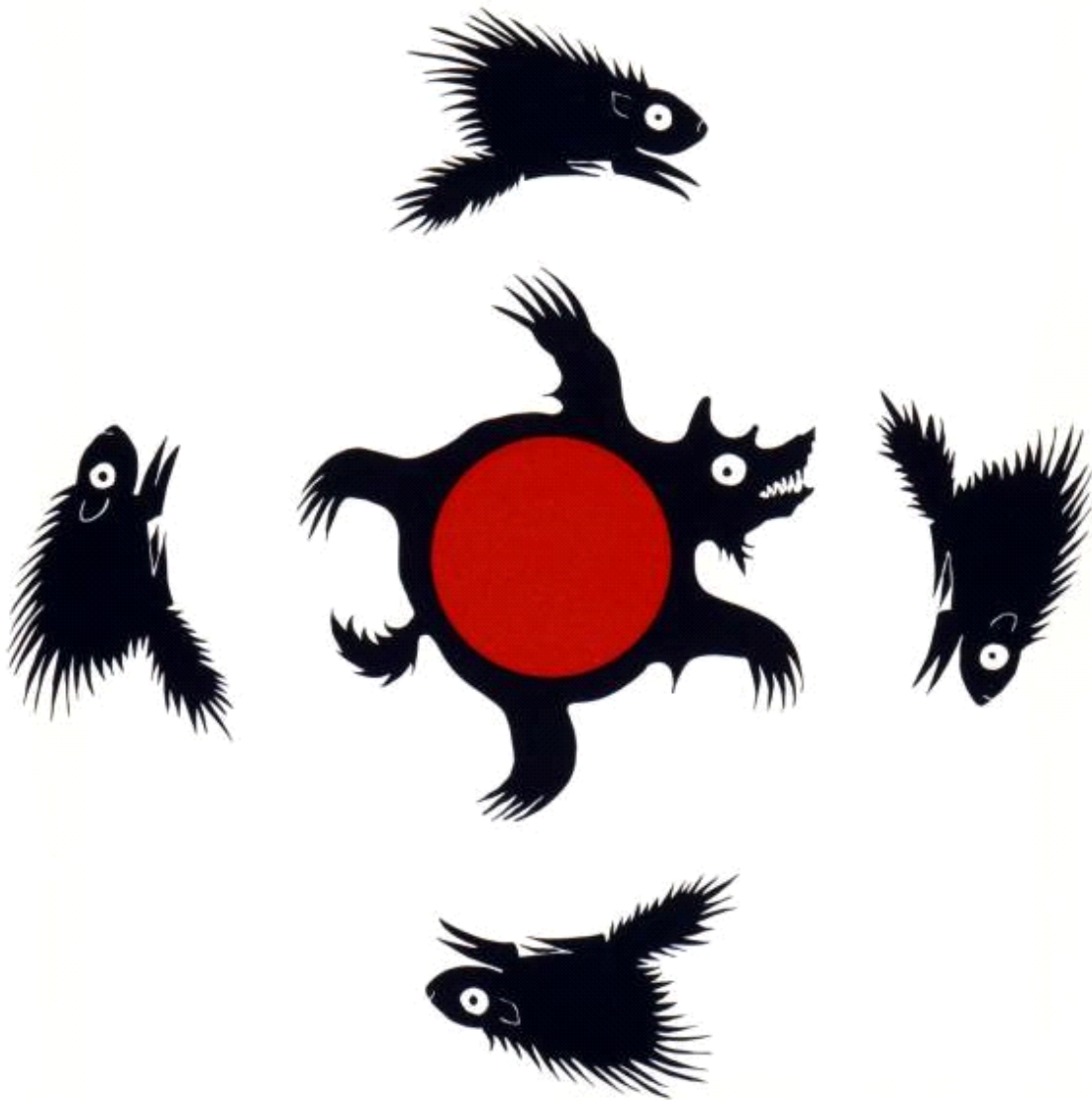


# ARTER

Vol. XLI No. 1

January/March 2018



Toussowasket, *Four Directions*, 1978, silkscreen, edition: 100

# PENTICTON GALLERY

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Instagram: pentictionartgallery

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## GALLERY HOURS

Tuesday to Friday - 10 a.m. to 5 p.m.  
Saturday & Sunday - 11 a.m. to 4 p.m.

## GALLERY ADMISSION

Admission Free; Donations Welcome

## MEMBERSHIP

Members of the gallery pay an annual subscription fee and receive the following benefits: six (6) issues of the *Arts Letter*; library and voting privileges; invitations to gallery receptions; exclusive discounts in the *Gift Gallery*, workshops and for special events. Annual Fees (includes 5% GST):

Corporate	\$157.50
Small Business	\$ 94.50
Individual	\$ 31.50
Family/Dual	\$ 47.25
Senior	\$ 26.25
Senior Dual	\$ 36.75

## BOARD OF DIRECTORS

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**Board Email:** board@pentictionartgallery.com

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**Gallery Assistant:** Petra Höller

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**Visitor Services Coordinator:** Jacinta Ferrari

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## Mission Statement

The Pentiction Art Gallery exists to exhibit, interpret, preserve and promote the visual artistic heritage of the region, the province and the nation.

## Values Statement

In setting the Mission Statement, the Board of Directors also identifies the following values: **Community Responsibility:** The gallery interacts with the community by designing programs that inspire, challenge, educate and entertain while recognizing excellence in the visual arts. **Professional Responsibility:** The gallery employs curatorial expertise to implement the setting of exhibitions, programs and services in accordance with nationally recognized professional standards of operation. **Fiscal Responsibility:** The gallery conducts the operations and programs within the scope of the financial and human resources available.

## Upcoming Events at the Gallery

### Sunday Open Studio

Every Sunday 12-3pm | Exclusively for members of the PAG

### January 19 Soirée Expérimentale

Doors open 7:00 pm | ShowTime 7:30 pm  
Tickets \$10 advance | \$15 door

### January 26 Exhibition Opening Reception

7-9:00 pm En'owkin Showcase & Artist Talk  
All are welcome

### January 31 Topics & Tea 2-3 pm

Vaelei Walkden-Brown:

"The Joys & Challenges of Living in a Tiny Home"

### February 2 First Fridays Open Mic Night

"The Month to Purify" | Doors Open at 7:30 pm

### February 6 arTTalks Made in Italy Lecture Series

*Scandal & the Sistine Chapel* (see pg. 12)

### February 15 Kitchen Stove Film

"Film Stars Don't Die in Liverpool"  
4:00 pm and 7:00 pm screenings

### February 22 Chili Cook-Off Fundraiser

Doors open 6:00 pm | Service starts 7:00 pm  
Tickets: \$45 for members | \$50 for non-members

### February 27 Bob Ross Painting Party

6:30-8:30 pm \$45 members; \$50 non-members

### February 28 Topics & Tea 2-3 pm

Cristin Platt. *Reviving the Dying Textile Arts*

### March 2 First Fridays Open Mic Night

"Planting Seeds" ~ Doors Open at 7:30 pm

### March 6 arTTalks Made in Italy Lecture Series

*Baroque Ecstasy & Splendour. The Borghese Gallery*  
(see page 12)

### March 15 Kitchen Stove Film

"Faces Places"  
4:00 pm and 7:00 pm screenings

### March 24 - Ipseity Exhibition Opening featuring Rae Spoon and other special guests!

Suggested \$10 donation



The gallery is wheelchair accessible.

## Director | Curator's Report

I wish you all the very best of the new year, one filled with a cornucopia of amazing art, rich culture, wonderful discoveries and incredible adventures. I love January as it represents for me a clean slate, the lengthening of days and all the potential of our new year's resolutions. It also affords one perspective, a unique vantage point from which you can look back in the rearview mirror and measure your vision, goals and objectives against all you have achieved over the past year and put it up against your vision for the future.

I know I say it perhaps far too often, but it really is a privilege to be able to work here at the Penticton Art Gallery and share my passion and vision with our community and beyond. Part of that vision is to challenge and explore the world around us and occasionally push the boundaries of one's comfort zone, my own included, to gain a broader perspective and understanding of the world and community around us. We are living in an exciting, and for many, an unsettling time. If we have any hope of saving our society from careening off into the abyss, it will be led by the arts and artists whose work will challenge the status quo, inspire and rally us to come together, waking us up from our complacent slumber to rise up and push back.

One only needs to look at history to see the role artists have played time and time again; even today the strongest critics remain the artists with well known authors like Margaret Atwood, political commentators John Oliver, Trevor Noah, Stephen Colbert, Seth Meyers, Bill Maher and musician Marshall Bruce Mathers III (otherwise known as Eminem) who have put it all on the line to challenge the state of the nation. We can only hope that these voices will be joined by many more. We must be vigilant should we start to see these authors' books being removed from public libraries, these TV shows canceled and musicians airplay cut - we should start running for the hills. This sadly isn't fiction and this record isn't new: one need not look too far into our past to see how this has all played out before.

Over the holidays I researched the life cycle of all the great civilizations and empires, and to my amazement the average lifespan is between 200-250 years. In my research I also found the following quote from 1801 from a lecture by Sir Alex Fraser Tytler (1742-1813), a professor of Universal History at Edinburgh University, who wrote: "A democracy cannot exist as a permanent form of government. It can only exist until the voters discover that they can vote themselves largess from the public treasury. From that time on the majority always votes for the candidates promising the most benefits from the public treasury, with the results that a democracy always collapses over loose fiscal policy, always followed by a dictatorship."

To put it more succinctly I found a number of other historians who outlined the evolution of these great empires through the following sequence: 1) from bondage to spiritual faith 2) from spiritual faith to great courage 3) from courage to liberty 4) from liberty to abundance 5) from abundance to selfishness 6) from selfishness to complacency 7) from complacency to apathy 8) from apathy to dependency 9) from dependency back again to bondage.

As I mention above, these are interesting times and I look forward to plan a number of exhibitions, which will explore a wide range of issues facing our community and society today. If reincarnation exists, I can only hope that I come back as an archeologist and am afforded the opportunity to sift through the remains of our own civilization and speculate on the meaning of our cultural legacy.

Here at the gallery we saw our own year start off with a number of challenges including an ice dam on the roof which directed water behind the flashing and down into the office area and the Toni Onley gallery. Thanks to the quick thinking of staff and our insurance company, we were able to minimize the damage and I hope all will be put back together in time for our opening. As with every challenge there comes an opportunity, and we are looking to take this chance to

switch the library and office spaces moving Petra's, Antonella's and Brigitte's desks to the area above the tearoom and the library into their former office. Not only will this give them some natural daylight, fresh air and room to move, it will make for a more usable and expansive library, providing us with an additional work station and meeting space. This incident will also allow us to make some minor modifications to the Toni Onley gallery, which un-noticeable to all will make installing exhibitions much quicker and easier in the future. Thanks to all who came to our aid; the situation could have been much worse if it were not for the quick thinking and actions of everyone involved.

I am also excited to see a real renewed interest to finally get our print studio established. We have a small but committed committee who are working on moving this forward early in the new year. This has been a long standing hope of mine, and something I think will not only be of great value to our community directly but will become a destination for artists living in the Okanagan and further afield who are looking to pursue a career in printmaking, as I know it's a challenge for many fine arts graduates to not only find studio space, but also the equipment they need to develop their art practice. We are looking for artists to participate in the studio as part of a collective or to participate in many of the workshops they hope to bring to our community. If this is something you are interested in please contact the gallery and we will pass along your name and contact information to the committee.

I have been vocal over the past year about my concern for the future of the gallery and how the City of Penticton sees our role and location in their planning. I have not felt we have been a high priority, and that when compared to other like-sized communities, the funding we receive falls way short of the support other public galleries are receiving. That being said, for the first time since my tenure at the PAG, we received the full amount of our annual grant request, an amount that still falls short but one that shows a renewed interest and I hope ongoing commitment to the gallery and the value we bring to the community and its citizens. I hope this is not part of the electioneering that will take place over the coming year, and as we move towards renegotiating our lease, which expires in October, I hope the City of Penticton will build upon this vote of confidence and commit to building a partnership with the gallery, which will allow us to become one of the premier public galleries in British Columbia and an asset we can all be proud to call our own. This coming election will be one of monumental importance to the future of our community and it's imperative we all take part and become active in the electoral process as we are seeing unprecedented growth and development. It's up to us to let our voices be heard. The cost of not getting involved will be a city that serves the interests of its developers and not its citizens. There is room to serve both interests, but it's vital that we make our voices heard and stand up for those resources and assets that not only improve and enhance our quality of life today, but will ensure future generations have easy and ready access to public spaces and cultural resources.

As the year drew to a close I learnt of the passing of John Salsnek (1947 – 2017), while I didn't know him well, I certainly know he has had a large impact on our arts community as an artist and mentor. On behalf of the gallery, I wish to extend our condolences to John's family and friends. While he may be gone his artistic legacy will outlast us all, and there is no greater gift you can leave than your art as it will continue to inspire and delight generations to come.

We have an exciting year ahead and I hope to see you all more engaged in the gallery and our community, and as always, I welcome you to contact us at any time, this is your gallery and we are here to serve our community.

**Noll C. Derriksan | TOUSSOWASKET (Red Morning Sky)**  
**PROJECT ROOM AND TONI ONLEY GALLERY | JANUARY 26 - MARCH 18, 2018**

One of the real challenges faced by indigenous artists across British Columbia is to create works that the public, and more importantly, the art market identifies as “native”: those designs and forms which have for so long been associated with the indigenous art of the north west coast. Yet across the province each nation has its own unique traditions, stories, dances, language and visual culture. The pressure for artists coming from communities outside of those whose traditional designs and form lines are so well known, is to create work that is not only true to their culture and heritage, but also feeds the buying public's desire and understanding of what constitutes “native art”. A number of years ago I was at an art opening and got into a conversation with a wonderful artist from the Okanagan Nation who told me that his work was the first attempt to define and develop a uniquely Okanagan visual language. At the core of our conversation I understood his desire and this resonated with me long after. I was intrigued to delve deeper into the art history of the Okanagan Nation and discover its lineage of professional visual artists.

A couple of years later, I find myself at a thrift store in Victoria and up on the wall across the room I see a wonderful silkscreen, *Weasels in Spring*, signed Toussowasket and dated 1977. It was a name I had never heard of and my initial feeling, based on seeing the work, was this was done by an indigenous artist from the Woodlands School. Based on the strength of the image, I purchased the print and brought it back to the Okanagan only to discover the artist was Noll Derriksan and he was from Westbank. In my research I was amazed, but sadly not surprised, at the lack of information I was able to find online, and the majority of my knowledge came through individuals looking to sell his work on the secondary market. Through this process I was able to build a small database of images documenting his work, which only served to fuel my interest and curiosity to discover images and information on an artist who otherwise had fallen off the radar.

It's incredible how often something you were never aware of before suddenly enters your consciousness, and from seemingly random directions, and with each new discovery, helps build the story and one's interest. It's been an incredible journey and I hope that this exhibition will be the first of many, which will not only document his work historically but also prompt and encourage him to once again turn his efforts back to his art practice. I am excited to reintroduce his work to the greater community and I look forward to the creation of many new bodies of work, building on his past while acknowledging the world in which we live today and the journey that has brought him to this point in time.

Born 1940 in Kelowna, as a Colville Okanagan, Noll grew up in the wilderness of the Westbank forests and Okanagan Lake during 40's and 50's with his two younger brothers and many cousins, spending countless hours on foot and horseback hunting, fishing, working and exploring the landscape of their traditional territory. Noll saw things in vivid detail and was naturally attuned to the energy of the land. He was fascinated by the comic books of his day and amassed a grand collection. Somewhere during those preteen years, Noll came across a book in which the work of Henri Rousseau was featured and these naïve childlike jungle scenes sparked the imagination of the young artist. These paintings helped bring alive the traditional stories ani-

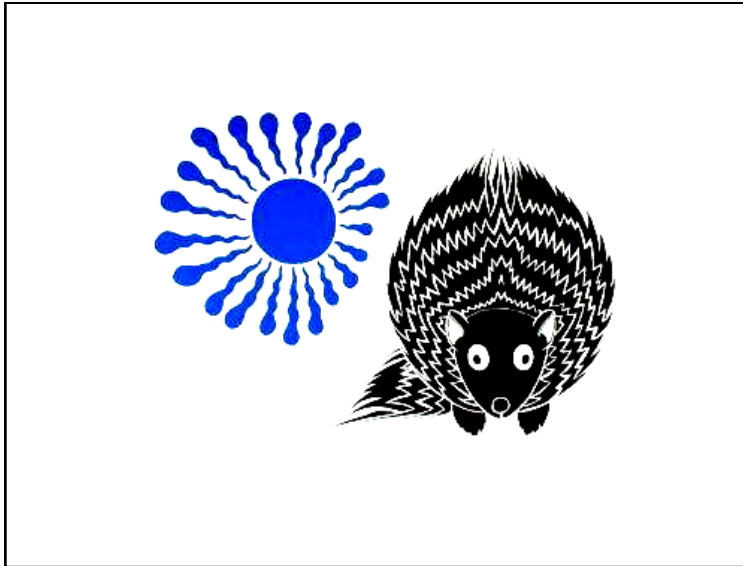


**Toussowasket, *Geese*, 1978**, silkscreen, edition: 75



**Toussowasket, *Birth of the Frogs*, 1977**, silkscreen, edition: 75

**Exhibition Opening | Friday January 26th 7:00 - 9:00 pm**  
**Exhibition Tour & Artist Talk | Saturday January 27th at 1:00 pm**



**Toussowasket, *Porcupine & Sun*, 1977**, silkscreen, edition: 64



**Toussowasket, *Mother Earth*, 1978**, silkscreen, edition: 75

mating the animals and characters allowing them to be captured on paper and canvas for the first time.

Noll was one of the first band members to enroll at Westbank Public School, an experience he found both amazing academically, yet challenging socially, as discrimination was very much a daily affair. Through it all, Noll worked hard and showed real potential and natural talent for art, winning every art contest he could find before moving on to attend George Pringle Jr. and Sr. High School.

Noll C. Derriksan was one - if not the earliest - professional visual artist from the Okanagan Nation, drawing his inspiration from his childhood teaching, and the native species of the Okanagan: an abundance of animal and archetypal characters including tadpoles, frogs, porcupines, skunks and geese. Noll draws upon his stellar photographic memory and attention to detail to tell those stories within him.

A true Renaissance artist, Noll has worked in a wide variety of mediums, synthesising and articulating his ancestral heritage through an impressive body of work including graphics, original paintings, pottery and silver. Largely self-taught, he counts Zeljko Kujundzic, Professor Emeritus of Pennsylvania State University, as a key mentor and life-long friend.

Through the 1970's and 1980's, Noll went on to become one of British Columbia's most recognized Native Artists and a sought after mentor, teaching art to others in his Okanagan community. As the Executive President of the National Indian Arts and Crafts Corporation based in Ottawa, he promoted Native Art across Canada, establishing societies in each of the ten Provinces and two Territories. For over 17 years, Noll served as President of the B.C. Indian Arts and Crafts Society, an organization which provided grants to over a 100 artist and craftsmen, allowing them to become self-sufficient in their craft. In addition, he helped organize an Annual Exhibit showcasing Native Arts and Crafts in Vancouver.

Noll Derriksan, Toussowasket, is proud of the role he has played in the resurgence of Canada's dynamic Indigenous art history alongside his friends and colleagues Tony Hunt, Roy Vickers, Clifford Pettman and countless other artists. Noll served as Chief for the Westbank Indian Band for 6 terms of 2 years each, and received the honorary title of Grand Chief. Over the past number of years, Noll has turned his attention away from visual art to the art of development, but never far from mind is the value and importance of art and culture and the role it plays in the quality of one's life. After a many-year hiatus, Noll is once again returning to his visual arts practice and it will be exciting to see where his work will go next. He considers his greatest creations to be his son, Jayes T. Derriksan, who has the same artistic gift for attention to detail, and the innate ability to capture the energy lines within his art.

Noll continues to live and work out of his studio and home in Westbank, British Columbia.



## COACH'S CORNER

This Christmas I was chatting with Paul and said it feels like painting is dying a slow death; he totally disagreed and instead felt like it is experiencing a resurgence. I have been talking to other artists about this and the conclusion is that painting is a thing people do because it is fun. There are probably more closet artists out there than one might imagine...having fun.

First declared dead in 1838 with the invention of the camera, painting has been declared dead several times since, especially with computers delivering the thrill package the public has become accustomed to. I had concluded that painting was officially dead in Canada: why do it when a computer can do it quicker, better, and is a waste of time; but maybe I wasn't the most right I have ever been.

The answer came to me in an unexpected and funny way, as it usually does. A found jar of *Bob Ross Magic White* is the saving grace of sanity for a hardnosed painter like myself. Let me be clear, in all my life I never saw Bob's work as being very serious, but for the first time I sat down and watched him whip up a painting, and like millions of fans, enjoyed the man for his charming wit and his continuous one-liners over the twenty-five minute program. Damn it, Bob had the answer to my dilemma: how to survive in a world that seems to have passed me by? Not to care about it. Painting is the answer, and here are a few of his nuggets of wisdom. And there are many.

*"It's so important to do something every day that will make you happy." "Painting will bring a lot of good thoughts to your heart." "Every day is a good day when you paint." In painting, you have unlimited power. You have the ability to move mountains. You can bend rivers. But when I get home, the only thing I have power over is the garbage." "This is happy place; little squirrels live here and play."*

In the video I watched, painting a winter landscape, Bob talked about the oil medium itself, saying it has a richness and depth that other mediums can never match. Everything he said was true: making art is the "happy place". Painting is an experience you can never attain sitting in front of a screen working long soulless hours in a cubicle punching code into a computer.

When I told my colleagues about my dilemma Antonella pounced on the concept of hosting a Bob Ross inspired Painting night this February. So with a furry wig, a glass of Pinot, a paintbrush and panel, a bit of courage, and a lot of laughter and insightful quotes, I'll be taking the seriousness out of my practice and we are going to bend rivers, move mountains, paint happy trees, and go places where no artist has gone but yourself. Looking forward to it and hope you can join us at the PAG for this FUN and special evening. Happy new year!!

Glenn Clark, Art Preparator & Blue Collar Scholar



*At the time Arts Letter went to print, the Painting Night Inspired by Bob Ross sold out!!! Stay tuned for more!!!*



Jill Janvier, *Floral Roots 1*, 1977, acrylic



Breanna George, *Untitled 2017*, acrylic

# REsilience #597

MAIN GALLERY JANUARY 26 - MARCH 18, 2018 | Exhibition Opening FRIDAY JANUARY 26th 7:00 - 9:00 pm  
En'owkin Showcase & Artist Talk | Friday March 9th 7:00 - 9:00 pm.

## REsilience #597

### Expressions of Indigenous Resilience

Layered all-embracing forms of Indigeneity by youth, elders, and community.

Expressions of **culture**, ties to traditions, **resurgence** of **land memories** being expressed through the **work of the people** and the **revival of the plants and animals to rise up** against efforts of erasure.

### *spit'sən*

(dog bane hemp) is excellent in **durability** and **resilience**

### re-sil-ience

1. The capacity to **recover** quickly from difficulties; **toughness**.  
"The often **remarkable resilience** of so many Indigenous institutions"
2. The **ability** of a substance or object to *spring back into shape*; **elasticity**.

Just like the tamarack our **Syilx** people have been enduring the flux of change and effects of colonization for centuries. This ability to flow with time, change, adapt, and spring back from adversity is woven in the lives, traditions, culture, and language of our peoples. As a material of the lands **spit'sən** connects us to all times, ancestors as well as future generations. We will continue to create, practice our ways of life and art ways with traditional knowledge that informs our paths. The resilience of our communities and all generations is an inspiration for this show. Reflecting this inspiration in the title containing our local **snpintktn** band number from Canada, we are a growing resilient community.

It is with great honour and excitement that we are presenting works from our students, alumni, faculty, and invited guest artists of the En'owkin Centre. This is a culmination of works and performances to illustrate resilience as Indigenous people of Canada and the Americas. In unceded **Syilx** territory we continue our cultural lives, practice, and art ways.

*lim læmt* (thank you) for joining us to share in this visual and performance adventure to celebrate the Resilience of the Indigenous peoples from and residing in the traditional **Syilx** territory.

This year's participating artists include:

**1<sup>st</sup> Year Students:** Ira Edward, Breanna George, Laurent Isadore, Colleen Lalonde, Savannah Louis, Steve Mackie, Sophia Phillip, Brenda Powder, Karen Terbasket ~ **2<sup>nd</sup> Year Students:** Bre-Anne Hubick, Delphis Bonneau ~ **Invited Guest Artists:** Jill Janvier, Cody Lecoy, Rodney Cawston, Riley Cleveland ~ **Alumni:** Robert Allen Jack, Reynold Gabriel, Billie Marchand Kruger ~ **Faculty:** Ann Doyon, Dr. Greg Younging, Corinne Derickson, Tracey Kim Bonneau ~ **Special Collaboration:** Joseph M. Sanchez, Dr. Michelle Jack

### The En'owkin Centre. A Primer

The En'owkin Centre was established as the Okanagan Indian Curriculum Project in 1972, and in 1983 was incorporated as a non-profit society under the name of the Okanagan Indian Education Resources Society. En'owkin Centre acquired Theytus Books, a limited company in 1985, for the Purposes of Publishing Indigenous Materials in Authentic Indigenous Voice, and as a complement to the En'owkin Centre International School of Writing.

The En'owkin Centre became a recognized Cultural Centre in 1988, and became accredited as a Private Career Training Institution for the implementation of its Post-Secondary Mandate in 2005. It undertook as well to partner with the University of Victoria, the University of British Columbia Okanagan, the Nicola Valley Institute of Technology, and Okanagan College, for delivery of publicly recognized and accredited training.

The Centre has been active at the local, national, and international levels in the preservation and revitalization of Okanagan Language and Culture, and Broader Indigenous Cultural preservation and revitalization for more than 40 years.

The En'owkin Centre continues to thrive as a dynamic cultural, educational, ecological and creative arts institution, which puts into practice the principles of self-determination and the validation of cultural aspirations and identity. The En'owkin Centre provides a culturally sensitive learning environment in a nurturing and challenging atmosphere.

En'owkin Centre is a leader in the development and implementation of Indigenous knowledge and systems, at the community, national and international levels. The word 'en'owkin' is an Okanagan concept, which describes a respectful dialogue for clarification, conflict resolution, and group commitment, to come to the best solutions; essentially, consensus.

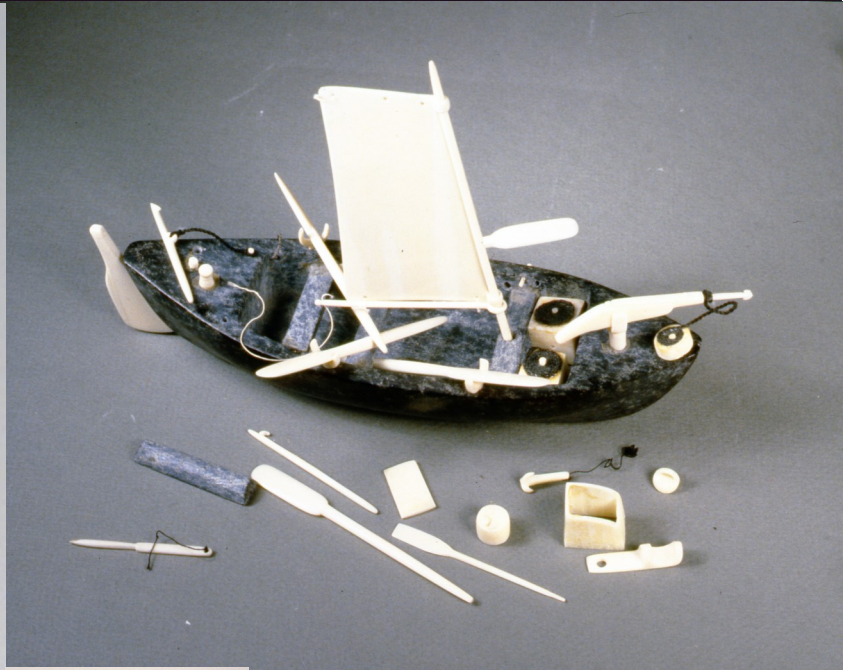
This exhibition is part of an ongoing series of annual exhibitions, which explores and celebrates the incredible culture and diversity embodied by the En'owkin and its inspired faculty. A special debt of thanks is due to all the participating artists for their trust, belief and support; and to Dr. Michelle Jack, Dr. Gregory Younging, Lauren Terbasket, Tracey Kim Bonneau, Richard Armstrong, Corinne Derickson and Dr. Jeannette Armstrong for their continued and ongoing support in building this important cultural bridge between our two communities.



Jill Janvier, *Baskets (Installation Detail)*

## From the Vault: The Inuit Collection

A peek into the Penticton Art Gallery's Permanent Collection



Far left: *Man Carrying Pack*, n.d., Noah Arnaquq, carved stone, 15.2 x 6 x 4.5cm, 1998.01.31; top right: *Brooch (Man in Kayak on Komatik with Three Dogs)*, n.d., artist unknown, carved bone, 1.7 x 7.5 x .9cm, 1998.01.55; top: *Whaling Boat*, n.d., artist unknown, carved stone and bone with cord, 23 x 14.5 x 6.6cm (without paddles), 1998.01.16, immediate left: *Female Doll with Child*, n.d., artist unknown, felt cloth, wool and fur, 25 x 11cm, 1998.01.86

The Permanent Collection of the Penticton Art Gallery contains over 1,000 works of art and cultural items representing artists of our region, province and country, as well as a small number of pieces from international artists.

One of the most precious donations to the Permanent Collection came from the late Jill Leir Salter and her husband Derrick Salter. Comprised of 101 finely crafted *objets d'art*, this exquisite collection offers a diverse sampling of Inuit artmaking from stone and bone carving to doll making and seal skin slippers and bags. The objects in this donation take the form of delicate, miniature carvings set on brooches, stone and bone sculptures of arctic animals, people, boats and igloos as well as two fascinating bone trees. There are also utilitarian objects, such as crochet hooks, knives, scrapers and kudlik (traditional oil lamp).

It would be remiss to not mention the complexities inherent to obtaining, holding and displaying Inuit art. For example, only 6 out of the 101 pieces have the names of their creators, which is demonstrative of the anonymity that too often befalls indigenous arts within the institutions of colonial Western society. The subtleties of the relationship between "Southerners" and Inuit artists/craftspeople is a rich and complicated topic worthy of examination as we move forward in processes of reconciliation.

We are currently in the process of digitizing our Permanent Collection. You can browse a selection of works online at our website: [www.pentictonartgallery.com/permanent-collection](http://www.pentictonartgallery.com/permanent-collection).





## Loving Mugs Chili Cook-off

Thursday February 22nd, 2018

Doors at 6:00 pm | Chili served at 7:00 pm

Tickets \$45 for members of the Penticton Art Gallery

\$50 for non-members

Featuring the En'Owkin Centre, NaramataSlow, Monday Night Dinners and more to be announced soon!

The Penticton Art Gallery is cooking up a new event in the spirit of our famous Annual Soup Bowls Fundraiser. This time, we are calling on local chefs to spice things up with the Loving Mugs Chili Cook-off! Add some heat to your February as you sample an array of hearty chilis, as well as delectable breads and finely crafted local wines and beers.

As with the Soup Bowls competition, chefs will be competing, but this time around they will vie for multiple titles such as "Most Outrageous" and "Climate Changer". Guests will get to choose a hand-made pottery mug from which to sample their exquisite creations. There shall also be live entertainment and some infamous door-prizes to entertain and delight you!



On Saturday March 24, 2018  
you're invited to come on out  
to the Penticton Art Gallery's  
exhibition opening party for

# Ipseity

featuring

RAE SPOON  
PARLOUR PANTHER

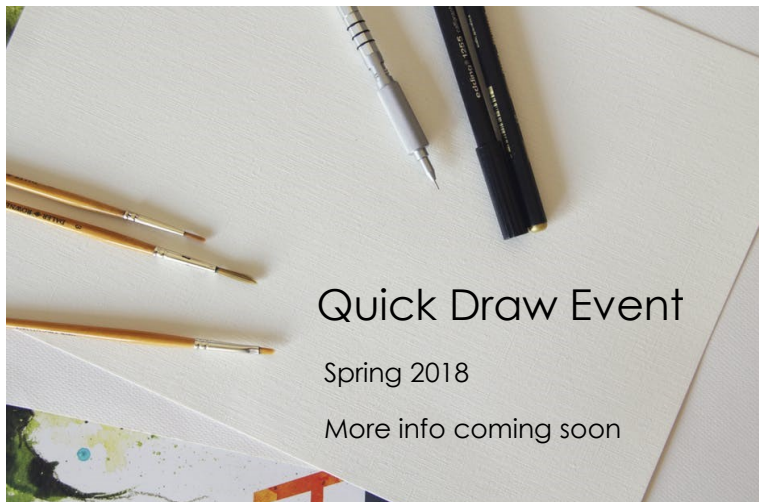
+ more TBA

Saturday March 24th, 2018

Doors open at 7:30 pm

All ages | licenced event

\$10 suggested donation or pwy  
at the Penticton Art Gallery



## Quick Draw Event

Spring 2018

More info coming soon



south okanagan | similkameen

The Community Foundation is committed to the process of engaging local citizens to build better communities, and provides support to charities throughout the Regional District.\* The Penticton Art Gallery is honoured to have been recognized as contributing to the well-being and vitality of our community. The Foundation has generously awarded the PAG a grant that will be put toward equipment improvement. These new tables and chairs will allow us to continue to put on events and provide quality public programming. Our sincere thanks to our partners at the Community Foundation for the recognition and support. \*Community Foundation, Vital Signs Report (2015)

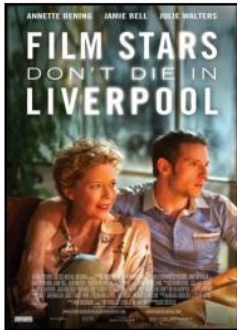
tiff OFFICIAL  
FILM CIRCUIT  
OF TFF

# KITCHEN STOVE FILMS

Tickets will be sold at the Penticton Art Gallery -and The Book Shop – 242 Main Street (250-492-6661) All movies are screened at the Landmark 7 Cinema, 250 Winnipeg Street, Penticton

**\*Limited single tickets \$15 may be available at the door. No refunds or exchanges.\***

Series Tickets: \$38 Members & Students/\$44 Non-members Pre-purchased Single Tickets: \$13 each



## February 15, 2018 **FILM STARS DON'T DIE IN LIVERPOOL** (UK)

Director: Jim McGuigan Cast: Annette Bening, Jamie Bell, Vanessa Redgrave, Julie Walters Drama Running time: 105 min

The sultry Gloria Grahame won a best supporting actress Oscar in 1952, her star blazing brightly then fading quickly. How Grahame spent her later years is the subject of this beautiful and rare ode to life after fame. *Film Stars Don't Die In Liverpool* fashions a moving narrative that embraces the highs and lows of the Hollywood star's time spent living in Liverpool in the 1970s. Gloria is in her fifties, but her vitality and eccentricity leave Peter, an actor who is decades younger, enraptured by this outrageous new force in his life. We follow them from England to Los Angeles, from stage to hospital, and from laughter to tears. Unorthodox and sincere, *Film Stars Don't Die in Liverpool* is the kind of showbiz love story seldom depicted onscreen.



## March 15, 2018 **FACES PLACES** (FRANCE subtitled)

Director: Agnes Varda, JR With: Agnes Varda, JR Documentary Running Time: 89 min

88-year old filmmaker Agnes Varda, one of the leading figures of the French New Wave, and acclaimed 33 year-old French muralist JR, teamed up to co-direct this enchanting documentary/road movie. Kindred spirits, together they travel around the villages of France in JR's photo truck meeting locals, learning their stories and producing epic-size portraits and affixing them onto buildings, barns, and railcars, making ordinary people extraordinary. *Faces Places* documents these heart-warming encounters as well as the unlikely, tender friendship they formed along the way. "...anyone who can't enjoy this wise and soulful film has to consider whether they've given up on the movies, and on life." — Ty Burr, *Boston Globe*

**THREADS** (CANADA/NORWAY) Director: Torill Kove Short Film Running Time: 8 min, preceding the main feature



## April 19, 2018 **MEDITATION PARK** (CANADA)

Director: Mina Shum Cast: Cheng Pei Pei, Tzi Ma, Sandra Oh, Don McKellar Comedy/Drama Running Time: 95 min

As an immigrant living in Vancouver who never fully learned to speak English despite being in Canada for decades, Maria has been socially isolated and entirely dependent on—and devoted to—her husband, Bing; dutifully excusing his prejudices and choosing to focus solely on the sacrifices he has made for his family. The discovery of his clandestine activities pushes her to find her own place in her East Vancouver community and ultimately sets her on a sensitively comic and bittersweet course to self-discovery. Brimming with emotion, humour, and note-perfect performances, *Meditation Park* is richly detailed and endlessly relatable.



## May 24, 2018 **C'EST LA VIE!** (FRANCE subtitled)

Director: Éric Toledano, Olivier Nakache Cast: Jean-Pierre Bacri, Gille Lellouche, Jean-Paul Rouve, Suzanne Clément, Alban Ivanov Comedy Running time: 115 min

In this energetic romp that takes audiences behind the scenes of an extravagant wedding party, we meet Max, a grumbling wet blanket who wants out of the event planning business after decades of pleasing thrifty couples at the expense of his sanity. This wedding, however, is a feast of opulence and excess that lets the master transform a 17th Century French château into a mecca of marital bliss. As with any wedding, not everything goes quite as planned and the cast of characters frantically working backstage and front of house must do whatever is necessary to maintain appearances. Max's oft-repeated pragmatic motto is, "We need to adapt" and he believes it. And you know what they say...C'est la vie!

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OUR FEATURED GIFT GALLERY ARTIST  
Laurent Isadore



The Penticton Art Gallery Gift Shop is pleased to introduce the work of Cree jewellery artist, Laurent Isadore.

The addition of his work to the shop coincides with the annual exhibition of art from the National Aboriginal Professional Artists' Training (NAPAT) Program of the En'Owkin Centre. Laurent's finely executed pieces incorporate traditional motifs and such materials as hemp, buffalo horn, trade beads and Mohawk turquoise. He draws inspiration for his work from the complex life he has lived, from Ancestral Knowledge & Stories, and from the spiritual guidance of the Ancestors and the Creator.

Laurent hails from Lesser Slave Lake, Alberta and is currently attending the NAPAT Program, after which he plans to complete his Fine Arts Degree at the University of Victoria and earn his Masters in Indigenous Governance. Laurent is an anti-gang workshop facilitator, residential school cultural support provider, activist for human rights and the environment, motivational speaker, performing artist, and last but not least, a jewellery artist. He received the spirit name Mistatimahk Ka Wiciy Nimitohmakaw (He Who Dances with Horses) at the age of one.



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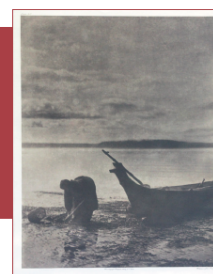
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## MADE IN ITALY Lecture Series proudly presented by



Would you like to take a trip to Italy and bask in its culture and art? Let Rome come to you the first Tuesday evening of each month from 7-8:30pm.

Come to the Penticton Art Gallery and take in a university lecture; during the break enjoy a glass of wine with Italian cookies (wine \$5 donation). PAG's very own Antonella De Michelis, PhD will be leading the MADE IN ITALY Lecture Series as a gallery fundraiser.

This first series of lectures will focus on Rome, its history, art and architecture from its imperial beginnings and feats of engineering, to contemporary issues concerning mass tourism and urban ecology. Learn about famous popes, infamous courtesans and the life of artists in the Renaissance; imagine what it would be like to stare up at the Sistine Ceiling, walk in the footsteps of pilgrims, or be an urban planner in the public transportation office during Holy Year, with Lady Gaga performing in the Circus Maximus, or a new subway line being excavated under the Roman Forum!

**Join us and support the PAG... *ciao!***

Single lecture: \$10 drop in  
Date & Time: 7-8:30pm; first Tues. of the month

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**WEDNESDAY JANUARY 31<sup>ST</sup>, 2018 AT 2-3 pm**

**VAELEI WALKDEN-BROWN: JOYS & CHALLENGES OF TINY HOME LIVING**

'To live in a tiny home is to live 'in a pinch' -- the pinch of space. How does one transform 300 square feet into a thing of comfort, beauty and functionality for two people – a thing that can be called home? Vaelei will recount the tale of how she and her partner Peter Wolf did just that. They transformed their tiny Penticton rental into a space for resting, playing, creating and even exercising.

Vaelei studied Interior Architecture in Perth, Western Australia. Much of her adult life as a creative person has found her in one type of pinch or another. Vaelei opened 557 Artist Block on Main Street where she represented over 40 British Columbian artists and designers and hosted provincial, national and international musicians. She served as Executive Director of the Penticton Arts Council in 2017 and was instrumental in bringing the first Arts Rising Festival Penticton to life. Behind the scenes Vaelei and Peter have been quietly building their Cougar and Wolf Design business which focuses on up-cycled furniture, homewares and art.

**WEDNESDAY FEBRUARY 28<sup>TH</sup>, 2018 AT 2-3 pm**

**CRISTIN PLATT: REVIVING THE DYING TEXTILE ARTS**

The introduction of automation has made many aspects of our life easier, but in the process we have lost some amazing skills that are really an art form. These art forms used to be commonplace in the home – textile creation, dying, decorative stitching, and reusing what was broken -- these fell by the wayside for a long time and are slowly making a resurgence. In Cristin's exploration of the dying textile arts she has found some that are very uncommon and date back to ancient Egypt. She plans to share these art forms with you via a slide show, examples you can handle, and some demonstrations.

*Cristin Platt is an active Textile Artist from Penticton, BC. Her love of ancient arts and lost textile production came about while exploring Viking re-enactment activities over the past 33 years. She loves to revive lost arts and bring together different applications in an up-to-date way so that it is accessible to all.*



## THURSDAY AFTERNOONS

3:15 - 4:45 P.M

JANUARY - JUNE

School is back in session and so is Glenn! This drop-in program is open to teenagers **ages 11-14** Students draw, paint and focus on projects of particular interest to them.

*Admission is free but pre-registration is required, and gallery membership is encouraged.*

Sunday  
Open  
Studio



Every Sunday from 12-3pm, in the tea room. Bring your supplies and your current projects and hunker down in our workshop space alongside other creatives. There will be tea and coffee available by donation. This program is exclusively offered to members of the PAG and is operated on a pay-what-you-can system; any non-members interested in taking advantage of this opportunity are encouraged to make the modest investment in a membership - from as low as \$26.25 per year

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## End Notes

**Thank you go out to:** PJ Mohr, Laara Branzsen, Cheryl Filipenko, Karen Walls, Dorian Polloway and Trish for reception; Lena for tending to our plants; Rebecca for help in the library; PJ Mohr, Arnida De Michelis, Zuzana Kaufrinder, Franco De Michelis, Chris Butlin & Angela Dereume for their help with art-Talks; Andrea Bollen & Kona Sankey with *Arts Letter* mail out; Hazel Fry and Hal Whyte for their ongoing work in the Tait Reading Library; Mike Turley for helping Glenn with heavy materials; Skyler Punnett for generously providing his expertise in improving the *ArtsLetter*; Dennis Nielsen for his advice and assistance with our building's water damage; and Anna Coghlan for her generous gift of exhibition frames and matt boards. A special thank you goes to Dorothy Tinning for all her years of helping with the young@art program, she will be missed by both Glenn and the kids.

**With thanks to our individual donors from September and October:**

Anonymous, Marlene Aikins, Cindi Lou Baker, Velma Bateman, Natalie & Michael Biggs, Sonni Bone, Ingrid & Albert Borch, Judith Brock, Hans & Christine Buchler, Lee Davison, Ted Farkas, The Friendship Force of Pentiction Okanagan, Hazel Fry, Cheryl Galloway, Anne & Jim Ginns, Dennis Halfhide, Gill Holland, Norma & John Howard, The Estate of Jill Leir Slater, Jessica & Joe Klein, Kristin Kimmel, Keray & Barbara Levant, Shirley Malakoff, Jana McFarlane, PJ Mohr, Robert Muraschuk, Inez Niemeyer, Denis O'Gorman, Hugh Richter, Hugh Richter, Kirsten Robertson, Loraine Stephanson, Ian Sutherland, Val Tait, Marion Trimble, Linda Ward, Pamela Webster, Hal Whyte

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**Honorary Life Members**

**Honorary Life Memberships are given to individuals who have rendered extraordinary service to the gallery:** June Argyle, Yvonne Adams, Marion Armstrong, Jim Brittain, Alan and Laila Campbell, Betty Clark, Gayle Cornish, Robert Doull, Candy Foran, Rosemarie Fulbrook, Vickie Garrett, Rob Hill, Sandra Henderson, Virginia Jewell, Jeanne Lamb, Audrey Lawrie, Natalie Minunzie, Evan Mitchell, Dennis Nielsen, Stan & Elizabeth Pringle, Marge Punnett, Sophie Rankin, Jill Leir Salter, Ruth Schiller, Ret Tinning, Roy & Olga Tomlinson, Lillian Vander Zalm, Barbara Watson, Hazel Fry & Hal Whyte, Alphons & Nel Witterman.

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The Pentiction Art Gallery has over 400 members! We welcome the following new and renewing members from October 15th- December 15th, 2017

## Reciprocal Membership

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The Pentiction Art Gallery has collaborated with several cultural organizations to establish a reciprocal membership program. Upon presentation of your current membership card, you will receive benefits such as free or discounted admission, gift shop discounts and more at the following institutions:

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