



ARTS LETTER

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PENTICTON ART GALLERY



PG. 10

Theytus Books Presents:
"Okanagan Women's
Voices" & "Gatherings"

PG. 12

"Bookmarks in Time"
Recent Donations to the
Penticton Art Gallery



FREE

Please Take One

Thank you for recycling this Arts Letter

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"Bookmarks in Time"
Recent Donations to
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OUR VISION

Penticton Art Gallery's vision is a world where the visual arts foster inclusiveness, social engagement, critical thinking, and creativity.

OUR MISSION

Penticton Art Gallery's mission is to engage our diverse community in an ongoing dialogue about issues as expressed through contemporary and historic art practices and to provide opportunities for interaction with artists and the artistic process.

OUR MANDATE

Penticton Art Gallery exists to exhibit, interpret, preserve, and promote our collective artistic and cultural heritage as expressed through the visual arts. Our Gallery is accessible to everyone as a vibrant public space in service of our community. Our exhibitions, education, and outreach programs engage our community in local, regional, and global issues, while embracing cultural and gender diversity, and the work of indigenous artists.

TERRITORIAL ACKNOWLEDGEMENT

THE PENTICTON ART GALLERY ACKNOWLEDGES THAT THE LAND ON WHICH WE GATHER IS THE UNCEDED, TRADITIONAL TERRITORY OF THE SYILX (OKANAGAN) PEOPLES.

ABOUT

pentictonartgallery.com

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V2A 1H5, Canada

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Tuesdays-Fridays: 10am-5pm
Saturdays: 11am-4pm
Sundays: Closed
Mondays + Holidays: Closed

Gender Inclusive Washrooms
Wheelchair Accessible



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Directors

Message from the Director



Paul Crawford

Director/Curator
Photo by Gallery Staff

As we venture into the new year, I am filled with a growing sense of optimism, envisioning a brighter future for our local arts and culture scene. This optimistic vibe isn't just a passing feeling; it's deeply personal and firmly rooted in the fantastic support our community has shown since last year's Ignite the Arts Festival.

In preparing for this year's festival we have hosted two community meetings so far and the support has been nothing short of remarkable. The First meeting held at the Penticton Art Gallery in December saw over 50 participants

representing 28 community organizations and businesses along with a number of individual community members and artists from as far away as Osoyoos, Oliver, OK Falls, Keremeos and Summerland. The turnout far surpassed our expectations.

The Second meeting in January was hosted by the Legacy Den and saw a similar number of people with even more organizations represented. Our next meeting will be held on Monday February 12 starting at 5:30 pm and will be hosted by the Penticton & District Community Arts Council located at Leir House, 220 Manor Park Ave. We would love to extend an invite to all who are interested in getting involved to join us and if you would like to find out more please don't hesitate to reach out to us here at the Penticton Art Gallery. Volunteer applications are also up on our website and festival weekend passes are also available for sale.

For me the greatest takeaway has been the growing sense of camaraderie which is building among those who have expressed an interest in contributing and supporting this community driven project. I hope this will continue to expand outwards and serve as a catalyst for a growing list of cultural activities, partnerships and interventions that will enliven our community throughout the year. This experience has reaffirmed the power of connection

and the importance of common shared experience in community building which when done right creates a more liveable, diverse, compassionate, inclusive and economically sustainable place to live, work and play. The widespread community support for the Ignite the Arts Festival is a resounding affirmation, and tribute to our collective ingenuity, the power of community, and our unwavering resolve to proactively take charge of shaping the future of Penticton into a city where we all aspire to live.

Our increasing reliance on technology has fundamentally altered how people interact with each other and their communities, contributing to the accelerated decline and our ongoing challenges in maintaining the "third space". These gathering places were vital to the social fabric of a community, serving as a community living room where everyone would all come together to share the full spectrum of the lived experience. The loss of the "third space" underscores the heightened significance of gatherings like the Ignite the Arts Festival and cultural venues such as the Penticton Art Gallery, both of which serve as vital community hubs for fostering meaningful personal connections through shared artistic experiences. While every form of art contributes to our existence, there's an undeniable and profound power in music that shapes and influences our lives. For as long as there have been people walking the earth, each and every one of them has had their lives defined by a musical soundtrack. Music possesses an extraordinary ability to evoke emotions, trigger memories, and create a connection that transcends cultural and linguistic barriers. The rhythm, melody, and movement in music and dance not only lift spirits and eases stress but also cultivate a deep sense of well-being, providing solace, inspiration, and a profound avenue for self-expression.

While I am inspired by the fact that we share the collective desire to create an environment conducive to fostering greater community engagement, increased interpersonal connection,



The first Community partner meeting was held at Penticton Art Gallery!



and collaboration I am also aware that these objectives stand in stark contrast to the current direction our society appears to be heading. In an era where we are becoming increasingly isolated and insulated from regular social interactions, the resultant social impact has cultivated a pervasive sense of disconnection, contributing to elevated rates of social anxiety, depression, distrust, and fear within our society. This trend has been further exacerbated and intensified by our increasing reliance on technology, which isolates, divides, and further muddies the waters through its endless stream of information that has become increasingly challenging to distinguish between fact or fiction. While this shift is remarkable, I can't help but wonder if we find ourselves at this point in history not by mistake but rather by design.

In an era dominated by the impersonality of digital communication, the significance of face-to-face dialogue in nurturing a robust, empathetic, and interconnected community cannot be overstated. Despite the internet's expansive reach, it often falls short in promoting genuine understanding and unity, hindered by the physical distance and the shield of anonymity it affords. Conflicts, at their core, are more often than not rooted in the fear of the unknown and the perceived threat of change, tending to provoke apprehensive reactions instead of fostering a sincere effort to discover common ground. The foundation of a resilient, inclusive community lies in our unwavering commitment to actively engage with divergent perspectives.

Conversations that embrace diverse perspectives are indispensable in building a culture of resilience and inclusivity, presenting opportunities to challenge preconceptions and navigate disagreements with respect and understanding. Face-to-face interactions humanize differing opinions, cultivating empathy and strengthening community bonds. Embracing opposing views not only aligns with democratic principles but also offers dissenting voices a platform without stifling them. Through shared moments, we come to realize that our collective longing for connection transcends

perceived differences. Ultimately, at our core, we all yearn for respect, safety, prosperity, and a flourishing, healthy community.

Throughout history, cultural institutions such as the Penticton Art Gallery have acted as public forums, providing a secure and inclusive space for engaging in sometimes challenging conversations. This idea also aligns with our mission, vision, and mandate, and we are committed to ensuring the gallery remains true to this spirit. It is here that artists can freely express their views, share stories, and participate in conversations that nurture critical thinking, encourage social discourse, challenge norms, and prompt us to reflect on our cultural heritage, identity, and collective memory.

I extend my gratitude to all of you who have reached out to share your opinions, concerns, support, and occasional praise. I always appreciate the time and trust you place in the gallery and our role within the community. While we might not always agree, I respect the diversity of positions, understanding that there are as many perspectives as there are people. I hope that we can continue engaging in conversations, even if they are not always easy. It is crucial for us to find that middle ground that binds us together if we are to survive, thrive, and flourish as a community.

Recognizing that the strength of a community is ultimately determined by the well-being of its most vulnerable members, we must all take care and acknowledge the likelihood that each of us may, at some point, find ourselves in that unfortunate position, requiring the support of the community as we navigate through those challenging times. In an era that appears to be driving us apart, let us collectively strive to come together and build a more compassionate, empathetic, and connected community. I extend my best wishes to each of you for an amazing year ahead, and we eagerly anticipate your increased involvement with the gallery in 2024. ♦

Message from the President



Dr. Claude Roberto

President of the Board
Photo © Government of Alberta

HOW TO APPRECIATE ART: "Painting is not made to decorate apartments. It is an instrument for offensive and defensive war against the enemy."

The above quote is from Pablo Picasso in 1937 when referring to his painting *Guernica*, showing us his interpretation of Hitler's casual bombing on the small Basque town of Guernica during the Spanish Civil War. Of course, not everyone appreciates *Guernica* even if it is probably Picasso's most famous painting. This is normal because good art is often subjective. In addition, you often hear that art is important from people unable to explain why it is so important.

There are several tips about art appreciation. You can find numerous sources on the internet to guide you. You don't have to be wealthy or highly educated to appreciate and collect art. First of all, everyone agrees art is a visual object or experience involving a conscious creation through an expression of skill or imagination in order to connect with a viewer. Art can be pretty or utilitarian or anywhere between these two poles.

Art can be also ugly. I believe *Guernica* is very ugly. Picasso wanted to show us how war and technology destroy humans and animals. It is a horrible work of art, painted in grey, white and black, to show the impact of war on innocent civilians, mainly women and children. Art is not always enjoyable.

Anyone can appreciate art with a bit of time and effort. This requires you to be open minded, learn about the historical context around a piece of art, try to interpret its meaning, and above all, check how you feel in front of it.

Knowing the difficulty involved in creating a work of art is not essential. Art can appear very simple to the viewer. In-depth knowledge of the art movement attached to a work of art is not essential.

We don't have to know exactly how impressionists captured the quality of light with their brush strokes to appreciate their works.

However, opening our mind is very important. We will never know if we like or dislike a type of art if we are not curious and don't visit an art gallery. The idea is to live a new experience by visiting a new exhibit. Liking or disliking becomes less important than looking forward to a new experience.

Monet's first paintings were not well appreciated by narrow-minded critics in the 1870s because he did not provide the details of his subjects and

he challenged the acceptable artistic norms of his time. Monet wanted to recreate a sensation in the viewer's eye, rather than copying an exact image of a landscape. Fortunately, other open-minded artists and viewers supported his work.

Exhibit catalogues, brochures and descriptive plaques with basic information, such as the date and material used by the artist, usually provided beside a work of art, will help to understand the context of when the work of art was produced. This context will help us to interpret the meaning. *Guernica*, without context, would not be so powerful and unfortunately still so real in our world divided by wars.

Art is very subjective, so the meaning you give to a work of art will be personal. Not everyone—maybe even the artist—will agree with your interpretation or opinion. Don't worry! There is often not just one right answer because people have experienced various situations, which they bring into their interpretation of art. Of course, there is often no need to research in depth the historical background or meaning of a work of art. Van Gogh's sunflowers are bright and sunny paintings able to cheer up any spaces. Yellow symbolised happiness to Van Gogh. Experts believe sunflowers to Van Gogh meant gratitude and respect for simple pleasures in life. Of course, we don't have to be experts to give a spiritual meaning to a very common flower.



A Select Piece from "A Picture is Worth a Thousand Words"
Collectivo Subterráneo and Taller Artístico Comunitario
-Install Artists Andre Martinez and Eloise Flores

Most important, when looking at a piece of art, is to pay careful attention to how it makes you feel. Define your emotions as you view art because art is a form of communication where you play an active role. An exhibit presented in 2022 at the Penticton Art Gallery was titled "A picture is worth a thousand words". It focused on social problems that are not seen by today's society and that are hidden from the sunlight. Most visitors liked the enormous images because of the learning experiences, but some disliked them. However, it touched each visitor's feelings. This was a success.

Art can provoke many thoughts and evoke a wide range of emotions which again are not the same for everyone. Do you feel calm? Happy? Sad or anxious? Upset? Inspired? These emotions will help you to realize what you like and don't like. It is also normal to dislike certain forms of art. Keep in mind abstract paintings are not easy to evaluate, it might be more difficult to express your feelings with certain types of artworks.

These are a few broad tips on how to appreciate art. Now, you should visit or re-visit the Penticton Art Gallery. Take your time, tap into your senses and understand your own feelings. Learn to connect with some pieces. Assess if they are unforgettable. You will discover how a piece of artwork personally affects you. This will be meaningful because you will be able to explain why art is important to you. ♦

UNDER \$500 Red Dot Club •

Thank you to all the talented artists who contributed to the annual Under \$500 Exhibition and Sale. We would like to congratulate the following members of the "Red Dot Club" on their sales:

Alexandra Bain – Maria 5.2

Amanda Dagg – Splendor

Antonio Cangiano – Hazy Penticton

Barb Ferguson – Summer Bliss

Barb Ferguson – Wistful

Barb Hanington – Nanton Alberta

Carla Driscoll – Dancing Love

Carla Driscoll – Summer Bliss

Carol Munro – Birth

Cat Armstrong – Cassidy Kid

Cat Armstrong – Cricket

Cecilia Keilty – Changing the Course

Danielle Harshenin – Okanagan Vineyard 5

Dave Peterson – Led Zeppelin

Dave Peterson – Rock n'Roll Legends

Debbie Tougas – Honey I'm home

Diana Palmer – Dancing on the Moon Triptych

Dona Smithson – Rudolph II doodle doo

Emily Fitzowich – I Ate Too Many Starbursts and Now My Tummy Hurts

Heena Nagar – Free Spirited

Heena Nagar – Hummingbird finds her nectar

Jade Wheeler – Generations of Artist Inspiration

Jade Wheeler – Hearts Abyss

Jennifer Turnbull – Go With The Flow

Jesse Deuschle – Imperfect rose

Judy Hamilton – In Golden Wood

Judy Hamilton – Wood Song

Julie Brooks – Blue Breeze

June Byard – Sleepy Little Village

Kasey Moran – Let's Get Out of Here, Baby

Kathy Smith – Okanagan Landmarks

Kim K Gilmour – Baby It's Cold Outside
Kim K Gilmour – What?

Kirsten Robertson – Golden Hour

Kirsten Robertson – In the Apple Bin

Kristos Raftopoulos – Summer Skies

Kristine Lee – Fires of the Mountain

Laura Sylvester – Strawberry

Lauren Hamilton – Distant Farm

Liz Marshall – I Was Here #2

Margaret Dawson – Gems from the Vine

Marlene Aikins – The Cardinal's Lunch

Megan Traicheff – Waiting It Out

Nancy Archer – My Colourful World

Rebecca Stocker – Bride of

Frankenstein's Bouquet

Robin Robertson – Yellow Bird

Shawna Pechanec – Stretching Forest

Stella Deuschle – Fresh Flowers

Stella Deuschle – Sparkle Car

Summer Blossom – Kyra Garfield

Suzanne Gwilliam – Yukon Grizzly

Talulah Deuschle – Sunset Moon

Tere Meyer – She Dreams of Wisdom

Tere Meyer – Woman and her Spirit

Tree Austman – British Columbia's

Gate Beasts

Tree Austman – Cat at Dusk

Main Gallery

RE-Emergence of the Peoples National Indigenous Professional Artist Training (NIPAT)

Written by The En'owkin Centre
and Dr. Michelle Jack

Current NIPAT Program Participants:

1st Year Artists:

Jolene Arcand, Stephanie Butler, Amber Cardenas, William Desjarlais, Kiyano John-Nguyen, Sharifah Marsden, Rochelle Nepinak, Mercedes Paluck, Emma Rosette, Teresa Taylor

2nd Year Artists:

Maggie Deneault, Sekoya Weaselhead-Kehewin, Autumn Kruger, Lorne Olson, Daisy VanExan, Amanda Wood

Invited Artists and Alumni:

Jill Janvier, Casey Koyczan, Bracken Hanuse Corlett

NIPAT Faculty/Staff:

Cynthia Jim, Geraldine Manossa, Karen W. Olson, Catherine Pierre, Dr. Michelle Jack, Tracey Kim Bonneau

En'owkin Centre



Runs February 16th –
March 16th, 2024

Exhibition Opening:
February 16th, 2024
7:00 – 9:00 pm

Artist Talks:
February 17th, 2024
1:00 – 2:00 pm



"The in between" – Daisy VanExan
acrylic on canvas



Small Pine needle basket, 2023 -
Sekoya Weaselhead-Kehewin

way' ǰast siłkʷǰast (hello good day!)

The En'owkin Centre is pleased to announce our exhibition "RE-Emergence of the Peoples" in partnership with the Penticton Art Gallery. As we continue our journey of the NIPAT program in this new hybrid configuration of online and in person training we are excited to share our interdisciplinary works and creations with all the peoples and communities in the syilx homelands. Please join us at our opening February 16th, 2024 with tea and bannock.

Many voices of the peoples are expressing themselves through our RE-Emergence. The involvement of multigenerations as learning communities, natural materials, contemporary practice, and many connections throughout the arts on Turtle Island cultivated by the En'owkin Centre give us a chance to honor echoes from the past, present, and future simultaneously. We are proud to shine light on many artists with unique voices informed by the many Indigenous communities and cultures throughout the continent. Please help us celebrate our current learners, invited artists, alumni, faculty, and staff with this exhibition. We are grateful to this ongoing partnership we share with the Penticton Art Gallery to help honor our learners and programs with space to showcase our expressions of creation. We are bringing together creatives in this exhibition that give space for RE-Emergence of traditional teachings that flow and flux through all time at once.

limlǝmt for joining us in this new season and new year.

We respect and support personal health and safety precautions and hope as many different sectors of our communities will come out and support this exhibition at your comfort level, looking forward to seeing you at the gallery.

The En'owkin Centre is an Indigenous post-secondary arts and cultural centre located on the Penticton Indian Reserve. En'owkin's unique building design reflects a traditional Okanagan winter home also known as a pit house. It is a gathering place where families and community members can replenish themselves spiritually and is also a teaching place where story, co-operation, craft and artistry come together. The En'owkin Centre (hereafter referred to as En'owkin) is a dynamic institution, which puts into practice the principles of self-determination and the validation of cultural aspirations and identity. An Indigenous cultural, educational, ecological, and creative arts organization, En'owkin plays a lead role in the development and implementation of Indigenous knowledge and systems, both at the community and international levels. The word En'owkin is an Okanagan concept, which describes a respectful dialogue of clarification, conflict resolution and group commitment, to come to the best solution; essentially, consensus.

The National Indigenous Professional Artist Training Program is one of many innovative programs housed at En'owkin. This two-year certificate program includes storytelling, performance arts, media arts, painting, sculpture, and installation art. The focus of the National Indigenous Professional Artist Training Program is to protect and preserve Indigenous worldview and arts expressions in traditional heritage utilizing interdisciplinary works with contemporary practice. Professional Indigenous artists are provided with mentorships and the creation space to produce exhibition ready artworks. The NIPAT program was developed to support the learning to "revitalize" traditional art forms into contemporary practice. It is a professional training opportunity that assists the artist to interpret traditional forms of art in today's context. The training consists of these fundamental principles: Research of historical cultural heritage information (Mentoring) Land community culture context: designs, principles (Protocols) Produce new works/cultural products that clearly revitalize a traditional arts practice (Preservation). ♦



"Ashes to ashes" - Daisy VanExan
Watercolour, mixed media on cold
press watercolour paper

Toni Onley Gallery

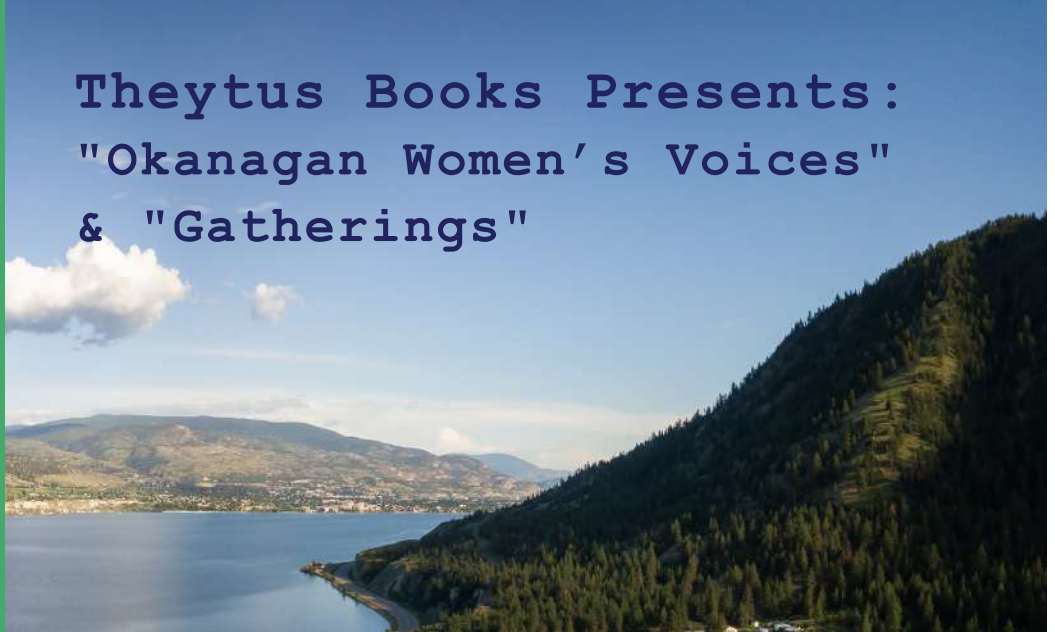


THEYTUS BOOKS

Runs February 16th -
March 16th, 2024

Exhibition Opening:
February 16th, 2024
7:00 - 9:00 pm

Artist Talks:
February 17th, 2024
1:00 - 2:00pm



Theytus Books Presents: "Okanagan Women's Voices" & "Gatherings"

We are thrilled to announce the return of the Art of Theytus Books to our annual En'owkin Centre's exhibition, a celebration that spotlights the creative brilliance of students, staff, alumni, and invited guests. This project, conceived through the vision and support of the late Greg Younging (1961-2019), holds a special significance. Greg, a distinguished board member of the Penticton Art Gallery and the managing editor at Theytus Books, wasn't merely an accomplished author but also a driving force behind this initiative. His final literary masterpiece, "Elements of Indigenous Style: A Guidebook for Writing By and About Indigenous Peoples," received widespread acclaim upon its publication in 2018.

In commemorating Greg's invaluable contributions, we pay tribute to more than just a dedicated supporter of the arts; we honor a visionary who played a pivotal role in shaping the cultural and literary landscape. This exhibition serves as a testament to the collaborative spirit thriving within the En'owkin Centre's artistic community, spotlighting the diverse talents and remarkable achievements of its participants.

As we unite to celebrate the Art of Theytus Books, we extend an invitation to immerse yourself in the cultural richness and creative expressions of contemporary Indigenous authors. Let this gathering transcend beyond a mere exhibition; may it serve as a profound acknowledgment of the enduring legacy left by Greg Younging and an ongoing celebration of the vibrant literary history being crafted in Canada today.

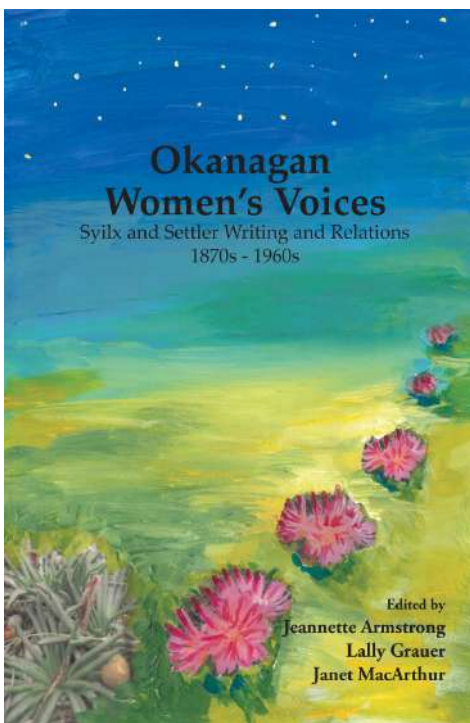
This year selections include:

Okanagan Women's Voices: Syilx and settler writing and relations, 1870s to 1960s affords the reader a direct window into the lives of settlers and Indigenous Peoples in eras of upheaval, uncertainty and reform, this collection of writings is a much-needed lens into histories too often told by the colonial state. The writing and relations between syilx women and settler women, largely of European descent, who came to inhabit the British Columbia southern interior from the mid-nineteenth to the early twentieth centuries. Okanagan Women's Voices features the writing and stories of seven women: Susan

Moir Allison (1845-1937), Josephine Shuttleworth (1866-1950), Eliza Jane Swalwell (1868-1944), Marie Houghton Brent (1870-1968), Hester Emily White (1877-1963), Mourning Dove (1886-1936) and Isabel Christie MacNaughton (1915-2003).

Josephine Shuttleworth (1865-1950), a syilx storyteller of the traditional stories of her people, was born on the Penticton Indian Reserve, the granddaughter of high Chief Nkwala, who figures in many of the accounts in the book. She was a rancher, hunter, expert basket-maker, and syilx story-teller. Her stories in the form of dramas adapted by Isabel Christie MacNaughton achieved acclaim when they were performed by the children of the Inkameep Day School on the Osoyoos Indian Reserve. "Her voice and particular tellings were essential to conveying the living culture of the syilx people," note the editors.

Eliza Jane Swalwell (1868-1944), a syilx storyteller, memoirist environmental essayist and spokesperson for Indigenous rights, published only one piece of writing, "Girlhood Days in the Okanagan" (1939), included here in Okanagan Women's Voices.



Marie Houghton Brent (1870-1968) was born to the daughter of Chief Nkwala and so is granddaughter of "Walking Grizzly Bear," whom Brent calls the most powerful chief during the fur trade era in the Okanagan. Brent writes expansively on them in her article "Indian Lore," published in the Okanagan Historical Society Report. Another of her articles, "My School Days," recounts her years at the Okanagan Mission (now Kelowna) School, then at the convent in Kamloops where she was taught by strict nuns.

Mourning Dove (1886-1936) is one of the first North American Indigenous women to write a novel, *Cogewea*, the *Half-Blood: A Depiction of the Great Montana Cattle Range*. She also wrote a book of Okanagan folklore, as she called it, *Coyote Stories* (1933). Published posthumously is her *Mourning Dove: A Salishan Autobiography* (1990). According to her autobiography, she was born in a canoe crossing the Kootenay River near Bonner's Ferry, Idaho. Her grandmother was born in the Nicola Valley, and her father, Joseph Quintasket, was not of mixed heritage although he is listed as a member of the Colville tribe. Mourning Dove received formal schooling at Sacred Heart Convent at Ward, Washington, and also at Indian boarding schools, including Fort Shaw Indian School near Sun River, Montana. Her mother died in 1902; in 1909 she married Hector McLeod, but the marriage lasted a short time.

About Theytus Books

Theytus Books is a leading North American publisher of Indigenous voices. Located in syilx territory on the Penticton Indian Reserve in British Columbia, Theytus Books is proudly First Nations-owned and operated in partnership with the En'owkin Centre. As the oldest Indigenous publishing house in Canada, Theytus Books is recognized and respected internationally for its contributions to Aboriginal literature.

Since its inception in 1980, Theytus Books has been a leading proponent for Indigenous authors, illustrators and artists. It ensures that their voice and vision are expressed with the highest level of cultural authenticity and integrity.

In Salish, "theytus" means "preserving for the sake of handing down." For founder Randy Fred, the name "Theytus" symbolizes the goal of documenting Indigenous cultures and world views through books.

Living alone in Portland, Oregon, in 1912 she drafted her novel *Cogewea* and assumed the name Mourning Dove in 1921. *Cogewea* was published in 1927 with the help of Luciullus Virgil McWhorter, a Yakima Valley businessman, an ardent collector of American Indian artifacts, and an activist for the Yakama people, who met Christine in 1914 and became a mentor. Excerpts are provided in *Okanagan Women's Voices* from *Cogewea*, and from *Coyote Stories*

Gatherings - The En'owkin Journal of First North American People was the first journal in North America to annually publish current samplings of Indigenous literatures. Its first volume was published by Theytus Books in 1990. Greg Younging was published in this first edition and would later go on to edit 5 volumes of the journal. On this subject, Richard Van Camp, **Dogrib Tłı̨chq̓** writer of the Dene Nation, said, "When you look back at the *Gatherings* anthologies, so many of us were published by Greg and the guest editors in the nineties. This is where so many of us saw our names in print for the very first time with our poetry, prose, artwork. ♦



Project Room Gallery

Runs February 16th – March 16th, 2024

Exhibition Opening:
February 16th, 2024, 7:00 – 9:00 pm

Bookmarks in Time: Recent Donations to the Penticton Art Gallery

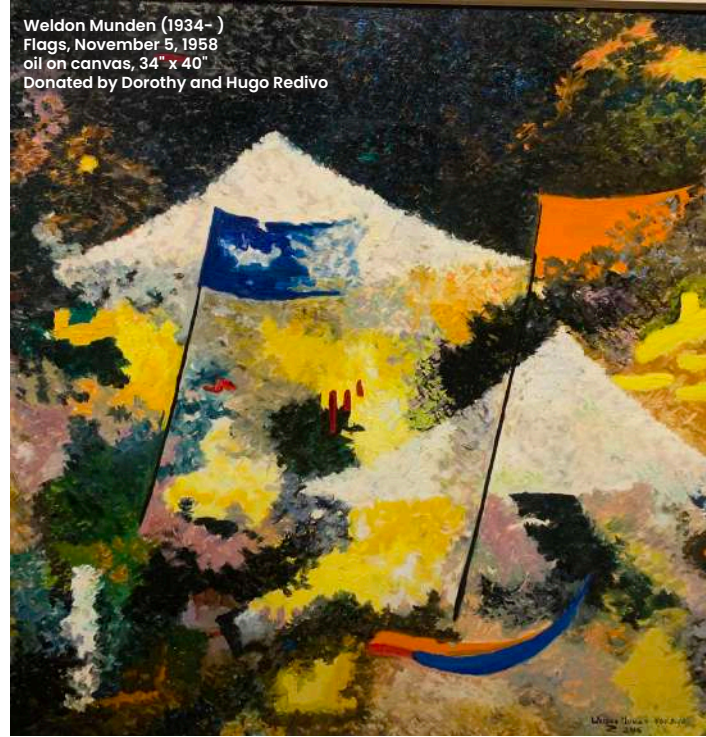
Written by Paul Crawford

Since the moment I first developed an active interest in art, I've understood and believed that each piece transcends being a mere object; it holds a narrative, serving as a tangible reflection of our shared social history. Every artwork acts as a diary entry, documenting a moment in the artist's personal journey shaped by life experiences, relationships, surroundings, beliefs, and their interconnectedness with the wider world.

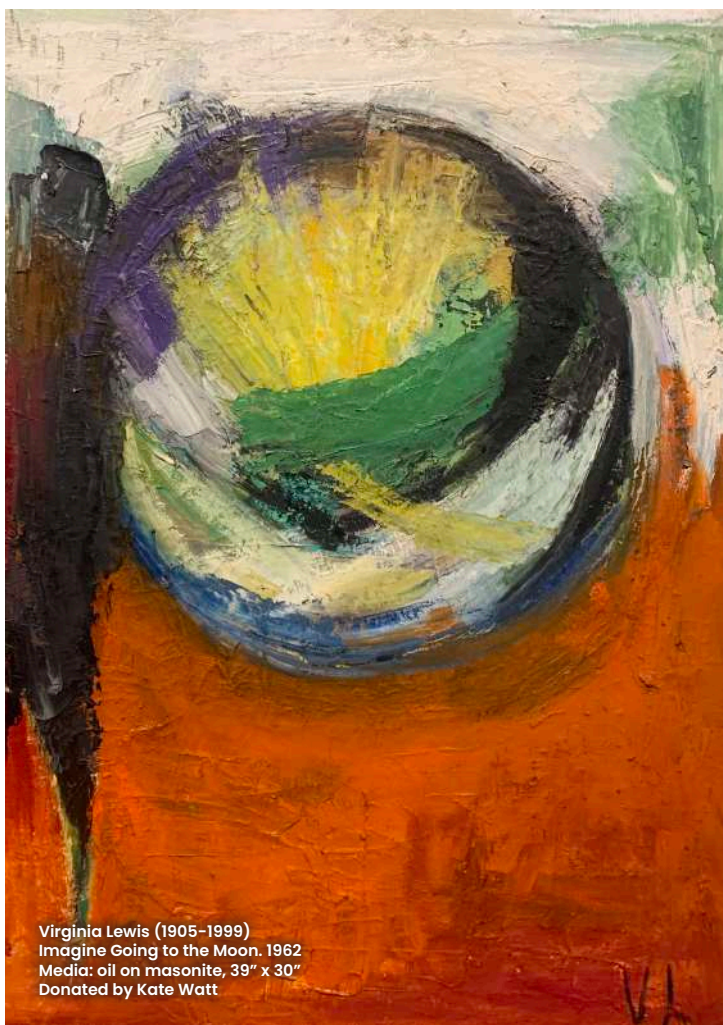
From the enigmatic prehistoric cave paintings of Europe and Australia to the recent emergence of non-fungible tokens and immersive art experiences, the creations of each generation's artists stand as a record reflecting the values, interests, and tastes of their respective societies. Art encapsulates the spirit of its time, expressing thoughts, emotions, and values unique to a particular era and culture. It emerges as a distinctive character, echoing the narratives and nuances of the societies that produce it. The profound link between the object and the narratives it conveys ensures that each piece serves as a unique bookmark in time, encapsulating the essence of the era in which it was crafted. In this way, art transforms into a unique and invaluable social record of the broader human experience, imprinting the distinct essence of each era onto the canvas of history.

The arts function as a vital cultural barometer, offering future generations invaluable insights into the sophistication levels within a society. Throughout history, cultural artifacts,

Weldon Munden (1934-)
Flags, November 5, 1958
oil on canvas, 34" x 40"
Donated by Dorothy and Hugo Redivo



Burrell Swartz (1925-2004)
Marionettes, 1976
oil on canvas, 60" x 48"
Donated by Moshe and Ina-Marie Dobner



Virginia Lewis (1905-1999)
 Imagine Going to the Moon. 1962
 Media: oil on masonite, 39" x 30"
 Donated by Kate Watt

notably art, have played a pivotal role in understanding the achievements of civilizations. Each piece communicates essential messages about the time, place, and context of its creation. As a potent communicator, art shapes daily life, conveys social statements, and provides pleasure through aesthetic beauty. In essence, art stands as a multifaceted force that not only reflects and enhances but also effectively communicates the intricate nuances of the human experience.

Established in 1972, the Penticton Art Gallery's Permanent Collection has expanded and grown over the years through a combination of donations and occasional purchases. Encompassing paintings, sculptures, drawings, printmaking, ceramics, and photography, the collection stands as a powerful testament to the prevailing issues shaping our times. Collections like that of the Penticton Art Gallery inspire us to recognize art as integral to the human experience, shaping collective memory and influencing public discourse. By transforming art into a powerful lens for exploring and understanding the intricacies of our world, the aim for the gallery's collection is to serve as a dynamic catalyst, sparking conversations and igniting ideas through the unique storytelling capacity of art. Ultimately, the goal of any collection is to function as a mirror, reflecting our collective selves and providing a vivid visual chronicle of our shared history. In doing so, it captures the inherent social issues, concerns, and values of our community.

Over the past few years, we've acknowledged the power dynamics inherent in artistic representation and reflected on how institutions, including ours, shape and build their collections. Considering how audiences will interpret our art history as a consequence of our actions, we are actively working to enhance the gallery's holdings by adding works from previously underrepresented communities and marginalized artists. This effort aims to create a more balanced social narrative that better aligns and reflects our mandate and vision.

We envision our collection not merely as an assemblage of artworks but as a vital resource that educates and inspires the creative process while fostering profound dialogues across generations. It stands as a dynamic reflection of our collective history and global issues, harnessing the transformative power of art. Guided by a more inclusive approach in our collecting, our aim is to amplify the hidden stories of women, minorities, and previously marginalized communities. Through these dedicated efforts, the gallery aspires to play a pivotal role in shifting historical perspectives, reshaping dialogues on how individuals perceive themselves, and how, as a community, we acknowledge and understand our shared past.

For over half a century, the unwavering support from our community has played a crucial role, not only in shaping the growth and significance of our collection but also in ensuring that the gallery stands as a vibrant and vital cultural hub. The ultimate value of the Penticton Art Gallery's collection lies in the sum of its parts, weaving a narrative that reflects our cultural heritage, social history, and our shared lived experience. We owe a huge debt of gratitude to all those who have generously contributed to our collection over the years, helping shape this into a meaningful and vital community resource. Recognizing that a collection is a dynamic living entity, we are dedicated to evolving and growing to more authentically mirror our past and effectively represent our present.

As an organization, we are committed to further enhancing and developing our collection, ensuring it remains a reflection of our shared values and heritage. If you share our vision and wish to support the gallery in these ongoing efforts, whether through the donation of artwork or by contributing funds to assist with the acquisition of works that help fill gaps in our collection, please contact us. Let's engage in a conversation about how your support can contribute to the continued growth and enrichment of our collection, ensuring its significance for the community and future generations.

Thanks again to all those who have generously donated works to the collection over the years. We look forward to sharing more of these invaluable pieces with the community as part of our regular exhibit program. Your contributions have played a vital role in enriching our cultural offerings and fostering a deeper connection between the gallery and the community. ♦

CALL TO ARTISTS: Upcoming Opportunities

GIFTS OF MADNESS

Ignite the Arts Mental Health-Themed Exhibition

In an exciting collaboration with Tempest Theatre & Film Society, Voices with Impact, Connection Salon, Gallery Gachet, Community Arts Council of Vancouver, and Workman Arts "Rendezvous with Madness" Festival, Penticton Art Gallery and Ignite the Arts proudly present GIFTS OF MADNESS—a groundbreaking Mad Pride mental health-themed art exhibition.

GIFTS OF MADNESS transcends the boundaries of a traditional art exhibition; it is a celebration of Mad Pride, a movement that fearlessly embraces the challenges of mental health. Curated by the renowned Kagan Goh, the exhibition endeavors to illuminate the multifaceted nature of the mental health experience, navigating the spectrum from negative to positive and exploring all shades in between.

The exhibit dives into the shadows, emphasizing the stigma, prejudice, and discrimination faced by individuals with mental illnesses. Simultaneously, it spotlights the transformative power of art in healing, showcasing the creative gifts of artists who have harnessed their craft for therapeutic benefits.

GIFTS OF MADNESS extends an open invitation to artists within the mad arts/disability arts movement, encouraging both emerging and established creators to apply across all artistic mediums. This multimedia, multidisciplinary exhibition will feature a diverse array of expressions, including photography, painting, drawing, installation, sculpture, video, film, readings, and live performances by stand-up comedians, musicians, spoken word artists, storytellers, and theater artists. Selected artists will receive an exhibition

honorarium, with the Penticton Art Gallery handling all logistics, including installation, insurance, and return shipping of artworks. The exhibition promises to illuminate the personal stories of these mad artists, exploring their journeys from victims to survivors and, ultimately, to activists.

"GIFTS OF MADNESS is a movement to reshape perceptions around mental health. We hope there is interest in becoming a part of this aspect of Ignite the Arts, by submitting your work and sharing your story." Says Communications Coordinator, Chelsea Terry. ♦



Stock photo from unsplash.com

KEY DATES AND OPPORTUNITIES FOR PARTICIPATION

Penticton Art Gallery Exhibition:

Submission Deadline: Sunday, February 18th, 2024
 Opening: Saturday, March 23, 2024, 7:00 – 9:00 pm
 Closing: Saturday, May 11, 2024

10 Minute Plays for Ignite the Arts Festival & Tempest Theatre:

Performance Dates: March 28 & March 30, 2024

Vancouver Outsider Arts Festival, Connection Salon, and Gallery Gachet:

Selected artworks will be chosen for presentation at the Vancouver Outsider Arts Festival (October 2024), Connection Salon, and Gallery Gachet in Vancouver after May 2024. Selected artworks participating in the Vancouver Outsider Arts Festival will pay Artist fees at CARFAC rates.

Important Contacts:

Questions and further information please contact Paul Crawford
curator@pentictonartgallery.com

Submission Form: by email to curator@pentictonartgallery.com

(* Note: Please put "Gifts of Madness Submissions" in the subject line)
 visit – shorturl.at/uvDZ9, or scan:



For more information about Ignite the Arts Festival, please visit: ignitethearts.ca

M.A.i.D. IN CANADA



Stock photo from Envato Elements

Article and call out written by
Paul Crawford

The Penticton Art Gallery invites the public's participation in our upcoming M.A.i.D. in Canada exhibition, which aims to explore the social impact of Canada's Medical Assistance in Dying (MAiD) Program. Since coming into law in 2016 over 50,000 Canadians have received medically assisted deaths. In 2022, the total number of MAiD provisions increased by 31.2% (2022 over 2021) compared to 32.6% (2021 over 2020) and the annual growth rate in MAiD provisions has been steady over the past six years, with an average growth rate of 31.1% from 2019 to 2022.

As of this writing, eligibility for Medical Assistance in Dying (MAiD) program for individuals solely suffering from a mental illness is set to commence on March 17, 2024, following an additional year-long pause. This contentious expansion has sparked significant concerns. In December 2022, more than 50 disability organizations, including several in B.C., voiced their opposition to the expansion in a joint letter to the justice minister, citing worries about discrimination, lack of support, and the imperative to protect vulnerable individuals. Additionally, in 2023, the heads of psychiatry at all of Canada's 17 medical schools called for a further delay, contending that determining an individual's mental illness will never respond to treatment is an impossible task.

This growing coalition of experts, doctors, and advocates for disabled individuals is actively opposing the expansion of the Medical Assistance in Dying (MAiD) program to include mental illness as the sole condition. They express deep concerns about the interconnected relationships among increasing socioeconomic disparity, social isolation, inadequate affordable housing, and food insecurity. These factors contribute to a mounting climate of anxiety and rising addiction

rates, exacerbating our growing mental health crisis. The potential expansion of the MAiD program is viewed with apprehension, as highlighted by statistics from the Centre for Addiction and Mental Health (CAMH) website. It reveals that only half of Canadians experiencing a major depressive episode receive "potentially adequate care," while one-third of Canadians aged 15 or older with a reported need for mental health care state that those needs were not fully met. Disturbingly, 75% of children with mental disorders lack access to specialized treatment services. The heightened risk of suicide among Aboriginal and Inuit youth, with rates 5 to 6 times higher than non-Aboriginal youth and 11 times the national average, raises genuine concerns about the potential tragic consequences of expanding the MAiD program. The advocacy efforts of this coalition are directed towards ensuring accessibility to affordable housing, food security, mental health treatment, and addiction support. They emphasize the imperative to protect the most vulnerable in our society.

If the MAiD Program hasn't touched your life yet, it will most certainly do so in the years ahead. Our aim is to create a forum for dialogue by putting a human face on the overarching impact, providing a personal context that highlights individual experiences and perspectives. Whether you're currently considering MAiD or have had a loved one contemplate or undergo the program, your individual perspective is a valuable tool in helping us collectively process and come to terms with the impact this has and will have on our society. Recognizing the deeply personal nature of Canada's MAiD Program, we believe your unique perspective will help shed light on the impact of this social policy and help us foster a more informed and compassionate dialogue. Through this collective sharing, our exhibition aims to contribute to a more compassionate, empathetic, and caring society.

CALL TO PARTICIPATE:

We encourage you to share your thoughts and experiences with the MAiD Program by submitting a handwritten letter (email or typed is also acceptable), photograph, video or artwork, each no larger than 8 1/2" x 11". Your unique contributions will play a crucial role in fostering a deeper understanding of the complexities surrounding this program. Join us in shaping a thoughtful and compassionate dialogue through the power of art and personal expression.

PAG is committed to providing a safe space where the public can express their feeling and thoughts while also offering space to contemplate and process the impacts of this legislation. Regardless of your stance on the issue, your unique experiences and contributions will add depth to our collective understanding of this significant matter. The letters will be displayed as they arrive in binders on a table, offering individuals the opportunity to read, contemplate, and respond if they wish. Your voice matters in shaping a more informed and compassionate dialogue on this crucial issue.

To submit, email:
**curator@
pentictonartgallery.com**

Continued next page....

WHY HAND WRITTEN LETTERS?

For centuries, handwritten letters have served as poignant vessels of human connection, uniquely expressing and recording our most profound experiences and deepest emotions. This exhibition uses the handwritten letter as its vehicle for self-expression, delving into the intricate ways in which the written word encapsulates the diverse spectrum of human life – from the tender moments of birth to the inevitable embrace of mortality. What makes this even more profound is the tangible essence of someone's handwriting, a visceral reminder of the individuality behind each stroke of the pen.

In an era dominated by swift digital communication, the reception of a handwritten letter or note carries a distinct and special significance. The intentional act of composing words on paper implies a deeper contemplation, suggesting that the sender invested not just time but genuine thought into expressing their feelings. This personal touch enhances the experience, nurturing an intimate connection between the author and the recipient.

A letter also stands as a testament to the enduring power of the written word, providing a unique form of vulnerability and authenticity. In a world where emails may seem cold and impersonal, the tactile quality of a handwritten letter bridges the gap, generating an emotional resonance that profoundly impacts us. This tangible artifact evolves into a shared journey, fostering a unique connection between the sender and recipient that extends beyond the written message.

As we navigate the currents of time, these handwritten letters serve as fragile yet resilient ambassadors of empathy. They remind us of the shared human experience, evoking a sense of commonality that transcends individual stories. In preserving these delicate artifacts, we not only safeguard the tangible traces of the past but also perpetuate a tradition that has the potential to foster empathy, understanding, and profound connection across the ages.

A BRIEF HISTORY OF M.A.i.D. IN CANADA

Medical Assistance in Dying (MAiD) is a process that enables individuals found eligible to receive assistance from a medical practitioner in ending their life. The federal Criminal Code of Canada strictly regulates this procedure, permitting it only under specific circumstances and rules. Those seeking this service must meet well-defined eligibility criteria, and medical practitioners administering assisted death must adhere to specific safeguards. The entire process is carefully regulated to ensure compliance with legal and ethical standards within the context of end-of-life choices.

June 17, 2016, stands as a watershed moment in Canadian history, marked by the Royal Assent granted to Bill C-14. This legislation empowered Canadians experiencing intolerable suffering during the dying process with the choice of medically assisted death. In 2019, the Superior Court of Québec's Truchon decision declared the "reasonable foreseeability of natural death" eligibility criteria in the Criminal Code and the "end-of-life" criterion from Québec's Act Respecting End-of-Life Care unconstitutional.

In response to the Truchon decision, on October 5, 2020, the Minister of Justice and Attorney General of Canada introduced Bill C-7 in Parliament. This legislation proposed amendments to Canada's law on medical assistance in dying, aiming to address the constitutional concerns raised by the court. The changes were informed not only by the legal decision but also by Canada's collective experience with Medical Assistance in Dying (MAiD). Extensive feedback was gathered from over 300,000 Canadians, experts, practitioners, stakeholders, provinces, and territories during consultations in January and February 2020. Additionally, the testimony of over 120 expert witnesses played a crucial role in shaping these amendments.

Bill C-7 came into force on March 17, 2021, marking a significant evolution in Canada's approach to medical assistance in dying (MAiD). The program underwent revisions to the eligibility criteria for obtaining MAiD and the overall assessment process, with immediate implementation of these changes. As part of this amendment, it was determined that Canadians whose sole medical condition was a mental illness, and who otherwise met all eligibility criteria, would not be eligible for MAiD until March 17, 2023. This two-year temporary exclusion was implemented to provide additional time to study how MAiD based on a mental illness can be safely provided and to ensure appropriate safeguards are in place, prioritizing the well-being of individuals seeking medical assistance in dying. This approach reflects a commitment to careful consideration and thorough examination of the complexities surrounding MAiD for individuals with mental illnesses.

A Conservative Private Members Bill, C-314, was brought before Parliament on November 22, 2021 to amend the Criminal Code (medical assistance in dying) to provide that a mental disorder is not a grievous and irremediable medical condition for which a person could receive medical assistance in dying. That bill was voted down in October 2023, with 150 MPs voting in favour and 167 against.

On December 15, 2022, the Ministers of Justice, Health, and Mental Health and Addictions announced the Government of Canada's intention to introduce legislation seeking an additional extension of the temporary exclusion of eligibility for individuals suffering solely from mental illness. Subsequently, on February 2, 2023, the Government of Canada introduced legislation (Bill

C-39) to extend the temporary exclusion of eligibility for individuals whose sole underlying medical condition is a mental illness for an additional year. On March 9, 2023, Bill C-39 received Royal Assent and promptly came into effect. Barring any further changes, the eligibility date for individuals suffering solely from a mental illness to access Medical Assistance in Dying (MAiD) will now come into effect on March 17, 2024. On January 29th, 2024 the federal government announced it is seeking another pause on medical assistance in dying (MAiD) provisions that would cover those suffering solely from mental illnesses. Moreover, it stated that any further alterations to the act were unlikely to occur prior to the next federal election. ♦

THE LLOYD GALLERY
18 Front St
Penticton, BC
(250) 492-4484
art@lloydgallery.com

LloydGallery.com

THE PENTICTON ART GALLERY'S 46TH ANNUAL FUNDRAISING AUCTION LIVE EVENT JUNE 20TH, 2024

This fundraiser is a celebration of the transformative power of the Arts, and the importance of cultural institutions like the Penticton Art Gallery to the social fabric of our community.

LOCATION: PENTICTON ART GALLERY, 199 MARINA WAY, PENTICTON, B.C.
DOORS: 5:30 PM • DINNER: 6:00 PM • AUCTION: 7:00 PM - 9:00 PM

CATERING BY: CITY EATS, KELOWNA, BC (JAMAICAN/CARIBBEAN INSPIRED)
CITYEATSCA.COM

FINE WINES FROM: GOLD HILLS WINERY, OLIVER, B.C.
GOLDHILLWINERY.COM

CRAFT BEERS: CANNERY BREWING, PENTICTON, B.C.
CANNERYBREWING.COM

ADVANCE BIDDING ONLINE MARCH 22 – JUNE 19: 32AUCTIONS.COM/PAG2024
ON-LINE BIDDING ENDS: 9:00 PM WEDNESDAY JUNE 19TH

TICKETS SALES TO BE ANNOUNCED
FOLLOWING IGNITE THE ARTS FESTIVAL

pentictonartgallery.com



NEW Adopt-A-Painting Program!

SEE THE ITEMS IN PERSON IN THE PROJECT ROOM GALLERY

February 16th – March 16th

The Penticton Art Gallery's Adopt a Painting Program is a pivotal force in the recent growth of our Permanent Collection. Despite the majority of artworks in our collection being acquired through donations, this initiative has emerged as a dynamic catalyst for securing significant pieces through crowdsourced fundraising efforts. Our selection process undergoes a comprehensive evaluation to ensure that each acquisition not only enhances the depth of our collection but also strategically addresses gaps, thereby enriching the overall significance of our gallery holdings.

Our initial success in this endeavor materialized with the acquisition of a pivotal canvas from 1965 by the late Brian Fisher (1939-2012), titled "Labyrinth." Sourced from the Francine Seders Collection and acquired through the Greg Kucera Gallery in Seattle, Washington, this purchase not only added a major work to our collection but also paved the way for a substantial donation of additional pieces by Brian Fisher. This has not only augmented our representation of the artist but also significantly enhanced our contemporary art holdings.

Continuing this momentum, we seized an extraordinary opportunity last summer when presented with a remarkable collection by the late Noll Colin Derriksan (Toussowasket) (1940-2020). With financial support from Nancy Schmidt, honoring her mother, Verna Schreiber (McLean) (1935-2023), we acquired fifteen paintings and prints from an American collection. Subsequently, we've received five more essential prints, solidifying our position as the largest public repository of this significant Indigenous artist's work.

Our latest success stems from the aftermath of last summer's exhibition featuring the art of Shizuye Takashima

(1928-2005). The estate of Sharon Irvine (1943-2022) from Thunder Bay reached out to us, expressing interest in us acquiring a major canvas by the artist. Sharon, a beloved high school English teacher, held a deep connection with Takashima's work. As an educator, she often incorporated Joy Kogawa's novel "Obasan" and Shizuye Takashima's book, "A Child in Prison Camp," into her teachings to delve into the Japanese Canadians' internment experience. This painting held great significance for Sharon and resonates on multiple levels with overarching goals and will significantly enrich our collection and provide an important educational tool moving forward.

Shortly after we were approached about the Takashima acquisition, we had the opportunity to purchase for our collection a piece by Jesse Faunit (ca. 1886-1971), entitled "Daisies" painted in 1940. Painted in the aftermath of the 1st world war, and in the throes of the 2nd, this painting unfortunately and currently has significant meaning, and we are honoured to have the opportunity to add it to our every growing collection, particularly of Female British Columbian artists.

About Shizuke Takashima:

Shizuye Takashima, was born on June 12, 1928, in Vancouver, British Columbia, faced early health challenges as the youngest of six children to Senji and Teru Fujiwara Takashima. Known as 'Shichan,' her life took a drastic turn in 1941 when her family, among 22,000 other Japanese Canadians, was forcibly relocated to internment camps during World War II. Three years at the Orchard Internment Camp in New Denver, BC, followed, marking a chapter now memorialized at the Nikkei Internment Memorial Centre.



Shizuye Violet Takashima (1928-2005)
Warrior, 1963, oil on linen 46" x 36"
Provenance: The Waddington Gallery, Montreal, P.Q.
Estate of Sharon Irvine (1943-2022)

Purchase price: \$3,500.00

Post-war, Shizuye moved to Hamilton, Ontario, balancing roles as a domestic servant and pursuing art studies at Central Tech in Toronto. Deepening her passion, she furthered her education at the Ontario College of Art, establishing herself as one of the leading Nisei painters in Canada by the late-1950s. Nisei, (Japanese for "second-generation") refers to the son or daughter of Japanese immigrants who was born and raised in Canada.

Despite the passage of time, memories of Orchard Camp lingered for Shizuye. Thirty years later, she channeled those experiences into her award-winning book, "A Child in Prison Camp" (1971), a pioneering work on the forced removal of Japanese Canadians. The book faced controversy but left an enduring impact, garnering awards, international recognition, and even a musical adaptation in Tokyo.

Help us build our collection through our "Adopt a Painting Program" by donating towards the purchase of following painting by Shizuye Violet Takashima (1928-2005) (Left) and by Jesse Faunt (1886-1971) (right). **All donations will be eligible for a tax receipt and all the donors will be recognized every time the painting is displayed.** Note: Any additional funds raised will be directed towards the Penticton art Gallery's ongoing acquisitions fund.

fundraising exhibition for the Canadian Red Cross at the Vancouver Art Gallery in 1942.

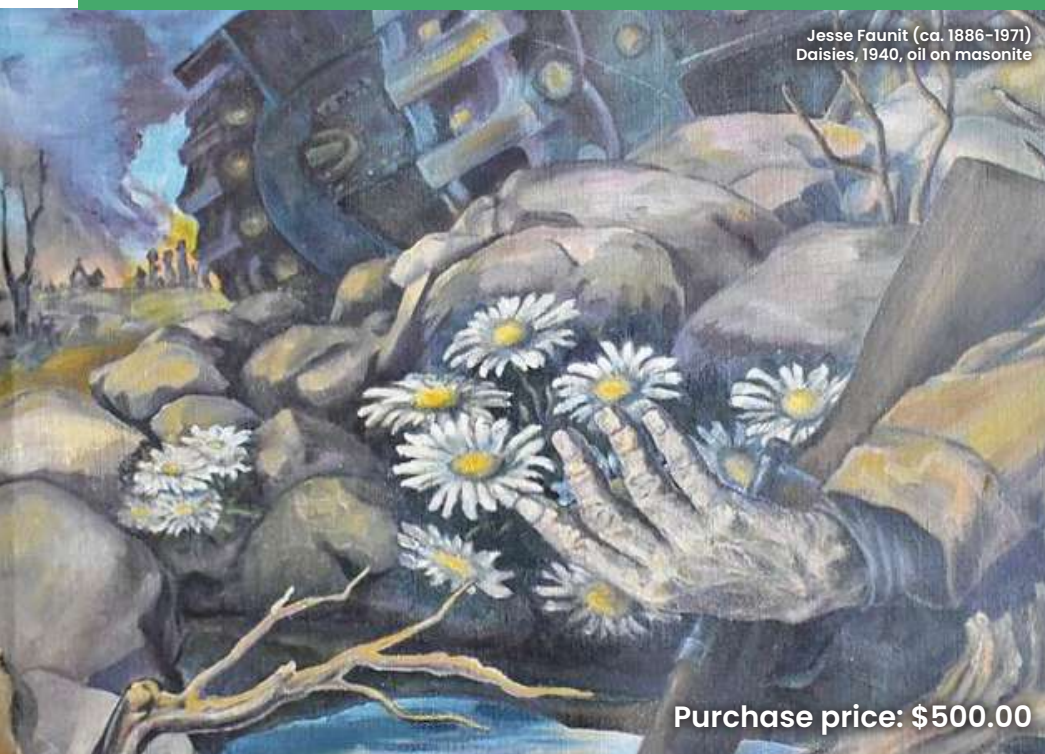
In 1945 Faunt was selected to be the first Docent at the Vancouver Art Gallery, after a short competition for the job. Two other contenders for the position were the wives of Charles H. Scott and Jack Shadbolt, and both men resigned from the VAG's Education Committee in protest of Faunt's selection. Scott later wrote the gallery asking them to rescind his request for resignation from the Committee, although "without altering my stand over the recent Docent appointment ..." (letter to Ross Lort Nov. 15 1946). Shadbolt's letter of protest against Faunt's appointment claimed that he had no faith in either the selection committee, or in the ability of Faunt "to fulfil the position with even ordinary adequacy." (letter to Ross Lort, Nov. 9 1946). Faunt proved to be an excellent Docent, and wrote a lengthy report after the first year of holding the position, detailing the program's successes.

She was on a list titled "Leading Vancouver Artists," provided to the Labour Arts Guild on April 10, 1946 by the Vancouver Art Gallery to assist in the Guild's call for entries to the second annual B.C. At Work exhibition.

She was a founding member of the West Vancouver Sketch Club in 1947, and continued as a member until her death. She donated a sum of money to the Sketch Club in appreciation of the Club's efforts over the years, and at a membership meeting in spring 1961 it was decided to use the money to create the Jessie Faunt pin, to be awarded annually to a Sketch Club member (or members) who had "showed valuable outstanding service beyond requirements of regular membership". The pin was still being awarded in 2003.

Jesse Faunt died in Victoria, B.C. in 1971 at the age of eighty-five. ♦

Note: This piece was exhibited as part of the Vancouver Art Gallery's 9th Annual B.C. Artists Exhibition September 20 - October 13, 1940 and was mentioned in a review of the exhibition in the Vancouver Sun.



Jesse Faunt (ca. 1886-1971)
Daisies, 1940, oil on masonite

Purchase price: \$500.00

To donate Please visit 199 Marina Way in person. Cash, Card or Cheques accepted. Every little bit helps!

In the 1980s, Shizuye supported the Redress movement and illustrated Adele Wiseman's "Kenji and the Cricket" (1988). She taught at the Ontario College of Art from 1976 to 1994, continuing her global studies and integrating spiritual practices into her art.

After her retirement, Shizuye returned to Vancouver's west coast, passing away in 2005. Her legacy lives on through her books many of which are still in print, her illustrations, and an expanding list of retrospective exhibitions. Additionally, her work is prominently featured in the public collections of many significant institutions including the National Gallery of Canada, Burnaby Art Galley, Japanese Canadian Cultural Centre, the Nikkei National Museum & Cultural Centre and the Vancouver Art Gallery.

About Jesse Faunt:

Jesse Faunt was born in Doncaster, England circa 1886. She was a pupil at the Doncaster School of Art before arriving in B.C., and then attended the Vancouver School of Art and the short-lived B.C. College of Arts, as well as studying at the University of Chicago.

She was listed as an Active Member in the 1925 B.C. Art League List of Members.

She won a First Honourable Mention at the B.C. Artists annual exhibition in 1937. She "conducted a series of lectures on art in Jamaica, B.W.I., 1917 and 1918". She was later Head of the Art Department at Point Grey Junior High School, Vancouver, B.C.

She donated artwork to an FCA

Programming

Penticton Art Gallery // 199 Marina Way
www.pentictonartgallery.com // 250-493-2928

REGISTRATIONS NOW OPEN

SPRING BREAK CAMP

March 18-22 and March 25-28
Ages 5-12

Week 1: Cartoon and Comic Mania: Learn about the history of cartoons, how to draw cartoons, caricatures, and comics, experience famous works by comic and cartoon artists and have fun making art!

Week 2: Fantastical Worlds: Artists have a long history of creating fantastical worlds and our young spring breakers are going to learn all about those worlds and try and create their own. They will learn about the surrealists, the artists of the medieval ages, and modern artists who incorporate the fantastical into their work. The campers will create their own fantastical worlds using a variety of mediums.

Classes run from 9-3, lunches not provided, scholarships available

Members \$165 // Non-Members \$175
Short week: Members \$145 // Non-Members \$155

Spring Break Camps

This year we are proud to host our ever-popular Spring Break Camps once again. This year's camps run from March 18th to 22nd and March 25th to 28th. Our first week's theme is Cartoon and Comic Mania! Learn about the history of cartoons, how to draw cartoons, caricatures, and comics, experience famous works by comic and cartoon artists and have fun making art! Our second week's theme is Fantastical Worlds! Artists have a long history of creating fantastical worlds and our young spring breakers are going to learn all about those worlds and try and create their own. They will learn about the surrealists, the artists of the medieval ages, and modern artists who incorporate the fantastical into their work. The campers will create their own fantastical worlds using a variety of mediums. These Spring Break Camps are for ages 5-12 and Comic and Cartoon Mania is \$165 for Art Gallery members and \$175 for non-members and Fantastical Worlds Camp is \$145 for Gallery members and \$155 for non-members as it is a short week. If there are any barriers preventing, you or someone you know from signing a child up for these camps please look into our Mabel Gawne scholarship application.

PAG
PENTICTON ART GALLERY

MABEL GAWNE SCHOLARSHIP

CREATIVE KIDS SPRING BREAK CAMP

FUNDING IS:

- Based on family's financial need
- Open to Penticton and area residents including Ok Falls, Naramata, and Kaleden
- Available for children ages 5-12
- For 1 week of registration for the Penticton Art Gallery's Spring Break Camp
- For children with a passion and aptitude for art

The Mabel Gawne Scholarship will cover 1 week of the Penticton Art Gallery's Spring Break Art Camp. Funds will be directly paid to the Penticton Art Gallery

Registration now open!
pentictonartgallery.com/mabel-gawne-scholarship

Mabel Gawne Application

The Mabel Gawne scholarship provides funding for Penticton and area children and youth to participate in the Penticton Art Gallery's Spring Break Art Camp. Funding is: based on family's financial need, open to Penticton and area residents (including Ok Falls, Naramata, and Kaleden), available for ages 5-12 for one week of registration for the Penticton Art Gallery's Spring Break Camp, for children with a passion and aptitude for art. Applications open on January 9th 2024 and close February 13th 2024. Applications can be sent by mail, dropped off at the gallery or emailed to education@pentictonartgallery.com. For more information and for the application please head to our website: pentictonartgallery.com.

YOUNG @ ART

FREE FOR ALL

SNACKS SPONSORED BY: **SAFEWAY**

Young@Art

Young@Art will be starting up again on January 11th. This is a drop-in afterschool art program for youth ages 10-16. It happens every Thursday from 3:15-4:30 in conjunction with the academic school year. In this program youth are encouraged to explore their artistic interests and socialize with other budding young artists. Snacks are generously provided each class by Safeway.

Maker Mondays

Maker Mondays: We are continuing our maker Monday's series with our printmaking class and our nature sketching class. Maker Monday's afterschool classes are focused on exploring different art techniques and developing new skills in a fun, creative, and engaging environment.

Foundry Workshops • FOUNDRY • WHERE WELLNESS TAKES SHAPE

The gallery has partnered with Foundry Penticton to offer up a variety of drop-in afterschool workshops for youth aged 13-18 and 19-24. In these workshops we explore a variety of techniques and mediums. On January 10th and 17th, we will be trying linocut printmaking on February 7th and 21st we are going to create zines. For more information on this program, you can reach out to Foundry Penticton.

Topics & Tea with Lindsay Peltz

"I think pigeons are pretty neat. They're loving partners who mate for life, raising their chicks together and feeding them in a rather unique way. They have amazing abilities that we humans haven't quite figured out yet, such as their homing sense that always leads them back to their nest. This skill has saved human lives many times over the years. They've managed to thrive in our cities and towns despite our best efforts to deter them. Even here in Penticton you can see them nesting atop bird spikes that are meant to keep them away. They also poop a lot. Everywhere. And that can be a problem.

Please join me as I discuss the ins and outs of domestic and feral pigeons, from their origins as revered symbols of peace and prosperity to today, where they are commonly and contemptuously referred to as "flying rats."

February 28th, 1:00 - 2:00 pm, Free to attend! Sponsored by The Bench

MAKER MONDAYS
With the Penticton Art Gallery

Looking for an afterschool program where your child can pick up new artistic skills? We have the program for you- Maker Mondays with the Penticton Art Gallery! Maker Mondays are 4-week workshops that take place after school on Mondays where kids ages 5-12 can come socialize, learn new art skills, and have fun!

Sessions:
Printmaking: January 22 & 29, February 5 & 12, 3:30-4:30
Nature sketching: April 15 & 29, May 6 & 13, 3:30-4:30

492 MARRIA WAY
WWW.PENTICTONARTGALLERY.COM 250-493-2928

TOPICS, TEA AND PIGEONS
AND TREATS AND YOUR HOST LINDSAY PELTZ

SPONSORED BY: **the Bench MARKET**

February 28 ◆ PAG Tea Room ◆ 1:00 pm to 2:00 pm

We're Hiring

Interested in working with us this summer as one of our fabulous Creative Kids Summer Camp Leaders?
Please send your cover letter and resume to Rebecca at education@pentictonartgallery.com

Eligible participants must be:

- Between the ages of 16 and 30 at the start of employment
- Legally entitled to work in Canada
- The successful candidate must be a Canadian Citizen, Permanent Resident, or holds refugee status in Canada
- Must meet the eligibility criteria as set in the program guidelines
- Must be registered in the YCW on-line candidate inventory
- Must be willing to commit to the duration of the contract
- Must not have another full time job (over 30 hours per week) while employed in this program
- Full-time secondary or post-secondary students in the semester preceding YCW employment
- Intending to return to full-time studies the semester following YCW employment
- Not in receipt of Employment Insurance (EI) benefits.

Events

BRING ON THE HEAT
FEBRUARY 8

@ Penticton Art Gallery
Doors open at 6:30 pm
Chili served at 7:00 pm

7th Annual

LOVING MUGS
PAG

A similar format to soup bowls, PAG challenges restaurateurs, caterers and organizations to add some heat to life in February each year. Tickets include a handcrafted mug, all chili tastings, and a secret recipe book. Chefs will be competing for the People's Choice Award and other superlatives, so come prepared with a good appetite and finely tuned taste buds!

TICKETS ON SALE NOW
MEMBERS: \$40 NON-MEMBERS \$45

PENTICTONARTGALLERY.COM

Loving Mugs!

February 8th, 2024
Doors at 6:30, Chili served at 7:00 pm

Bring on the heat!

A similar format to soup bowls, PAG challenges restaurateurs, caterers and organizations to add some heat to life in February each year. Tickets include a handcrafted mug, all chili tastings, and a secret recipe book. Chefs will be competing for the People's Choice Award, so come prepared with a good appetite and finely tuned taste buds!

Members \$40 // Non-Members \$45

FREE BY REGISTRATION: Creative Wellness Workshop

These sessions are facilitated by a certified IEATA Creative Wellness Service Initiative guide. Using the Expressive Arts approach, these non-clinical workshops are focused on therapeutic presence where participants can create art that encourages resilience, wellness and self-care.

Advanced registration is required. This is a five-part workshop session and is recommended to register for all five workshops. Session details are subject to change with notice. If changes occur, registered participants will be contacted with updates. Any questions, feel free to email to: creativewellnessinitiative@gmail.com

- Each workshop takes place on a Saturday from 1-3pm
- Week 1, February 24th: Vision Board, Art Journaling and Materials Connection
- Week 2, March 2nd: Experimenting with materials and techniques
- Week 3, March 16th: Expressive mark making with dry media
- Week 4, March 23rd: Expressive marks making with waterbased media
- Week 5, March 30th: Collage, Mixed Media and Iridescence colour

More information on our instructor Maggie and session details, as well as registration form can be found at: pentictonartgallery.com/adult-programming

CREATIVE WELLNESS WORKSHOP

ABOUT THE WORKSHOP

PARTICIPANTS IN THIS WORKSHOP WILL USE ART AND NATURE AS A CREATIVE WELLNESS PRACTICE, EXPERIMENTING WITH THE USE OF DIFFERENT ART SUPPLIES IN A CREATIVE, RELAXING, AND SUSTAINABLE WAY. THIS WORKSHOP WILL USE ART JOURNALING AS A WAY TO PRACTICE MINDFULNESS WHILE LEARNING AND REFINING NEW SKILLS. THIS WORKSHOP IS OPEN TO ADULTS AS WELL AS YOUTH- BOTH WILL FIND THE WORKSHOP ENJOYABLE AND MEANINGFUL. NO ART EXPERIENCE IS NECESSARY, ALL THAT IS REQUIRED IS AN OPEN MIND FOR LEARNING AND PLAYING.

THIS IS A FIVE PART WORKSHOP SERIES AND ADVANCE REGISTRATION IS REQUIRED FOR EACH SESSION. IT IS NOT NECESSARY TO REGISTER FOR EVERY SESSION, BUT IT IS HIGHLY RECOMMENDED. THIS WORKSHOP IS FREE AND IS SPONSORED BY THE ARTS AND PLAY SOCIETY AS WELL AS THE PENTICTON ART GALLERY.

THE SESSIONS ARE FACILITATED BY A CERTIFIED IEATA CREATIVE WELLNESS SERVICE INITIATIVE GUIDE. THESE NON-CLINICAL WORKSHOPS ARE FOCUSED ON ENCOURAGING PARTICIPANTS TO CREATE ART THAT ENCOURAGES RESILIENCE, WELLNESS, AND SELF-CARE.

TO LEARN MORE ABOUT THE FACILITATOR OF THE WORKSHOP PLEASE VISIT: WWW.ARTSANDPLAYSOCIETY.ORG

WORKSHOP OUTLINE:

EACH WORKSHOP TAKES PLACE ON A SATURDAY FROM 1-3PM

- WEEK 1, FEBRUARY 24TH: VISION BOARD, ART JOURNALING AND MATERIALS CONNECTION
- WEEK 2, MARCH 2ND: EXPERIMENTING WITH MATERIALS AND TECHNIQUES
- WEEK 3, MARCH 16TH: EXPRESSIVE MARK MAKING WITH DRY MEDIA
- WEEK 4, MARCH 23RD: EXPRESSIVE MARKS MAKING WITH WATERBASED MEDIA
- WEEK 5, MARCH 30TH: COLLAGE, MIXED MEDIA AND IRIDESCENCE COLOUR

FOR MORE INFORMATION PLEASE EMAIL: CREATIVEWELLNESSINITIATIVE@GMAIL.COM
TO SIGN-UP PLEASE VISIT: WWW.PENTICTONARTGALLERY.COM

***NEW* – Penticton & District Community Arts Council Corner**



**Please welcome our new guest article for the Arts Letter 2024 editions -
The Arts Council Corner!**

Greetings from the Leir House!

The Penticton Arts Council is thrilled to share our current Call for Artists for our upcoming '13 Going on 30' exhibition. The title of this show, while also a nod to the classic Jennifer Garner movie, is the age range for the artists we are looking to attract.

The PDCAC wants to help facilitate exposure for the next generation of artists. To this end, we have added an 'Under 30' exhibition to our 2024 schedule. We are accepting submissions from artists until Monday, February 12th. The show will open on Saturday, March 23rd, which also happens to be the day of the Ignite the Arts Art Walk when the community is out exploring all of the galleries and artwork Penticton has to offer.




We want to give the experience of going through the exhibition process to young artists who may feel the process to be intimidating or overwhelming. Our office staff are happy to answer any questions artists may have about what is required and we are in the process of setting up a workshop at Pen-High with Haley Regan to cover the basics. We want artists at the beginning of their careers to be able to experience the joy of seeing their work displayed in a gallery. ♦

**For more information visit:
www.pentictonartscouncil.com
or call our office at 250-492-7997.**



PENTICTON
ART
GALLERY

February 2024

S	M	T	W	T	F	S
28 Work it! Collage Workshop w/ Jenny Long 2:00 - 4:00 pm	29 MAKER MONDAY: Printmaking 3:30 - 4:30 PM	30 TEEN STUDIO ART 3:30 - 5:30 PM	31 Kids Paint Jam w/ Jenny Long 3:30 - 5:00 pm	1 YOUNG@ART 3:15 - 4:30 PM	2 FIRST FRIDAYS @ LEGACY DEN 7:30-PM	3
4	5 MAKER MONDAY: Printmaking 3:30 - 4:30 PM	6 TEEN STUDIO ART 3:30 - 5:30 PM	7 FOUNDRY DROP-IN AGES 12-18 3:30 - 4:30 PM (@ FOUNDRY) Kids Paint Jam w/ Jenny Long 3:30 - 5:00 pm	8  LOVING MUGS 6:30 PM	9	10
11	12 MAKER MONDAY: Printmaking 3:30 - 4:30 PM	13 TEEN STUDIO ART 3:30 - 5:30 PM	14 	15 YOUNG@ART 3:15 - 4:30 PM	16 LITTLE LEO'S PRO-D DAY - HENRI ROUSSEAU 9:00 - 3:00 PM	17 FAMILY DAY EVENT @ PAG 11:00 - 3:00 PM
18	19 	20 TEEN STUDIO ART 3:30 - 5:30 PM	21 FOUNDRY DROP-IN AGES 19-24 3:30 - 4:30 PM (@ FOUNDRY)	22 YOUNG@ART 3:15 - 4:30 PM	23	24 CREATIVE WELLNESS WORKSHOP VISION BOARD, ART JOURNALING & MATERIALS CONNECTION 1:00 - 3:00 PM
25	26	27 TEEN STUDIO ART 3:30 - 5:30 PM	28 TOPICS & TEA WITH LINDSAY PELTZ 1:00 - 2:00 PM	29 YOUNG@ART 3:15 - 4:30 PM		

Good News and Support from Elks Penticton Lodge 51

Penticton Art Gallery and Ignite the Arts are so grateful for the amazing support of the Elks Penticton Lodge 51 for the Ignite the Arts Festival, and their generous donation of \$5000.

The Elks Hall will be a main venue for the festival weekend, March 29 - 31 (which just happens to be the Easter Long Weekend this year) - Did you know they have a incredible sprung dance floor upstairs? There will be some great dance parties so get those dancing shoes ready!

Our Curator Paul and our Festival Coordinator Julie Fowler also became members of the Elks recently, as they have been so moved by the work that the elks do in the community, especially to feed people. They of course provide the space for the community fridge, but also provide meals to kids through the Starfish Pack - Penticton. Well done Elks!



Many Hats
THEATRE CO.

Contains adult themes and language

presents

Birthday Club

by Phil Olson

**Five Women
Five Birthdays
Anything Goes**

Directed by Vance Potter **Produced by** Eric Hanston

Assistant Director Sharon Moriarty

Starring
Darci Anderson Jill Fey
Shannon French Shatille Mcinnes
Kim Palmer

Feb 9 - Mar 3, 2024
Fri. & Sat. 7:30 pm Sunday Matinees 2:00 pm
The Cannery Stage
in the Cannery Trade Centre, 1475 Fairview Rd. Penticton

TICKETS (includes GST): ADULTS \$30, SENIORS AND STUDENTS \$28

Tickets to Many Hats Theatre Company shows are at our website:
www.manyhatstheatre.com
For further information please call 250-462-6428



Ignite the Arts 2024: A Deep Dive into Penticton's Cultural Extravaganza

Brace yourselves Penticton, for an immersive arts experience as Ignite the Arts gears up for a week-long celebration from March 22 to March 31, 2024. The festival promises an extensive array of events, workshops, and performances during Community Week and the ensuing Festival Weekend. Here's a smattering of what we have confirmed so far.

Community Week Delights:

Commencing on March 22, 2024, with the unveiling of Mini Murals at Cannery Brewing from 5:00 pm to 9:00 pm, the week unfolds with artistic prowess. Saturday, March 23, invites art enthusiasts to partake in the Lake to Lake Art Walk and Sculpture Day, spanning various locations throughout Penticton. In the afternoon of the 23rd, the Aurora Matheson Fine Art Gallery hosts Sculpture Day, a captivating exploration of three-dimensional art. Meanwhile, the Penticton Art Gallery opens its doors in the evening, showcasing exhibitions like "Gifts of Madness," "M.A.I.D. in Canada," and "Behind the Mask."

Sunday, March 24, promises a diverse mix of events, including the South Okanagan Immigrant & Community Services (SOICS) Unbox Project at Dream Café, Live Music by Joshua Smith at Cannery Brewing, a Poetry Slam at Dream Cafe, and a Sound and Tech Workshop at Legacy Den.

On Tuesday, March 26, 2024, the Cleland Community Theatre, hosts the Penticton Academy of Music & Dramatic Arts Alumni & Faculty Showcase from 7:00 pm to 9:00 pm. This event promises a captivating evening featuring talented alumni and faculty. Tickets are \$25 with a discounted admission for festival ticket buyers. The following night, on Wednesday, March 27, the Dream Café at 67 Colourful Front St, transforms into a hub for cultural enrichment with the "Night of Indigenous Storytelling". In collaboration with the En'owkin Centre & Theytus Books, the night assures an immersive experience delving into the rich tapestry of Indigenous storytelling traditions. This event always sells out, ticket details coming soon.

2RMX - The Confluence and Movable Feast:

From March 25 to March 26, The Confluence Conference takes center stage, offering an immersive experience into Indigenous contemporary performance. Presented by 2Rivers Remix Society (2RMX) in partnership with the En'owkin Centre, the conference invites attendees via livestream to engage in thought-provoking discussions and performances.

The Confluence caps off with a FREE to attend showcase of contemporary Indigenous performance on March 28th at Cleland Theatre, featuring award-winning acts including Leela Gilday, Melawmen Collective and Saltwater Hank.

More info:
virtualfeast.ca

Workshops and Camps:

Ignite the Arts extends its creative reach with a diverse array of Spring Break Camps and Multiday Workshops

from March 25 to March 29, 2024. These immersive experiences cater to participants of all ages, offering an opportunity to delve into the world of artistic expression and skill development.

Creative Kids Spring Art Camp at Penticton Art Gallery:

For the budding artists aged 5 to 12, the Creative Kids Spring Art Camp at Penticton Art Gallery provides a hands-on exploration of various artistic mediums. From painting to sculpture, the camp aims to nurture the creative instincts of young minds under the guidance of Penticton Art Gallery professionals. Admission for this enriching experience is \$155 for members and \$165 for non-members, with scholarships available.

More info and register:
pentictonartgallery.com/shop-online

Children & Youth Song Writing Camp:

Registration is now open for our 3rd Annual Youth Songwriting Spring Camp at the Penticton Academy of Music & Dramatic Arts, March 25 - 29.

**MARCH 25-26 2024
FREE LIVESTREAM**

2-RIVERS-REMIX
with partner **En'owkin Centre** present
THE CONFLUENCE/SKŌLYAP
COMMUNITY ROOTS 2 RHIZOMES

KEYNOTES:

- LEELA GILDAY (Dene)
- RONNIE DEAN HARRIS (Stó:lō)

♦ SPECIAL GUESTS ♦ Workshops
Showcases ♦ Bearing Witness Panels

We acknowledge the financial support of the Government of Canada, the Government of B.C., and Canada's private radio broadcasters.



This course focuses on songwriting and performance, and is aimed at facilitating self-expression through music, song, and spoken word poetry. Combining elements of musical theory, improvisation techniques, lyric writing, collaboration with peers, and working one-on-one with the instructors, students get an incredibly dynamic and transformational experience.

Joining musician leaders Corwin Fox and Tereza Tomek this year is Kia Kadiri, a high energy hip hop artist and teacher. If you want to rap, Kia can help. She'll also bring a lot of instrumental beats for anyone who wants to write to those or to choreograph movements. This program is suitable for complete beginners, as well as students with prior musical experience.

Corwin will bring his mobile recording studio to give students an opportunity to record and download their new tunes. Students will then perform their new songs at the first concert of the Ignite the Arts Festival weekend at the Dream Café on Saturday, March 30, 2024. Corwin, Kia, and Tereza have developed and taught this incredible program for more than a dozen years and it has been life-changing for many of the young people who have had the chance to take part in it.

More info and register:
pentictonacademyofmusic.ca/youthsongwriting

Adult Song Writing 3-Day Bootcamp:

Registration is now open for PAMDA's Songwriting Bootcamp for Adults, March 27 – 29, an immersive musical journey for songwriters of all levels, designed to break old patterns and ignite your creative spark. Challenge yourself to write a song a day and boost your confidence as you establish the structure needed to achieve musical freedom.

Over three days of workshops, exercises, and coaching, you'll gain insights into what makes your favourite songs truly great and learn how to wield these tools in your own compositions, overcoming self-imposed barriers along the way. This bootcamp isn't just about creating music; it's about understanding and processing your deepest feelings through the art of songwriting.

Instructors – Selina Martin:
Innovative and self-taught, Selina Martin's unconventional musical journey spans five studio albums and extensive tours across Canada, the US, the UK, and Europe.

Don Kerr:
A stalwart in the Canadian music scene, Don Kerr, known for his work with Rheostatics, Gord Downie, Neko Case and with his band Communism, brings a rich portfolio as a producer, engineer, and musician to the Songwriting Bootcamp.

More info and register:
pentictonacademyofmusic.ca/songwritingbootcamp

Festival Weekend:

As the curtain falls on Community Week, the Festival Weekend bursts forth from March 29 to March 31, 2024. The Parade for No Reason with brass band Balkan Shmalkan, the puppet brigade and performers of all kinds ignites the weekend's festivities on Friday evening, followed by a kaleidoscope of performances and presentations all weekend by the likes of Al Simmons, Madeline Terbasket, The History of Gunpowder, Melawmen Collective, Selina Martin, Shred Kelly and Leo D.E Johnson at venues including the Elks Hall, Dream Café, Tempest Theatre, BritBar, Legacy Den, Highway 97 Brewery, Cannery Brewing and the Penticton Art Gallery.

Festivalgoers can cruise between venues and experience incredible music and art, while soaking up the vibrant community atmosphere of downtown Penticton. The festival's lineup features something for everyone, from folk to electronic to spokenword and hip hop, as well as live theatre, dance, clowns, workshops, exhibitions and a good dose of programming for kids and music to get you dancing.

The Festival Weekend schedule spans from 6 pm to 2 am on Friday, March 29, 10 am to 2 am on Saturday, March 30, and 10 am to 10 pm on Sunday March 31, featuring over 50 musical and performing acts in venues throughout downtown. The weekend caps off Sunday night with a special performance by Shred Kelly at the Elks Hall!

Ignite the Arts pledges an immersive

week of creativity, community engagement, and a celebration of diverse artistic expression. Stay tuned for a detailed artist lineup, additional surprises, and a week that promises to leave an indelible mark on Penticton's cultural landscape.

For more information, updates, and ticket details, visit the official Ignite the Arts website:

IGNITETHEARTS.CA



Photos by The Rainbow Frontier

WHY VOLUNTEER WITH US

We asked our wonderful & generous volunteers...

"All that we send into the lives of others, comes back into our own."

Written by Edwin Markham (1852 – 1940)

epitomizes my experience at the Penticton Art Gallery. Volunteering weekly at the front desk opened a new door to knowledge about the Arts and brought new friendships while supporting the Gallery's contribution to our community." ~ Margaret

"I had the pleasure of hosting the Ignite the Arts festival at the Dream Café for the past 2 years. An amazing experience .

The PAG is a true Penticton gem!"

~ Lori Keith, Dream Cafe Co-op Board President

"It was amazing to see that Penticton is becoming a community that supports the arts. Young and old alike can gather and share the experiences created by festival. It connects us all and changes the way we look at the world and our place in it."

~ A. Doyon

"The Penticton Art Gallery is probably one of the best organizations to volunteer for - I know because over the years I have volunteered at probably every event they put on!! I have assisted with set-up, clean-up and everything in between. The staff are so appreciative of the volunteers and always go above and beyond to make us feel treasured! Good vibes - good people - and lots of fun!!"

~ V. Fox

"I was an ITA greeter at The Elk's and enjoyed welcoming ticket holders to some very exceptional musical talents. The Elk's Mgr., Laurie and his wife Lori and their many volunteers were also very welcoming and enthusiastic about creating a positive venue. "

~Jo-Anne

"My time Spent as a volunteer I consider as a privilege to be part of the community I receive more than I am able to give of my time as well I have been exposed to arts and cultures not yet explored by myself..something new and wonderful."

~ Ines

"I have been volunteering for the PAG for many years as I am impressed with the quality of arts and culture they bring to our community. As a volunteer you definitely feel appreciated and part of amazing experiences. It's fun and rewarding!"

~ D. Falck

"As a volunteer for Ignite the Arts festival you are immersed into an incredible music and art scene! The sense of community that arises during this festival is amazing. Be a part of it! It will be the best thing you do for yourself!"

~ Donna

"I so much enjoy volunteering at PAG. The other volunteers are always so helpful and accommodating. I don't volunteer enough as I am always out of town whether it be visiting my son in Brazil, daughter in Calgary (2x a year) or my other daughter in Penang Malaysia.

So, what do I enjoy about volunteering? I enjoy the people contact, helping all our visitors to the Gallery with their purchases and just plain talking to them. People can be so interesting.

Of course, in summer we have a good number of visitors to the Gallery who are from out of town and so I like to find out where they are visiting from, is their first visit to the Gallery and do they themselves paint.

Volunteering is so rewarding."

~ J. Sanford

FOR STARTERS YOU'LL GET TO CHAT WITH WARM-HEARTED ART-LOVING PEOPLE PEOPLE LIKE THESE! WE ARE SO LUCKY. WE HAVE THE BEST, MOST DEDICATED & FUN-LOVING VOLUNTEERS!



snpintktn

YOU can volunteer for this year's  **Festival!**

Join The Crew! Volunteers who commit to two 4 hour shifts across the timing of the festival will not only be provided with a festival pass but will be invited to join us for an appreciation after party at the end of the festival. More importantly you will get yourself involved with some talented artists, get to see some awesome shows and events, and receive a bit of swag as a thank you for all your help.

APPLY NOW TO VOLUNTEER FOR IGNITE THE ARTS 2024

Event Dates: March 22 - 31, 2024

Contact us at (250) 493-2928 or education@pentictionartgallery.com

All positions require a minimum commitment of two (2) four (4) hour shifts but you are welcome to volunteer for more if you wish and if so please let us know!

THANK YOU

—

VOLUNTEER, SPONSOR, DONOR & FUNDER RECOGNITION

—

In recognition of our amazing, dedicated, generous, and valued contributors, we are truly grateful!

—

MAJOR FUNDERS:



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Rotary
Club of Penticton Sunrise

2023 VOLUNTEERS

Ajeet Brar, Alice Brown, Alisa Senecal, Allison Markin, Amber Dunlop, Angela Roy, Ann Avdovich, Barb Macdonald, Bobby Herron, Bonnie Thatcher, Danny Rlendeau, Dayna Hassell, Donna Falck, Elaine Kelly, Geoff Orr, Hazel Bennett, Heather Corbett, Jessica Hilton-McPherson, Jo-Anne Canal, John Pasternak, Julia Kalinina, Katie Bowling, Kevin Clare, kristos Raftopoulos, Lori Keith, Lou Rutherford, Meaghan Cursons, Meghan McLaren, Natasha Danenhower, Nathan Heiberg, Patricia Ewing, Peter Kok, Peter Schulz, Rayelle Stewart, Romain Boisvert, Shannon Marfleet, Sheena Hooley, Shelann Slegers, Shirley McMahon, Stephanos Liapis, Suzanne Steele, Tristan Boisvert, Victoria Jaenig & Vivian Fox

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