



SHIRLEY MADILL KW|AG'S EXECUTIVE DIRECTOR

I begin my work at KW|AG with a great deal of optimism. As the oldest and largest public art gallery in the Region, this Gallery offers, in one organization, a wide variety of exhibitions and programs in the visual arts. Over the past 10 years in particular, it has succeeded in rebuilding its public image through a series of strategic directions. This is to be applauded, and it is due to strong leadership, dedicated staff, and a committed Board of Directors.

At KW|AG we are passionate about connecting people with art and ideas. We seek to provide a social space that encourages people from all walks of life to engage with contemporary life through the arts. Building on this, my overall vision for the future is to create a lively, vibrant, urban destination centered on a first class Gallery that engages the community, attracts outside visitors and contributes to the future of the visual arts through research and content. Establishing KW|AG as a significant “place” in the urban life of the Region also means raising its profile and visibility locally, nationally and internationally.

The value of creating a world-class gallery for visual art in the Region goes beyond delivering superior artistic and cultural experiences to our citizens. Much economic value is derived as well. The Gallery is in an opportune position to play a more pro-active, assertive and pivotal role in shaping community and Canadian life. Everywhere we look there are centers of urban development and renewal. I like to think of it as a perfect cultural storm. This is an ideal time to re-examine and re-think some of the most fundamental assumptions we hold about what we do and how we do it. With community participation, my vision is to create a strong model for a cultural institution that puts audience engagement at its center, under-girds the global visibility of Kitchener-Waterloo, sustains innovation during a time of change, and rewards artistic excellence. I see KW|AG as a catalyst for the creative expression of artists and the active engagement of audiences. Focusing on the visual, and including collaborations with performing and media arts of our time, KW|AG will take a global, multidisciplinary, and diverse approach to the creation, presentation, interpretation, collection, and preservation of art. Our programs will examine the questions that shape and inspire us as individuals, cultures, and communities. We cannot do it alone and it is our community's support that will allow us to fully realize this Gallery as a highly visible and well used "meeting place".

On a final note, I would like to thank our President, Judith Stephens-Wells, the Board of Directors, staff and volunteers for welcoming me here so warmly.



Shirley Madill
Shirley Madill

The 5th kw|ag Biennial

**The Black
and the White:
An Allegory
of Colour**

Guest curator: Robert Enright

Presented in cooperation with the

Kitchener-Waterloo Society of Artists (KWSA)

Ashleigh Bartlett

Hyang Cho

Susan Dobson

Maura Doyle

Brad Emsley

Will Gorlitz

Sarah Kernohan

Shane Krepakevich

Maha Mustafa

Jenn E Norton

Martin Pearce

Ibrahim Rashid

June 15 – September 5, 2011

Opening Reception: Fri, June 17 at 7 pm

Curator Talk: Thurs, June 16 at 7 pm

When we use the expression, 'it's black and white,' we speak through a scrim of certainty. We know what we mean; we can easily assign value; we can even remember a time when the words had a moral connotation. But what if the terms are constantly moving, what if their meanings are contingent and provisional, maybe even reversible? What if they are susceptible to all kinds of blur?

The twelve artists who are exhibiting in the 5th KWJAG Biennial recognize the transitory nature of the black and the white. Within what is a limited palette, they have been able to make myriad, and dramatic, meanings. Things are what they seem, and then they are much more. It's in this expansive sense that I am using the term allegory. Allegory is supplement and excess and replacement. When we see a black fountain are we looking at a public monument moved indoors, or a symbol of the politics of oil? Are porcelain bones about making or disappearing? What do portraits of people who have their eyes closed tell us about them, and about us? Who is looking the hardest; who understands the most? What do dead animals in snow tell us about the world we live in, and the world we are leaving for others to live in? What is a painting that is a photograph that is a drawing? What happens when something never stops being replicated? What is black and white?

Robert Enright

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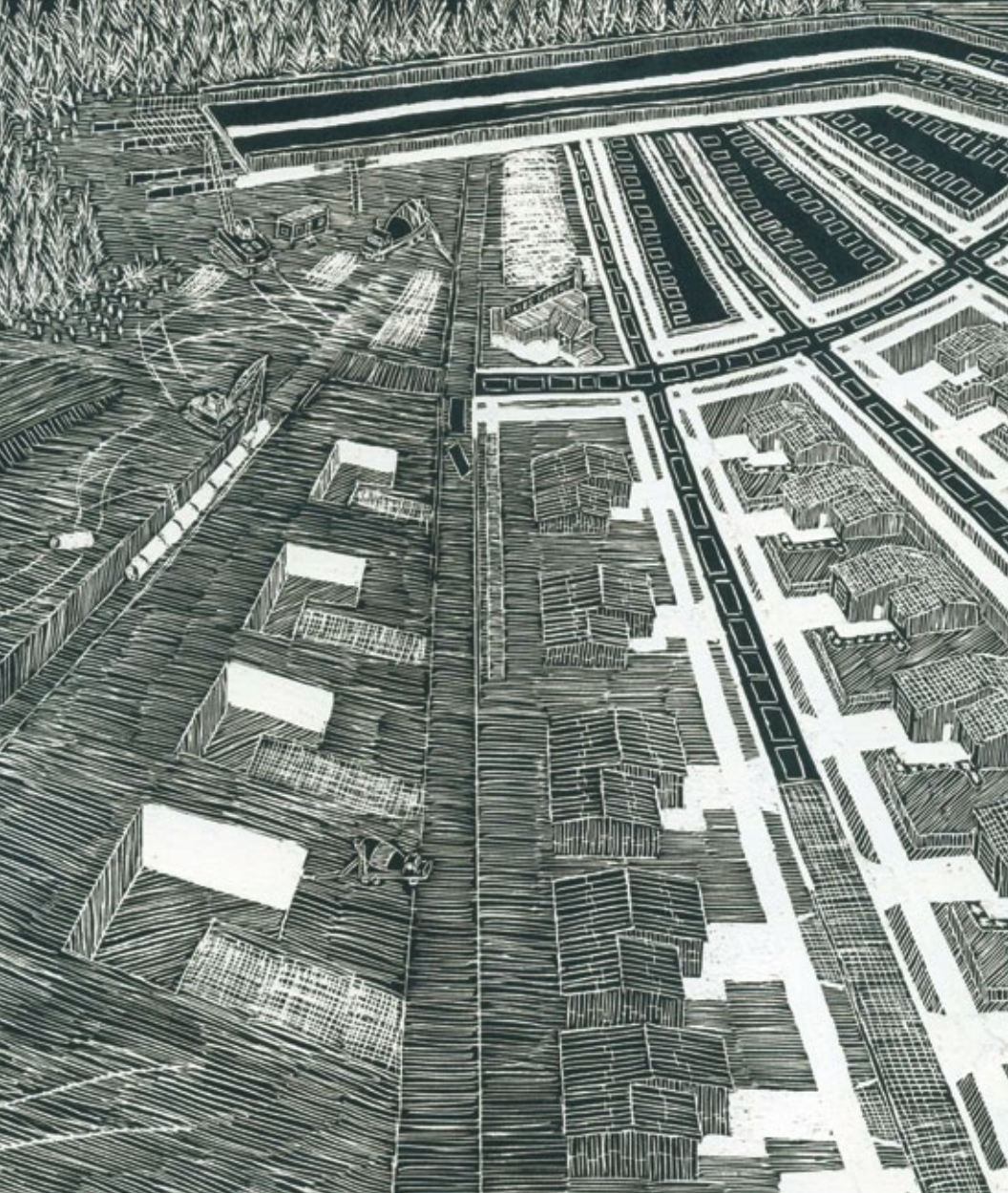


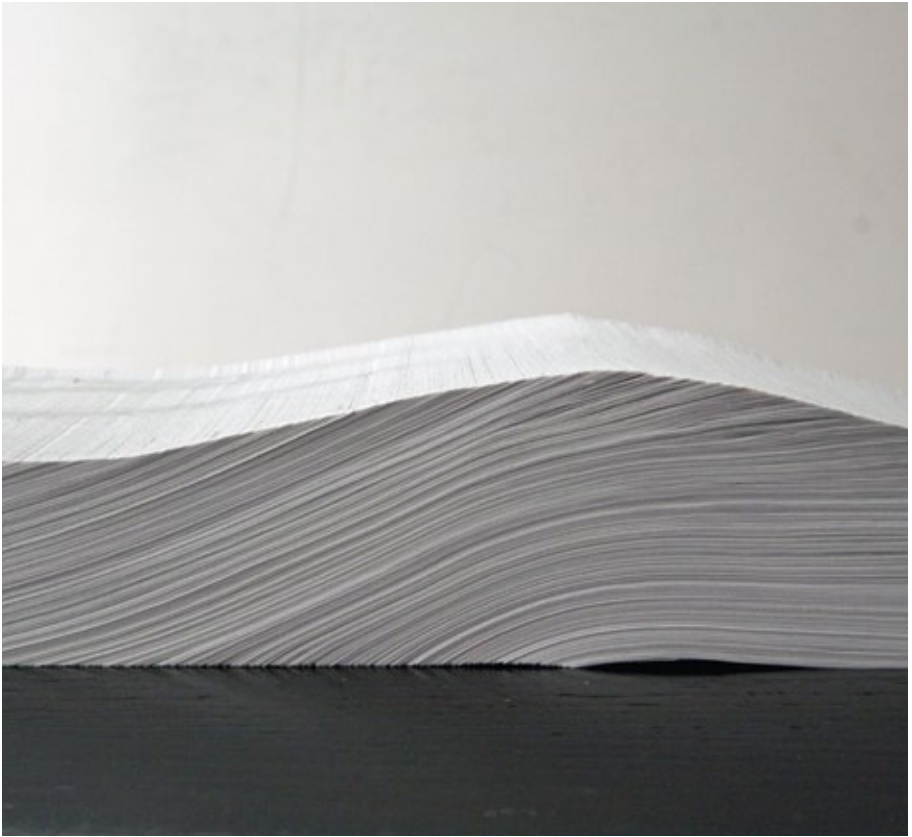
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An Urban Village





The 5th KW|AG Biennial aims to create a critical forum for viewing the contemporary art production taking place in the region.

Representing the emerging and the established, *The Black and the White: An Allegory of Colour* offers a focused look at what is happening in the region's studios through the eyes of guest curator, Robert Enright. A Winnipeg-based art critic and independent curator, Enright is the senior contributing editor and film critic for *Border Crossings* magazine, and the University Research Professor in Art Theory and Criticism in the School of Fine Art and Music at the University of Guelph, where he teaches in

the Graduate Program. He has contributed essays, introductions and interviews to 60 books and catalogues, and has published over 200 interviews with contemporary artists in the pages of *Border Crossings*. *The Black and the White: An Allegory of Colour* will be accompanied by an online catalogue featuring an essay by Robert Enright. The catalogue will be available free of charge at www.kwag.ca

IMAGES: (previous spread) Sarah Kernohan, *Untitled (Shoreline Study)*, 2010, ink on paper, 69 cm x 69 cm. Image courtesy of the artist. Photo credit: Robert McNair. (left) Brad Emsley, *Greenbelt Triptych (detail)*, 2010, scratchboard, 91.5 x 30.5 cm. Image courtesy of the artist. (above) Hyang Cho, *FRANKENSTEIN (detail)* 2009, 3216 sheets of letter size paper. Image courtesy of the artist.



Jon Sasaki: Good Intentions

Curated by Ann MacDonald

Organized by the Doris McCarthy Gallery in
partnership with the Kenderdine Art Gallery,
Kitchener-Waterloo Art Gallery, Southern Alberta
Art Gallery, MacLaren Art Centre, Dunlop Art
Gallery, and Prairie Art Gallery

June 15 – September 5, 2011
Catalogue launch and Artist Talk:
Thurs, July 14, at 7 pm

Utilizing video, objects, performance and installation, Jon Sasaki's work takes cynicism, futility and tragedy as starting points, countering the thematic heaviness with dry, comic delivery. Sasaki investigates an eternal optimism that, while endearing and charming, is filled with the trappings of failure. Given that all actions do not end in a result that one might hope for, the inherent possibility for failure becomes an opportunity to find beauty, or to discover a sweetened sense of the human condition. An unfulfilled promise still has its origins in an earnest belief and still delivers the notion of one who tries... really, really hard.

Sasaki is a self-described romantic-conceptualist who pays homage to always looking on the bright side. *Good Intentions* will be comprised primarily of videos, including *A Wound-Down Watch Coaxed to Run a Bit Longer* (2008). As the title suggests, the video consists of a fixed shot of a wristwatch that requires constant intervention to help it keep time or, in other words, retain its purpose. For just over three and a half minutes we see the watch being tapped on a table, the protagonist's hand persisting in coaxing an extra ninety seconds out of it before its ultimate exhaustion. *Cycle* (2009) depicts a similar relationship with inertia and

attempts at perpetual motion. In this video we see Jon-as-protagonist pedalling vigorously on a busy urban street, yet moving at a glacial pace compared to everything else around him. Despite the absurdity of the venture before him, Sasaki persists like someone who doesn't have much to lose. For Sasaki, the allure of the gamble is located less in the hitting of that elusive jackpot than in the tragicomic nature of good intentions.

Jon Sasaki's practice incorporates primarily performance-for-video, objects, installations and interventions in work that mixes humour and pathos, often with gently antagonistic results. Sasaki's work has been presented in solo exhibitions at 126 (Galway, Ireland), Gallery TPW (Toronto), and The New Gallery (Calgary). He has participated in recent group exhibitions at VOX (Montreal), the Justina M. Barnicke Gallery (University of Toronto), the Owens Art Gallery (Mount Allison University, Sackville, NB), Simon Fraser University Gallery (Burnaby, BC), as well as the 2006 and 2008 editions of Toronto's *Nuit Blanche*. Jon was an active member of the Instant Coffee art collective between 2002 and 2007. He lives and works in Toronto and is represented by Jessica Bradley Art + Projects.

IMAGE: Jon Sasaki, *Ladder Climb*, 2006, HDV, 1:50. Image courtesy of the artist.



KW|AG's New
Permanent Collection
Acquisitions



Two new acquisitions were added to the permanent collection in 2010 – *March* by Will Gorlitz and *Moonlight on the Grand* by Homer Watson.

The acquisition of Will Gorlitz's painting *March* honours the twenty year survey exhibition organized by KW|AG and co-presented by Macdonald Stewart Art Centre (Guelph) in 2008. The exhibition, *nowhere if not here*, which included *March* travelled to the Art Gallery of Nova Scotia, the Macdonald Stewart Art Centre, and the Museum of Contemporary Canadian Art (Toronto).

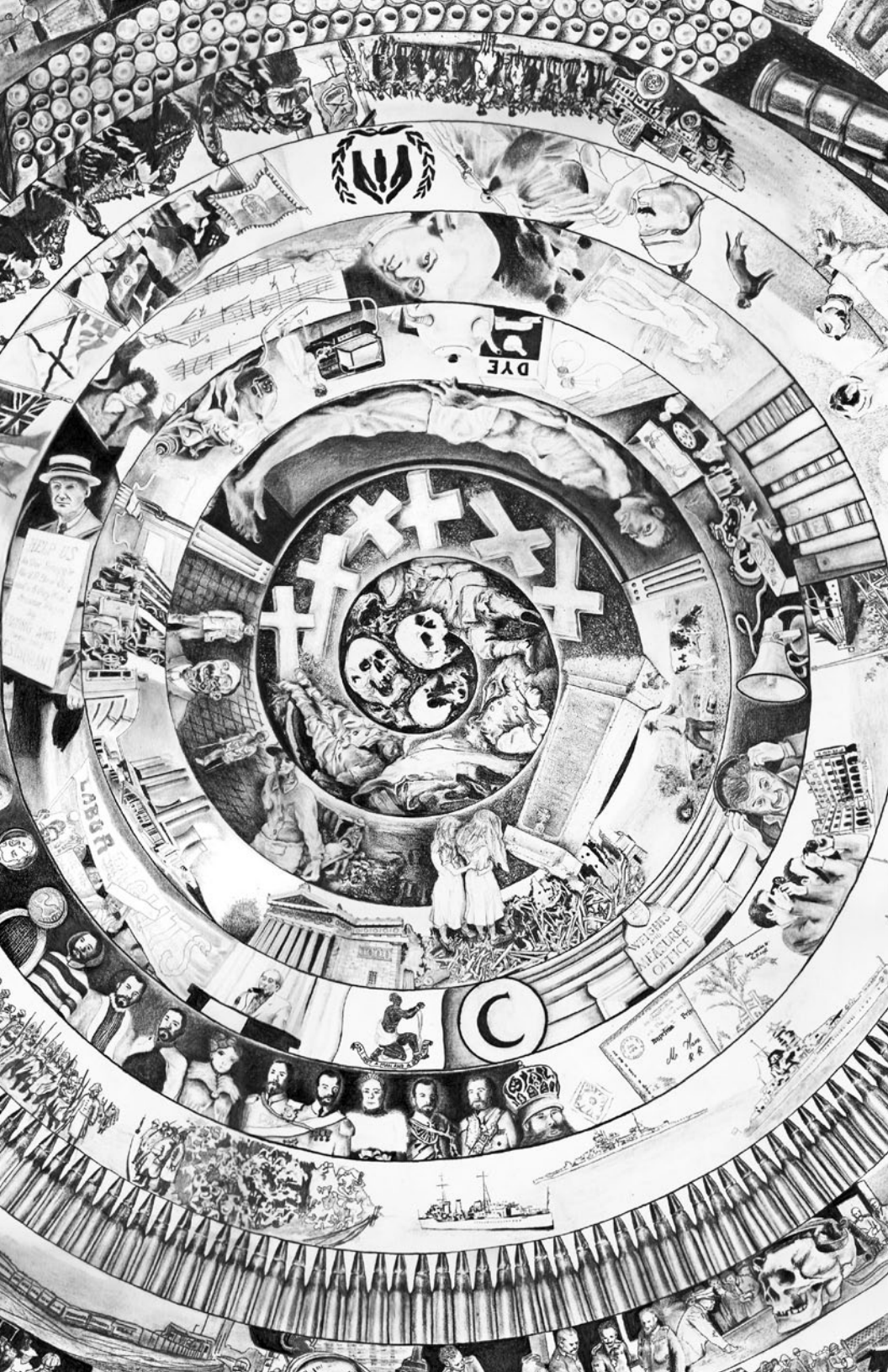
nowhere if not here and the subsequent acquisition of *March*, evidence KW|AG's ongoing commitment to showcasing regional artists whose work in its quality and quantity demands our institution's attention.

Homer Watson was a significant historical figure as one of the first Canadian artists to be recognized internationally. His paintings of local landscapes contributed greatly to the developing regional and national art scene. *Moonlight on the Grand*, a mid-career painting depicting a local scene is an essential addition to strengthen the overall collection, but is particularly valuable in strengthening the Watson collection.

Homer Watson's works are the most loaned and researched in the collection, emphasizing the need for his work to be preserved and to remain within the region.

Both *March* and *Moonlight on the Grand* will be on display in the gallery throughout the summer.

IMAGES: (above) Will Gorlitz, *March*, 2002, oil on canvas, 61 cm tondo. Kitchener-Waterloo Art Gallery, Gift of the Artist, 2010. © Will Gorlitz. (left) Homer Watson, *Moonlight on the Grand*, n.d., oil on panel, 57 x 77 cm. Kitchener-Waterloo Art Gallery, Gift of Henry and Emily Janzen, 2010.



UPCOMING & ONGOING EXHIBITIONS

On view until August 29, 2011

Perspective; Perception: What Matters Most

"Our personal or collective perspective unconsciously filters what we see or experience around us. How do we make choices that are authentic in a world growing closer, faster, needier, meaner? Do we listen to our hearts, our belief system? Or to societal creed, social expectation, religious / political credo?" - *Jane Alison Breithaupt*

This exhibition is the second in a series of new Community Curator projects supported by the Region of Waterloo Arts Fund.



September 10, 2011 – March 4, 2012

We All Fall Down

This selection of work from the permanent collection examines how artists portray the universal experience of decline and decay. The exhibition considers why artists may choose to depict architecture in ruins, a ravaged environment, or a person on their deathbed, rather than portraying these subjects in their prime. What might the intention of the artist be and how does it affect the experience of the viewer?

September 16, 2011 – January 8, 2012

The Limits

This exhibition brings together a selection of works by Canadian and international artists that conceptually test the boundaries of time and material. Analogies for the cosmos through photographs of human ashes, sculpture that unsettles the mechanics of vision, and video vignettes featuring subjective accounts of the birth of the universe are just a few examples of how this exhibition will merge the contemplative, the critical, and the immeasurable.

Kristan Horton, *Drawing Of The History Of The First World War* (detail), 2008, graphite on paper, 92 x 92 cm, 8 drawings in total. Image courtesy of the artist and Jessica Bradley Art & Projects.

COMMUNITY CURATOR NEWS...

Would you like to get to know us a little better? KW|AG is seeking applicants for its new series of Community Curator projects. The only pre-requisites are an interest in learning about the art in our collection and a willingness to help us share that enthusiasm with our visitors.

Community Curator projects will be on view for approx. 12 – 16 weeks in KW|AG's corridor gallery. Selected applicants will work closely with the Gallery's curatorial staff on an exhibition that is shaped by their own interests and curiosity. Over the course of eight months, the selected applicants will peruse our collections database, brainstorm and develop an exhibition theme, get a behind-the-scenes look at installing exhibitions, and work with staff on the installation and brochure for their project.

If you would like to learn more about how you can participate in this program, visit www.kwag.ca or contact Crystal Mowry, Curator of Collections and Exhibitions at 519.579.5860 ext 215 or cmowry@kwag.on.ca.

Community
Curator project
Supported by :



IMAGE: Mary Reid, *Interior Still Life*, n.d., oil on canvas,
38 x 30 cm. Kitchener-Waterloo Art Gallery, Gift of the
Gordon Conn Trust, 1962.

Volunteer Spotlight:

Black & Gold Committee Chair Sharon Morton

Volunteers help KW|AG in a variety of ways, including greeting patrons, special events and specialized curatorial projects. The Gallery's annual Black and Gold Gala, which raised \$57,000 in 2010 in support of programs, is led by an outstanding team of volunteers, chaired by Sharon Morton.

"My initial desire when I started volunteering with KW|AG five years ago was to develop my interest in the arts community by becoming directly involved," Sharon explains, "At that time I had only been in the KW area for a few years, and I felt a need to better connect with the community. Volunteering at the Gallery has been a great introduction to area businesses and the people who run them, and I enjoy working on a committee, that with a team effort plans and creates the annual Black and Gold Gala. It has been fun and exciting sharing creative thoughts with fellow members and volunteers of the committee. I now have a much better understanding of how a public art gallery operates and how important it is to volunteer your time to ensure its ongoing success."



Continue your KW|AG experience or discover us for the first time through our networks



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Kitchener Waterloo Art Gallery

Summer Programs For Everyone



Free

Curator Talk

Thurs | Jun 16 | 7 PM

Meet guest curator Robert Enright as he shares his thoughts behind *The Black and the White: An Allegory of Colour*, KW|AG's 5th Biennial featuring 12 artists who work within the colour frame of black and white, with variations in between.

Artist Talk

Free

Thurs | Jul 14 | 7 PM

Join us for an evening with Jon Sasaki as he provides insight into his creative process and new exhibition *Good Intentions*. Visit our website for details on the launch of a coinciding full-colour catalogue with essays by Ann MacDonald, Ben Portis and Crystal Mowry, produced collectively by the Doris McCarthy Gallery, Kitchener-Waterloo Art Gallery, Kenderine Art Gallery and Southern Alberta Art Gallery.



Free

Public Tours

Thursdays | Jun 30 | Jul 28 | Aug 25 | 7 PM

A guided interactive tour that offers an in-depth look at the Gallery's current exhibitions. Tours are conducted by Gallery educators who will engage you in meaningful discussions about the work on exhibit and invite you to share your observations and interpretations throughout the course of the tour.



IMAGE: (bottom left) Jon Sasaki, *Flyguy Triggering His Own Motion Sensor*, 2010, nylon, fan, plinth, motion sensor. Image courtesy of the artist.



Add a little art adventure to your summer! Join us as we EXPLORE the gallery, DABBLE with different materials, CREATE amazing art projects and PLAY outdoors with new friends. Then, SHOW off your creations to your friends and family at the Art Show at the end of each week. All skill levels welcome; new projects each day. **(Ages 7 - 9 & 10 - 13)**

The Works

July 4-8 | July 18-22 | Aug 2-5 (4 day week)

Explore painting, drawing materials, and mixed media to create one-of-a-kind works of art.

New Dimensions

July 11 - 15 | July 25 - 29 | Aug 8 - 12

Build awesome sculptures and think outside the box using unusual materials and technology.

Cost: \$185 for 1 week **(\$150)** for a 4-day week | **\$40** for a single day

Drop off 8:30 - 9 AM | Pick up 4 - 4:30 PM | Extended care available from 4:30 - 5 PM for \$10 per day/child

Register by phone 519.579.5860 online at www.kwag.ca or visit the Gallery
Gift Certificates for programs & workshops are available, call the Gallery for more info.

THANK YOU TO OUR DONORS

February 16th to May 15th, 2011

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The Kitchener-Waterloo Art Gallery does not share membership information with other organizations. Donors agree that KW|AG may contact them to invite members to events and activities, to send newsletters, for membership renewals and for fundraising initiatives. Donors who do not accept these terms are asked to contact Caroline Oliver, Director of Development at 519.579.5860 ext 218 or coliver@kwag.on.ca, to make alternate arrangements or if you prefer to discuss your support of the Gallery in person.

NEW DIMENSIONS IN ART

KW|AG is committed to building a creative space that sparks new ideas, invites collaboration, nourishes the imagination and fosters innovation. Legacy gifts to New Dimensions in Art provide long-term support for the Gallery, ensuring that artistic excellence continues to flourish in our community for future generations. The Gallery's two endowment funds, one managed locally and one housed at the Ontario Arts Foundation, provide secure opportunities for long-term investment in our community's creative future, while offering tax-relief for donors. To learn more call Caroline Oliver, 519-579-5860 ext 218. Together we can create a lasting legacy.

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GALLERY HOURS

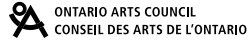
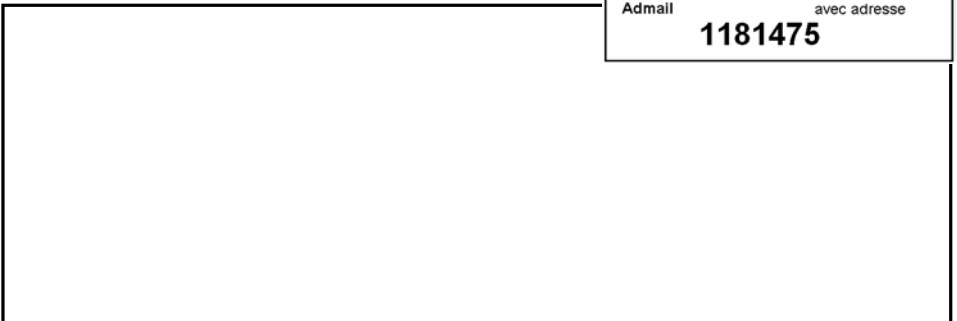
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Connecting people and ideas through art.



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