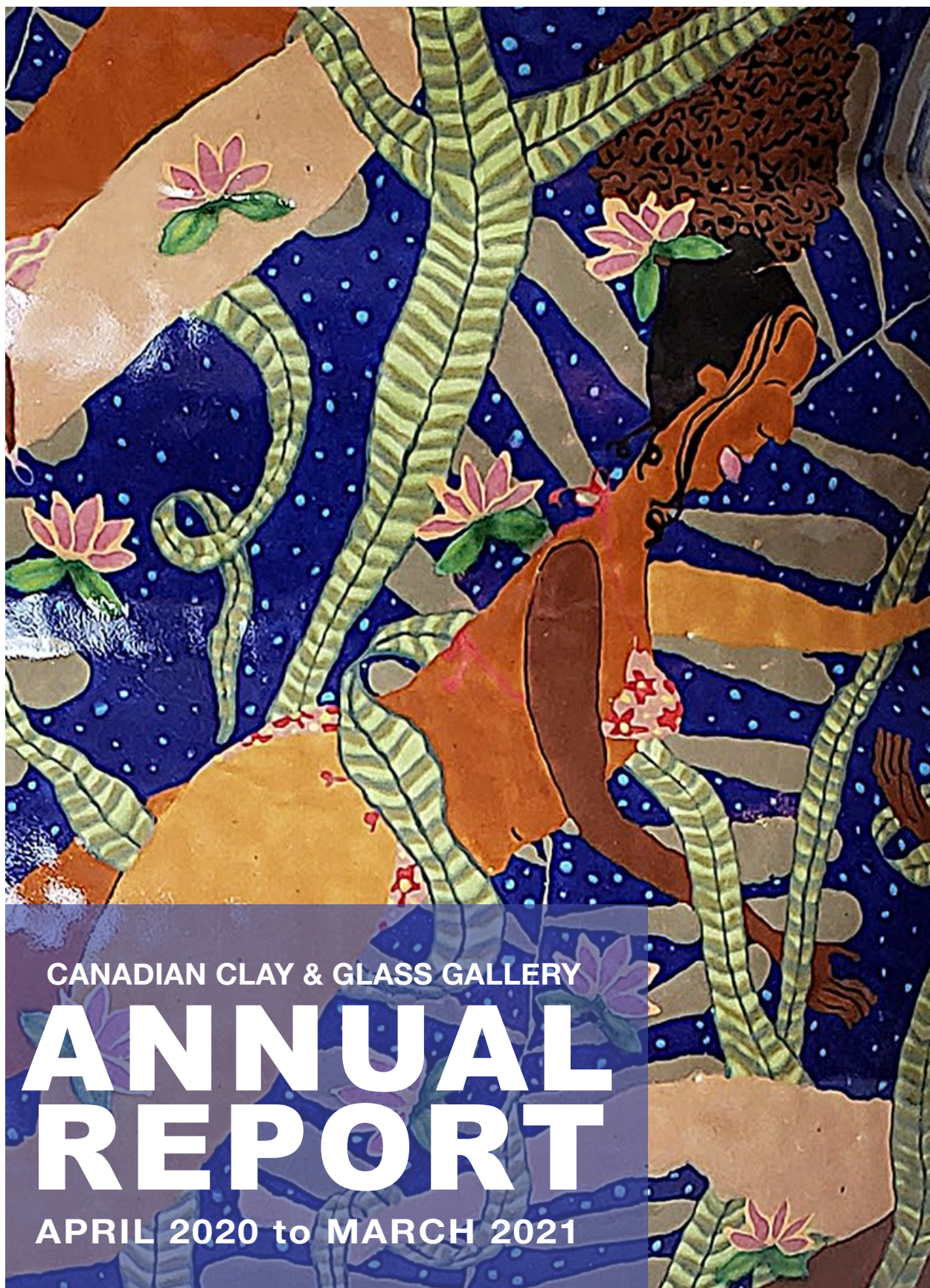




CANADIAN CLAY & GLASS GALLERY

ANNUAL REPORT

APRIL 2020 to MARCH 2021



Amee Raval, *Sinking the Patriarchy*, Cast glass, 2019,
Collection of the Artist. Photo by Peter Flannery

1	BOARD
2	STAFF
3	COMMITTEES
4	CHAIR'S REPORT
5	EXECUTIVE DIRECTOR'S REPORT
7	STAFF REPORTS
13	GALLERY EXHIBITIONS
14	DIGITAL EXHIBITIONS
15	LOBBY EXHIBITIONS
16	WINIFRED SHANTZ AWARD
17	COLLECTION BY THE NUMBERS
18	TREASURER'S REPORT
19	STATEMENTS OF FINANCIAL POSITION
20	SPONSORS & DONORS
22	MEMBERS
23	VOLUNTEERS

Front Cover:
Marissa Alexander,
Swim with Me (Detail),
Collection of the Artist.
Photo by Peter Flannery



Canadian Clay & Glass Gallery
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519-746-1882
www.theclayandglass.ca
Twitter/Instagram: @CdnClayandGlass
Facebook: /theclayandglass
YouTube: /theclayandglass

BOARD OF DIRECTORS

CHAIR

Rebecca Fernandez Short

VICE - CHAIR

Neil Sarginson

TREASURER

Veronica Chapman

SECRETARY

Devin Santos

PAST CHAIR

Meghan Whitfield

Marilyn Allen

Nadia Banton

Jerre Davidson

Soheila Esfahani

Terry O'Neil (Until February 2021)

Sarah Schilbe

NON-VOTING MEMBERS

Astero Kalogeropoulos

Arts & Culture Manager, City of Waterloo

Angela Vieth

City of Waterloo Council Liaison



Nikola Wojewoda,
Passiflora incarnata,
From the Herbarium of Hallucinogenic Plants Series, 2019.
Stoneware, glazes. Collection of the Artist.
Photo by Diane Shantz



Karl Schantz,
Still Life Series, Irises & Espresso (1990),
Canadian Clay and Glass Gallery. Permanent Collection
2020.006.001a-b. Gift of the Artist.
Photo by Peter Flannery

STAFF

EXECUTIVE DIRECTOR & CHIEF CURATOR

Denis Longchamps

CURATOR

Peter Flannery

PUBLIC PROGRAMS MANAGER

Shannon Quigley (Since March 2021)

STUDIO TECHNICIAN & INSTRUCTOR

Elsa Brittin

REGISTRAR

Laura Coady (Since April 2021)

PUBLIC RELATIONS & SHOP ASSISTANT

William Hlowatzki

MARKETING COORDINATOR

Diane Shantz

BOOKKEEPER

Charmayne Greig

SHOP ASSISTANT

Cheyenne Mapplebeck

ARCHIVES ASSISTANT

Katharine Bourgon

PREPARATORS

Nick Breton

Eric Allen Montgomery

Alexandria Nelson

INTERNS

Kat Looby

Tatiana Poluch

SUMMER STUDENTS

Nicole Markland

Rachel Moore

Diana Tran

Committees 2020-2021

FUNDRAISING EVENTS

Marilyn Allen
Katharine Bourgon
Veronica Chapman
Denis Longchamps
Mary Mazur
Sarah Schilbe

LIBRARY AND ARCHIVES

Katharine Bourgon
Laura Coady
Peter Flannery
Samantha King
Denis Longchamps

ACQUISITIONS

Aggie Beynon
Laura Coady
Jerre Davidson
Judy Donaldson
Soheila Esfahani
Denis Longchamps
Devin Santos
Jonathan Smith

DEVELOPMENT

Naudia Banton
Rebecca Fernandez Short
Dean Hughes
Denis Longchamps
Meghan Whitfield

FINANCE

Marilyn Allen
Veronica Chapman
Rebecca Fernandez Short
Charmayne Greig
Denis Longchamps
Neil Sarginson

NOMINATING

Rebecca Fernandez Short
Denis Longchamps
Devin Santos
Meghan Whitfield

MARKETING

Rebecca Fernandez Short
Denis Longchamps
Terry O'Neil (until February 2021)
John Short

RETAIL

Jerre Davidson
Rebecca Fernandez Short
Anna-Marie Larsen
Denis Longchamps
Neil Sarginson
Sarah Schilbe

HEALTH AND SAFETY

Jerre Davidson
William Hlowatzki
Neil Sarginson

COMMUNITY GARDEN

Naudia Banton
Katherine Bourgon
Elsa Brittin
Peter Flannery
Denis Longchamps
Shannon Quigley

DIGITAL STRATEGY

Rebecca Fernandez Short
Denis Longchamps
Neil Sarginson
Sarah Schilbe



CHAIR'S REPORT

What a year it has been! We have seen a world-wide pandemic, shutdown and stay at home orders, health advisories and emergencies and a range of challenges and shifts in the way we perform our function as a Gallery. It was all happening in a world changing faster than any in recent memory.

It has been a year of deep thinking, reflection, working in new ways, forging new paths to connect with our audiences and members and planning how we will engage going forward. While we are not alone in this, I am pleased and proud to say that the Gallery has done an outstanding job during the past year.

When the Gallery was closed due to Covid-19, we continued to mount new exhibitions in clay and glass, featuring talented Canadian artists, and put them online. When we could not host a Gala fundraiser, we appealed to sponsors and supporters through mail and online mini-fundraisers. The 2019 Tea Party became the 2020 Afternoon Tea At Home. When our education programs could not take place in the Gallery, we offered Play With Clay At Home kits, with Zoom

instruction, to continue our engagement with young people. When our Shop, featuring accomplished Canadian artists in clay and glass, was closed, we encouraged online shopping with pickup and shipping. In a year when many Galleries and businesses have been tested to the point of possible closing, the Gallery has weathered the Covid-19 storm well.

Our strategic plan calls for the Gallery to engage with more audiences and more diverse audiences. Our diverse programming – from our Emerging Talent series and our Sharing Experiences project - has continued during this pandemic year. The past year's Black Lives Matter movement has caused us to consider our own practices and ways to improve and engage. The Gallery held an Anti-Racism workshop with both Board and Staff.

On a Staff and Volunteer level, we have seen a number changes and additions – new people, new ideas, and a level of commitment and energy that bode well for the future. At the centre of all progress at the Gallery, I have to point to our enthusiastic and hard-working Executive Director, Denis Longchamps. Thank you for your vision, ideas and optimistic nature. I also want to thank our Board, who have been so supportive of the Gallery, with new ideas, wise counsel and for sharing the journey via email and Zoom.

I am pleased to say that our year of Covid-19 has been one not only of challenges but of real growth, of turning obstacles into opportunities. I hope that you, as funders, members and supporters, will enjoy your continued journey with us next year. I can't wait!

Rebecca Fernandez Short
Board Chair



EXECUTIVE DIRECTOR'S REPORT

We opened the year in April 2020 with a lockdown, and we ended it similarly in March 2021. The pandemic brought new challenges in unprecedented and uncertain times. We strongly believe that museums and galleries play an important role helping communities during times of need so, when the lockdown began, we brainstormed ideas to reach out and offer some of our programs online.

Peter immediately started to work on the shop online so we could generate revenues and at the same time continue to support the shop artists. Elsa created kits and instruction videos for clay workshops at home. Peter presented some of our current exhibitions virtually. The positive response was immediate. We re-opened in July and followed health protocols to keep everyone safe. Thanks to Scott Barnim Pottery we held, an online version of our Tea Party with a tour of the gallery and the vault on Zoom on Sunday November 15. For the event, we sold kits that included a special edition of teacups and saucers, teas, Greaves jams, and (new this year) a booklet of Teatime recipes from staff and volunteers. All this was presented in a reusable bag created by Katharine Bourgon. We also

sold kits to support frontline workers. 51 kits were delivered on March 29 at the Grand River Hospital.

On December 24, we went in a second lockdown, reopening in February only to close again on April 9. This meant lots of juggling exhibition schedules and rethinking online programs to support our communities and artists. We continued to offer artist's talks from their studios, downloadable colouring pages, home-made clay recipes, the popular Clay Time home kits, and other virtual projects and workshops.

The impact of lockdowns on the exhibition program was tremendous. Scheduling, negotiating, rescheduling, recalling, and replanning became a regular routine. More importantly, many artists did not have access to their studios during lockdowns and so could not deliver the necessary works for our planned exhibitions. We extended some exhibitions, postponed, or cancelled others, and sent two new calls for national ones coming up in the next two years.

During the first lockdown summer exhibitions needed to be postponed, so we decided to extend the popular Public Art in Glass and On Collecting Clay and Glass to September 20, 2020. In the fall, we presented Goyer Bonneau: From Pencil to Prototypes to Porcelain examining the creative process of these two ceramic artists who have been working together and producing for 50 years. The In Concert exhibition, presented in the Winifred and Keith Shantz Gallery, looked at the artistic practice of seven groups of artists working together and sharing a studio space. Last winter we installed two new exhibitions. Nature Inspired showcased the permanent collection with new works by guest artist Ann Cummings. This exhibition



Ceramic artist Scott Barnim and Canadian Clay & Glass Gallery Executive Director Denis Longchamps delivering 51 Tea Party kits to the Grand River Hospital Foundation on March 29, 2021.

was cut short with the third lockdown, so we offered a 3D virtual exhibition online. We also installed Nicola Wojewoda: Garden of the Gods which we are extending to September 5, 2021.

The annual Winifred Shantz Award for Ceramics is supported by The Keith and Winifred Shantz Fund for the Arts, held at Kitchener Waterloo Community Foundation. This prestigious \$10,000 award allows practicing emerging ceramic artists to undertake a period of independent research or other activities that advance their artistic and professional practice. In the fall, we presented an online exhibition of the five finalists and the 2020 winner, Joon Hee Kim.

Covid-19 has fundamentally changed the way we work and interact. New exhibitions and educational

programming, both online and in the Gallery, are and will continue to be presented.

We keep raising the bar, to engage and to develop programming that will better serve our diverse communities, and I thank our staff members and volunteers for their dedicated work. Thank you also to the Board for their continued support.

Please do not hesitate to contact me to share your thoughts and experiences at the Gallery.

Hoping to see you soon,

Denis Longchamps, PhD
Executive Director and Chief Curator
director@theclayandglass.ca

STAFF REPORTS



In Concert, (Installation detail), Three Classico Moderno Amphoras, by Laura Donefer & Jeff Mack. Photo by Peter Flannery.



Morgan Kamocki Allaby, *Bust*, 2020, Porcelain. Emerging Talent Series. Collection of the Artist. *Photo Peter Flannery.*

Exhibitions are most often shared visual experiences enjoyed first-hand, moving through a Gallery space to take in artworks and the stories and emotions that they convey. This past year, the COVID-19 pandemic reduced our ability to welcome visitors to our galleries, lowering visitor capacities, cancelling openings and artist talks, and moving programming online. A challenging year with countless changes to the exhibition schedule and an isolation that was felt by all, we persevered to offer an accessible and exciting range of projects to those not only in our community, but across the country. Furthermore, our exhibitions welcomed new and more diverse artists into our programs, particularly in the Emerging Talent Series. From the intersections of Feminism and Indian, Hindu heritage, to queer identities, to nostalgia for the comfort and community of the past, the Emerging Talent series continued its mandate of sharing and uplifting some of Canada's most inspiring emerging artists in ceramic and glass. This year was a critical year in the development of this program, in which all of the artists included identify within marginalized and underrepresented communities, providing them a space to share their ideas, stories, and emotions with the public both in the Gallery and online, and support-

ing their success at a critical point in their careers. The shift to digital programming and exhibitions to respond to COVID-19 was a challenge, but also an immense opportunity that helped us to reach wider audiences than ever before and confirm in a new way our national mandate. The Public Art in Glass digital exhibition was particularly well received, as online viewers experienced the processes behind works by some of Canada's foremost glass artists. Moving forward, we intend to continue offering online exhibitions that coincide with our in-gallery offerings to ensure that our work is more widely accessible and furthers Canadian discourse in craft, art, and design in ceramics, glass, and copper enameling.

A final note of thanks is due to all of the artists who worked with us this year, showing their flexibility and resilience to meet the demands of the pandemic, and also to those who continue to work with us for exhibitions in the coming months as we prepare for more exciting, diverse, and innovative programming that will be sure to inspire.

Peter Flannery
Curator



This past year has brought about many changes for the Public Programs and Education Department at the Gallery. The challenges brought on by COVID-19 not only shaped how we deliver programming but pushed for our team to reinvent old ideas and focus on helping bring creativity into the homes of our community members.

Over the course of this year, we have sent home over 200 clay project kits, taught a wide variety of guided online classes, and developed a library of online demonstrations and artist-talks in an effort to bring joy and imagination to people during a time when many felt isolated. We also kept up ongoing community projects such as Sharing Experiences and created a safe and enriching environment to learn in our classroom when it was appropriate to host in-person activities. New endeavours such as our online In the Kiln Room artist talk series, our Community Chalk Mural: Peaceful Patterns, and the beginning of our Community Garden were designed in response to the growing necessity for distanced programming and will

be persevered due to the positive feedback we have received. The addition of the glass studio to our classroom over the course of 2020 also allowed for us to run our very first completely in-house glass workshop during our winter season. These new or ongoing programs were made possible by the unwavering support from our community, volunteers, sponsors, and the wonderful team we have here at the Gallery. It has been an incredible year of firsts, challenges, adaptability, and successes that has helped to shape a bright future for the direction of Public Programs.

Personally, I have found this year full of learning and growth. The opportunity to take our programming online, try out new virtual teaching techniques, and build new connections within the community has been so valuable as an educator. I am looking forward to continuing this work and am hopeful for what the next year has in store for the Gallery.

Elsa Brittin
Studio Technician

Despite the interruptions caused by lockdowns, the Ann Roberts Archival Centre was a busy place this past year. We received a grant to digitize the Permanent Collection paper files and this task took over 300 hours to accomplish. There are nearly 1100 objects in our Permanent Collection and each of these has a paper file documenting its acquisition. Now that each of these files has been organized and scanned, they will be linked to the museum database.

The Sinclair Family Library is also part of the Archives and this received new bookcases in preparation for a hoped-for Library Intern. This intern will organize the hundreds of books, catalogues, and magazines pertaining to glass, clay, and copper enamel so they may better be used for research purposes. These publications have been accumulating during the 27+ years of the gallery's existence and contain a wealth of information.

The Archival Centre also houses important artist and organization fonds. Grant funds allowed the gallery to purchase archival quality boxes and file folders to protect these important resources. Work was done on several of the fonds by summer staff and interns throughout the year.

I find working in the Archival Centre fascinating and rewarding. Reading about the history of the pieces which are housed in the vault and then being able to see and sometimes touch them is exciting. I enjoy bringing order to the chaos of paperwork that has accumulated over the years and I look forward to the many projects still to come.

Katharine Bourgon
Archives Assistant



Sinclair Family Library.

I am excited to have been so warmly welcomed into the team here at the CCGG. This last month of closely exploring and learning the outstanding collection has been an inspiration. There is such a wealth of artistry and talent in the collections vault! As the collection grows, it is essential to ensure the works continue to resonate with and inspire our community. It is so important to me to ensure that these exceptional artworks are shared and enjoyed by our diverse community of artists and art lovers.

Laura Coady
Registrar



Jennifer Graham's display, Canadian Clay and Glass Gallery Gift Shop.

Returning to the Gift Shop after the first lockdown had its challenges and surprises. While in lockdown, we rethought our shop online, the shop received a small facelift and we changed the layout of the shop to accommodate the necessary restrictions and protocols to keep our customers and visitors safe.

Interestingly, many of our customers were making purchases for themselves. All of our visitors were friendly, some even friendlier than usual, and more accommodating. Unfortunately, some of our artists and makers were unable to access their studio during lockdowns, which made difficult for the inventory restocking. The front desk and shop volunteers are very eager to return to our regular activity.

Noteworthy, we had 51 new members joining the Gallery and our donations saw an increase as well. Thank you to all who support us in these challenging times.

William Hlowatzki

Public Relations and Shop Assistant

As a shopkeeping assistant, I have learned how to conduct sales through the Shopify POS system, as well as learned information about the various works sold within the gallery shop, and their respective artists.

I have also enjoyed engaging with members of the community through customer service, and retail sales. I have met many wonderful people who frequent our Gallery- all of which have been a pleasure to speak to. Through these experiences, I have learned even further just how intrinsic the Gallery is for our community as a space for arts and culture.

I have also been able to photograph a variety of works sold within the store, and have updated the online shop to reflect and represent these works. This is also alongside the registry work I began in September as a volunteer for the Gallery. So far, through efforts of e-mailing, newsletter features, and social media posts, the database has amassed over 300 artists who have self-identified and provided information to be a part of our growing registry.

Cheyenne Mapplebeck

Shop Assistant



Gallery Exhibition Brochures.

The biggest change for me was working from home. I enjoyed producing the gallery exhibition catalogues, brochures and the Teatime Recipe book for the Afternoon Tea Party at Home fundraiser. These projects kept me involved in the gallery and provided a takeaway for the exhibitions when they could not be viewed in person.

During lockdown I enjoyed viewing beautiful artworks and learning more about the artwork from home while anticipating return to the gallery.

Diane Shantz

Marketing Coordinator / Graphic Designer

This past year has been unique to say the least. Shutting down, reopening, and shutting again has involved more government reports. Working with CERB and CEWS has been a challenge. My hours at the Gallery were cut in half for a good portion of the year, but the moral of all staff has remained high. With the safety protocols in place, I felt very safe coming into the Gallery every time I came in. Without the noise of telephones and people, it has been different working in such a quiet environment. It is nice to be back to semi-normal.

Charmayne Greig

Bookkeeper



Collection Vault.



Robert Jekyll, Memorial Staircase Windows (Detail),
Royal Military College of Canada, Kingston, Ontario,
1981. Photo provided by the Artist.

IN GALLERY EXHIBITIONS

PUBLIC ART IN GLASS

Warren Carther, Sarah Hall, Robert Jekyll,
Michèle Lapointe

January 11 to September 20, 2020
Curated by Denis Longchamps

ON COLLECTING: CLAY AND GLASS

December 2019 to September, 2020
Curated by Denis Longchamps

ROCKS IN MY HEAD: CAROL ROSSMAN

May 2020 to Present
Curated by Peter Flannery

BREAKING THE MOLD: AMEE RAVAL

The Emerging Talent Series
July to September 2020
Curated by Peter Flannery

SWIM WITH ME: MARISSA ALEXANDER

Emerging Talent Series
September 26, 2020 to December 26, 2020
Curated by Peter Flannery

GOYER BONNEAU

FROM PENCIL TO PROTOTYPE
September to December 2020
Curated by Denis Longchamps

IN CONCERT

An exhibition featuring the work of seven
groups of artists working both independently and
collaboratively in shared studio space.
September 19, 2020 to January 10, 2021
Curated by Denis Longchamps

MAROONED:

MORGAN KAMOCKI ALLABY

Emerging Talent Series
February 23 to May 9, 2021
Curated by Peter Flannery

NATURE INSPIRED

From the Permanent Collection
with guest artist Ann Cummings
February to March, 2021
Curated by Denis Longchamps and Peter Flannery

GARDEN OF THE GODS: NIKOLA WOJEWODA

February to September, 2021
Curated by Denis Longchamps



Garden of the Gods: Nikola Wojewoda, The Army of Virtues Series, (Installation View), 2021. Photo by Peter Flannery.

DIGITAL EXHIBITIONS

PUBLIC ART IN GLASS

*Warren Carther, Sarah Hall, Robert Jekyll,
Michèle Lapointe*

Curated by Denis Longchamps

ROCKS IN MY HEAD: CAROL ROSSMAN

Curated by Peter Flannery

BREAKING THE MOLD: AMEE RAVAL

The Emerging Talent Series

Curated by Peter Flannery

GOYER BONNEAU

FROM PENCIL TO PROTOTYPE TO PORCELAIN

Curated by Denis Longchamps

WINIFRED SHANTZ AWARD FOR CERAMICS

2020 Award Winner JOON HEE KIM

MAROONED:

MORGAN KAMOCKI ALLABY

Emerging Talent Series

Curated by Peter Flannery

PRIDE

*Kris Aaron & Andy Walker, Pansy Ass Ceramics,
Julian Covey, Jeannot Blackburn*

Curated by Peter Flannery, Assistant Curator Levi
Salvador

NATURE INSPIRED

From the permanent collection with guest artist Ann Cummings

Curated by Denis Longchamps and Peter Flannery

GARDEN OF THE GODS: NIKOLA WOJEWODA

Curated by Denis Longchamps

SHARING EXPERIENCES PROGRAM:

Sponsored by John and Rebecca Short

THRESHOLDS HOMES & SUPPORTS

FOCUS FOR ETHNIC WOMEN

BRIDGES TO BELONGING



Leopold Foulem, *Untitled* (Chicken Wire Mug), 1988, Chicken wire, porcelain slip. Canadian Clay & Glass Gallery Permanent Collection. Photo by Peter Flannery

LOBBY EXHIBITIONS

FROM THE COLLECTION:
BLACKBURN & OSTERMANN and ARDMORE
CERAMICS

July 27 to October 15, 2020
Curated by Peter Flannery

SHARING EXPERIENCES:
Sponsored by John and Rebecca Short
BRIDGES TO BELONGING

February 2020

FOCUS FOR ETHNIC WOMEN

July 7, 2020 to August 2020

A PLACE AT YOUR TABLE

November 14, 2020 to March 15, 2021
Curated by Tatiana Poluch

ON COLLECTING: DEPRESSION GLASS

March 20 to May 8, 2021
Curated by Denis Longchamps



Joon Hee Kim in her studio. Photo from a video interview with Joon Hee Kim for the Shantz Award. Watch the video on our youtube channel: www.youtube.com/user/theclayandglass

2020 WINIFRED SHANTZ AWARD FOR CERAMICS

A The Canadian Clay & Glass Gallery is pleased to announce that Joon Hee Kim of Oakville, Ontario has won the 2020 Winifred Shantz Award for Ceramics. The finalists of the award are Magdolene Dykstra (St Catharines, ON), Keeley Haftner, (Den Haag, Netherlands), Grace Han (Coquitlam, BC), Toni Losey (Dartmouth, NS), and Jessica Sallay-Carrington (Montreal, QC).

Joon Hee Kim is a Canadian artist originally from Seoul, Korea. As a recipient of the Cecil Lewis Sculpture Scholarship, she completed her MA at the Chelsea

College of Arts in London, England. Her work has been exhibited nationally and internationally, including a solo exhibition at the Canadian Clay and Glass Gallery. Her work explores the human existence by examining and reconciling diverse identities and heritages, as well as the compelling forces of beauty and desire.

The 2020 Winifred Shantz Award for Ceramics was juried by Michele Hardy, Anna-Marie Larsen, and Maja Padrov. On making their selection, the jurors state:

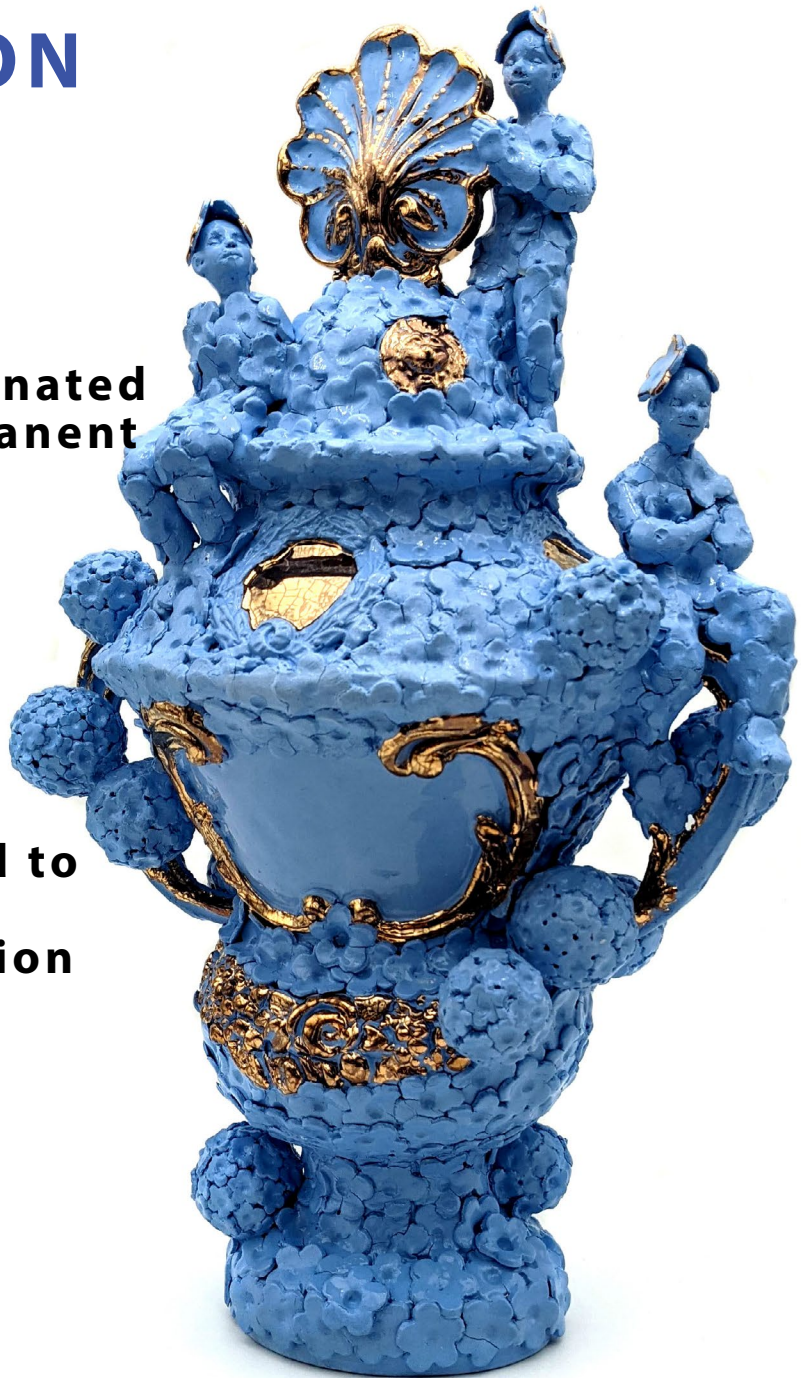
“We are delighted to announce that Joon Hee Kim of Oakville, Ontario, is the recipient of the 2020 Winifred Shantz Award, a prize given annually to an emerging ceramic artist. Kim capably synthesizes subject with masterful technique to produce engaging narratives about the ways ornament, beauty, and heritage can frame a sense of self in a complicated world. Winifred Shantz fiercely believed in nurturing young artists, and equally endorsed travel as an integral aspect of artistic research. Kim intends to use the prize to develop new skills and conceptual directions during a residency at the Shigaraki Ceramic Cultural Park in Japan. The quality of Kim's production and the clarity of direction expressed in her application resulted in a unanimous decision by the jurors to bestow her with the Winifred Shantz Award.”

COLLECTION BY THE NUMBERS

41 Artworks **Donated**
to the **Permanent**
Collection

5 Artworks
Purchased
for the
Permanent
Collection

5 Objects **added to**
Archives and
Study Collection



Joon Hee Kim, *Victor's Crown*, glazed porcelain
and gold luster, 2019. Purchase.
Photo by Peter Flannery

TREASURER'S REPORT

After a very challenging year, I take great pleasure in reporting that the Canadian Clay & Glass Gallery completed the 2021 fiscal year with significant financial success. The previous accumulated operating surplus of \$34,691 was increased with an operating income of \$93,050 for the year resulting in an accumulated surplus of \$127,741. The Board of Directors passed a motion to internally restrict \$35,000 of this surplus as a cautionary measure, leaving an unrestricted surplus remaining of \$92,741. This financial success is a direct result of the prudent management of resources at the Gallery during the past year.

The Gallery relies on financial support from the community to ensure the high quality of exhibitions and programming. Yet again, the Gallery received funds from The Keith and Winifred Shantz Fund for the Arts at the Kitchener Waterloo Community Foundation (KWCF). This included an operating grant of \$20,000 and a \$28,000 grant to fund the Winifred Shantz Award for Ceramics. The Gallery received \$20,400 from the Canadian Clay & Glass Endowment Fund held with the KWCF. The Endowment Fund's assets at December 31, 2020 had a fair value of approximately \$510,177, the income from which is available for distribution to the Gallery.

Due to the ongoing restrictions imposed as a result of the Covid-19 pandemic, the Gallery was, for the second consecutive year, unable to host its annual Clay and Glass Gala. However, the Gallery was able to successfully run its Tea Party fundraiser for a second

year, with an "at-home" version of the event.

During fiscal 2021, the Gallery received annual funding from governments totalling \$187,987. In addition, the Gallery received \$89,741 of Covid-19 related government support. Operating funding was received from the Canada Council for the Arts (\$52,500), the Ontario Arts Council (\$25,991) and the City of Waterloo (\$50,000). The City of Waterloo also generously supported the Gallery through a \$45,008 contribution towards annual building maintenance. All grants assist with the continued growth and development of the Gallery and the fulfillment of its mandate.

Gallery expenditures for the 2020-2021 year amounted to \$559,970, which was \$246,920 lower than the previous fiscal year expenditures. This lower level of expenditures compared to the previous year was mainly caused by the pandemic which resulted in the closure of the Gallery for a portion of the year.

Gross profit from the Gallery Shop amounted to \$61,024 (\$150,326 - \$89,302) for fiscal 2021, compared to \$99,346 in the previous year. Education revenue was down significantly from the previous year given the health and safety restrictions which limited the Gallery's ability to offer in-person programming during the year.

The Canadian Clay & Glass Gallery has been able to weather the storm brought on by the global pandemic and has remained financially stable throughout these challenging times. The Gallery has improved its online presence, with new online exhibitions and programming. The Gallery remains committed to maintaining its financial stability to ensure it can deliver on its mandate for many years to come.

Veronica Chapman
Treasurer

MANAGEMENT RESPONSIBILITY FOR FINANCIAL REPORTING

May 28, 2021

The accompanying financial statements and all other information contained in this annual report are the responsibility of the management of the Canadian Clay & Glass Gallery. The financial statements have been prepared by management in accordance with Canadian accounting standards for not-for-profit organizations and have been approved by the Board of Directors.

Preparation of financial information is an integral part of management's broader responsibilities for the ongoing operations of the Canadian Clay & Glass Gallery. Management maintains a system of internal accounting and administration controls that are designed to provide reasonable assurance that transactions are accurately recorded on a timely basis, are properly approved, and result in reliable financial information. Such information also includes data based on management's best estimates and judgments. Management has determined that the enclosed financial statements are presented fairly and on a consistent basis with prior years, in all material respects.

The Finance Committee of the Board of Directors meets with the Executive Director and the Bookkeeper of the Canadian Clay & Glass Gallery on a monthly basis and reports to the Board of Directors thereon. In addition, the Finance Committee and Board of Directors review and approve the annual financial statements.

The financial statements have been audited by the external auditors, RLB LLP, Chartered Accountants authorized to practice public accounting by the Chartered Professional Accountants of Ontario, in accordance with Canadian generally accepted auditing standards. The external auditors have full and free access to management, the Finance Committee, and Board of Directors. The independent Auditor's Report, dated May 28, 2021, expresses their unqualified opinion on the 2020-2021 financial statements.



DENIS LONGCHAMPS, PHD
EXECUTIVE DIRECTOR



CHARMAYNE GREIG
BOOKKEEPER

CANADIAN CLAY AND GLASS GALLERY
FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2021

CANADIAN CLAY AND GLASS GALLERY

INDEX TO THE FINANCIAL STATEMENTS

YEAR ENDED MARCH 31, 2021

	Page
INDEPENDENT AUDITOR'S REPORT	3 - 4
FINANCIAL STATEMENTS	
Statement of Financial Position	5
Statement of Changes in Net Assets	6
Statement of Revenues and Expenditures	7
Statement of Cash Flows	8
Notes to the Financial Statements	9 - 12

INDEPENDENT AUDITOR'S REPORT

To the Members of: Canadian Clay and Glass Gallery

Opinion

We have audited the accompanying financial statements of Canadian Clay and Glass Gallery, which comprise the statement of financial position as at March 31, 2021 and the statements of changes in net assets, revenues and expenditures and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, these financial statements present fairly, in all material respects, the financial position of Canadian Clay and Glass Gallery as at March 31, 2021 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not for profit organizations.

Basis of Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of Canadian Clay and Glass Gallery in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not for profit organizations and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the organization's ability to continue as a going concern, disclosing, as applicable, matters related to a going concern and using the going concern basis of accounting unless management either intends to liquidate the organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgement and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Kitchener, Ontario
May 27, 2021

Chartered Professional Accountants
Licensed Public Accountants

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2021

	2021	2020
ASSETS		
CURRENT		
Cash	\$ 200,279	\$ 122,151
Accounts receivable	41,883	42,635
Prepaid expenses	<u>11,691</u>	<u>2,959</u>
	253,853	167,745
PROPERTY AND EQUIPMENT (note 4)	<u>6,248</u>	<u>9,472</u>
	<u>\$ 260,101</u>	<u>\$ 177,217</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 55,654	\$ 50,084
Government remittances payable	8,482	6,649
Current portion of deferred revenue (note 8)	<u>62,562</u>	<u>78,716</u>
	126,698	135,449
DEFERRED REVENUE (note 8)	<u>5,662</u>	<u>7,077</u>
	<u>132,360</u>	<u>142,526</u>
NET ASSETS		
ACCUMULATED SURPLUS	92,741	34,691
INTERNALLY RESTRICTED RESERVE	<u>35,000</u>	<u>0</u>
	<u>127,741</u>	<u>34,691</u>
	<u>\$ 260,101</u>	<u>\$ 177,217</u>

APPROVED ON BEHALF OF THE BOARD:

 Director

 Director

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED MARCH 31, 2021

	Accumulated Surplus (Unrestricted)	Internally Restricted Reserve (note 5)	2021	2020
ACCUMULATED SURPLUS (DEFICIT), beginning of year	\$ 34,691	\$ 0	\$ 34,691	\$ (8,544)
Excess of revenues over expenditures for the year	93,050	0	93,050	43,235
Transfer (note 5)	<u>(35,000)</u>	<u>35,000</u>	<u>0</u>	<u>0</u>
ACCUMULATED SURPLUS, end of year	<u>\$ 92,741</u>	<u>\$ 35,000</u>	<u>\$ 127,741</u>	<u>\$ 34,691</u>

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF REVENUES AND EXPENDITURES
FOR THE YEAR ENDED MARCH 31, 2021

	2021	2020
REVENUES		
Government grants (note 9)	\$ 187,987	\$ 148,023
Community support	160,428	276,692
Retail sales	150,326	232,799
Government wage subsidy	89,741	0
Building maintenance contribution (note 7)	45,008	99,564
Education programs	8,979	70,022
HST recovery	8,543	12,567
Amortization of deferred revenue for property and equipment funding	1,416	1,769
Exhibitions and other	592	2,634
Facility rentals	0	6,055
	<u>653,020</u>	<u>850,125</u>
EXPENDITURES		
Salaries	246,753	368,994
Retail	89,302	133,453
Building maintenance (note 7)	45,008	99,564
Exhibitions	41,716	53,122
Office	31,308	35,420
Professional and contract fees	25,099	33,126
Collection	20,770	1,065
Awards and related expenditures	15,387	17,711
Development	11,480	14,694
Education programs	11,422	15,045
Promotion	9,366	18,921
Insurance	9,135	7,538
Amortization	3,224	3,615
Facility rentals	0	4,622
	<u>559,970</u>	<u>806,890</u>
EXCESS OF REVENUES OVER EXPENDITURES for the year	<u>\$ 93,050</u>	<u>\$ 43,235</u>

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2021

	2021	2020
CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES		
Excess of revenues over expenditures for the year	\$ 93,050	\$ 43,235
Items not requiring an outlay of cash		
Amortization	3,224	3,615
Amortization of deferred revenue for property and equipment funding	<u>(1,416)</u>	<u>(1,769)</u>
	94,858	45,081
Changes in non-cash working capital		
Accounts receivable	752	6,017
Prepaid expenses	(8,732)	807
Accounts payable and accrued liabilities	5,571	(14,416)
Government remittances payable	1,833	(2,076)
Deferred revenue	<u>(16,154)</u>	<u>25,833</u>
NET INCREASE IN CASH	78,128	61,246
CASH, beginning of year	<u>122,151</u>	<u>60,905</u>
CASH, end of year	<u><u>\$ 200,279</u></u>	<u><u>\$ 122,151</u></u>

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2021

1. NATURE OF ORGANIZATION

Canadian Clay and Glass Gallery is a federally incorporated not for profit organization without share capital and is a registered charity under the Income Tax Act. Canadian Clay and Glass Gallery is exempt from income tax. Its purpose is to foster interaction among artworks, artists and community.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

(a) CASH AND CASH EQUIVALENTS

Cash and cash equivalents include deposits held at a major financial institution and short term investments with a term to maturity of three months or less at the date of acquisition.

(b) PROPERTY AND EQUIPMENT

Property and equipment are recorded at cost and amortized on the basis of their estimated useful life using the following methods and rates:

Furniture and fixtures	- 20 % declining-balance basis
Equipment	- 20 % declining-balance basis
Computer software	- 5 years straight-line basis

(c) IMPAIRMENT OF LONG-LIVED ASSETS

Long-lived assets are tested for recoverability whenever events or changes in circumstances indicate that their carrying amount may not be recoverable. An impairment loss is recognized when the carrying value exceeds the total undiscounted cash flows expected from their use and eventual disposition. The amount of the impairment loss is determined as the excess of the carrying value of the asset over its fair value.

(d) USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian generally accepted accounting principles for not for profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Significant areas requiring management's estimates include the determination of the useful lives of property and equipment. Actual results could differ from those estimates.

(e) CONTRIBUTED MATERIALS AND SERVICES

The organization derives a benefit from members acting as volunteers and directors. Since these services are not normally purchased by the organization, and due to the difficulty of determining their fair value, donated services are not recognized in the financial statements. Contributed goods, including gifts in kind and donations of art, are also not recognized in these financial statements, except for building maintenance, which is described in the commitments note (note 7).

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2021

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(f) FINANCIAL INSTRUMENTS

Measurement of financial instruments

The organization initially measures its financial assets and liabilities at fair value, except for certain non arm's length transactions.

The organization subsequently measures all its financial assets and financial liabilities at amortized cost.

Impairment

Financial assets measured at amortized cost are tested for impairment when there are indicators of impairment. If an impairment has occurred, the carrying amount of financial assets measured at amortized cost is reduced to the greater of the discounted future cash flows expected or the proceeds that could be realized from the sale of the financial asset. The amount of the write-down is recognized in net surplus. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized in net surplus.

(g) COLLECTION

On the statement of financial position, the organization does not report the cost, nor the estimated fair market value, of the collection which consists of artwork.

(h) REVENUE RECOGNITION

The organization follows the deferral method of accounting for contributions.

Restricted contributions, which are certain donations, grants and designated funds, are recognized as revenue in the period in which the related expenses are incurred. Any amounts not recognized as revenue in the period are reported as deferred revenue.

Deferred revenue includes operating grants received in advance of related expenses and property and equipment acquisition grants that are deferred and reported as revenue on the same basis as the related property and equipment are amortized. Government wage subsidies are recorded as revenue in the period the related wage expense occurs provided eligibility for subsidy has been determined and collection is reasonably assured.

Unrestricted contributions, which are all other revenues, are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

3. FINANCIAL INSTRUMENTS

Unless otherwise noted, it is management's opinion that the organization is not exposed to significant interest, credit, currency, liquidity, or other price risks arising from the financial instruments.

The extent of the organization's exposure to these risks did not change in 2021 compared to the previous period.

The organization does not have a significant exposure to any individual customer or counterpart.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2021

3. FINANCIAL INSTRUMENTS (continued)

Transacting in financial instruments exposes the organization to certain financial risks and uncertainties. These risks include:

Credit risk

The organization is exposed to credit risk on its cash and accounts receivable balances.

Credit risk associated with cash is minimized substantially by ensuring that the assets are invested with a major financial institution.

Credit risk associated with accounts receivable is minimized by not having significant exposure to any individual customer as the organization has adopted credit policies that include the analysis of the amounts outstanding and regular review of the credit standings.

Liquidity risk

Liquidity risk refers to the risk that the organization will not be able to meet a demand for cash or fund its obligations as they come due. Liquidity risk also includes the risk of the organization not being able to liquidate assets in a timely manner at a reasonable price.

The organization meets its liquidity requirements by monitoring cash flows from operations, anticipating investing and financing activities and holding assets that can be readily converted into cash.

4. PROPERTY AND EQUIPMENT

	Cost	Accumulated Amortization	Net 2021	Net 2020
Furniture and fixtures	\$ 55,957	\$ 53,563	\$ 2,394	\$ 2,993
Equipment	96,126	92,272	3,854	4,817
Computer software	<u>8,310</u>	<u>8,310</u>	<u>0</u>	<u>1,662</u>
	<u>\$ 160,393</u>	<u>\$ 154,145</u>	<u>\$ 6,248</u>	<u>\$ 9,472</u>

5. INTERNALLY RESTRICTED RESERVE

During the year, due to extenuating circumstances brought by the pandemic, the Board of Directors approved the creation of an internally restricted reserve for operating expenses. They approved a motion to transfer \$35,000 from the 2020-2021 accumulated surplus to this internally restricted reserve.

6. MATERIAL UNCERTAINTY DUE TO THE NOVEL CORONAVIRUS (COVID-19)

During and subsequent to year end, the Novel Coronavirus (COVID-19) significantly impacted the economy in Canada and globally. Although the disruption from the virus is expected to be temporary, given the dynamic nature of these circumstances, the duration of business disruption and the related financial impact cannot be reasonably estimated at this time. This may impact the timing and amounts realized on the organization's assets and its future ability to deliver all services.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2021

7. COMMITMENTS

The organization entered into a lease agreement with the City of Waterloo in fiscal 1993 to lease the facility for ten years at the rate of \$1 per year. Two of the four automatic extensions of the lease for a ten-year period have occurred.

The City of Waterloo provides support to the organization through the in-kind contribution of \$45,008 (2020 - \$99,564) for services relating to utilities, property insurance and building maintenance, which is recognized at fair value in the statement of revenues and expenditures and changes in balance.

8. DEFERRED REVENUE

Deferred revenue, which consists of the unexpended portion of contributions received that relate to future periods less related expenditures, is as follows:

	2021	2020
Balance, beginning of the year	\$ 85,793	\$ 61,729
Plus amount received during the year	127,662	105,715
Less amount recognized as revenue in the year	<u>(145,231)</u>	<u>(81,651)</u>
Balance, end of year	<u>\$ 68,224</u>	<u>\$ 85,793</u>
Current portion	\$ 62,562	\$ 78,716
Long-term portion	<u>5,662</u>	<u>7,077</u>
	<u>\$ 68,224</u>	<u>\$ 85,793</u>

9. GOVERNMENT GRANTS

	2021	2020
Canada Council for the Arts	\$ 52,500	\$ 43,956
City of Waterloo	50,000	50,000
Ontario Arts Council	25,991	25,991
Young Canada Works	21,648	10,000
Canadian Heritage	21,200	0
Service Canada - summer students	4,304	12,474
Summer Experience Program	3,658	3,658
Ontario Arts Foundation - Digitalizing	3,186	964
Interpretation and Family Learning	3,000	0
Waterloo Regional Tourism	2,500	0
The Working Centre	<u>0</u>	<u>980</u>
	<u>\$ 187,987</u>	<u>\$ 148,023</u>

10. ENDOWMENT FUND

The Canadian Clay and Glass Endowment Fund ("Endowment Fund") is established at the Kitchener and Waterloo Community Foundation. Under the terms of the Endowment Fund, the capital cannot be withdrawn and only the related income can be distributed to the Gallery.

The market value of the Endowment Fund at December 31, 2020 was \$510,177 (December 31, 2019 - \$509,764). The distribution from the Endowment Fund during the year was \$20,400 (2020 - \$19,500).

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Freda Millar
Al & Wyn Rosenberger
Nola Williams



Walter Ostrom, *Flower Brick in the Shape of a Tortoise*, 1991. Earthenware, wheelthrown, altered and constructed maiolica, Art Gallery of Nova Scotia, Gift of the artist, CMC 98-99.

Good Earth: The Pots & Passion of Walter Ostrom May 22 to September 12, 2021

Co-curated by Dr. Sandra Alföldy, Shannon Parker, and Dr. Julie Hollenbach.
Organized and circulated by the Art Gallery of Nova Scotia.
Energy. Enthusiasm. Knowledge. Honesty. Inspired. Ardor for material.
These are the terms that describe Walter Ostrom and his relationship with clay.
They can also be summed up in one word: Passion.