

ALTER

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JJ Levine, *Alone Time 1*, 2007, digital photograph mounted on aluminum

PENTICTON  GALLERY

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PENTICTON GALLERY

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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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Gallery Assistant: Petra Höller
Email: info@pentictionartgallery.com

Visitor Services Coordinator: Jacinta Ferrari
Email: info@pentictionartgallery.com

Our Mission

The Pentiction Art Gallery exists to exhibit, interpret, preserve and promote the visual, artistic and cultural heritage of Indigenous Peoples and of Canada; to educate and engage the public on local, regional and global social issues through the visual arts.

Our Vision

We envision a gallery accessible to everyone as a vibrant public space in service of our community, to foster greater social engagement, critical thinking and creativity.

Our Values

The following values inform all initiatives and shape the mission and vision statements of the gallery:

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
Bring your projects and supplies & work in our tea room

March 24, 7:30 pm - *Ipseity* Exhibition Opening
featuring Rae Spoon and other special guests!
Suggested \$10 donation

March 28 Topics & Tea 2-3 pm

Dianne Bersea:
"The Importance of Being Excellent in the Writing Life"

April 3 arTTalks Made in Italy Lecture Series
Ravaging Rome. Mass Tourism & Its Effects
(see page 12)

April 5 Kitchen Stove Special Presentation
"Shut Up And Say Something"
7:00 pm screening at the Cleland Community Theatre
(see page 15)

April 6 First Fridays Open Mic Night
"All Things Opening" | Doors Open at 7:30 pm

April 19 Kitchen Stove Film
"Meditation Park"
4:00 pm and 7:00 pm screenings

April 25 Topics & Tea 2-3 pm
Susan Lopatecki:
"The History, Culture and Use of Indigo in Textiles"

May 4 First Fridays Open Mic Night
"Blossom Time" | Doors Open at 7:30 pm

June 1 First Fridays Open Mic Night
"Summer Unfolding" | Doors Open at 7:30 pm



The gallery is wheelchair accessible.

President's Report

Hello Art Lovers.

Lots going on at the Gallery these days, be sure to get in to see the shows and bring some friends; we are always looking for new members. I have included an insert of the letter sent to the City of Penticton regarding our lease, which is expiring October 1, 2019, which explains what is happening. We have had a reply from the City and a joint meeting is being set up to begin discussions. This should prove to be a significant milestone in the future of the Penticton Art Gallery. We have also experienced significant controversy on your Board of Directors which has resulted in several changes. Our Vice President, Pam Webster and our Secretary, Liz Ganton, have resigned from the Board, as well as one Board member, Val Tait. At issue is a performance review of our Curator/Director conducted by a committee made up of the Executive (Pam, Liz and myself). This was the 1st review for both in 12 years. Although the Board did authorize the review, the committee admittedly made some significant mistakes in process which resulted in a great deal of stress amongst the staff. This caused Val to resign in protest and most all the remaining Board members very strongly disagreed with the process and scope of the review. Liz, who is a retired HR professional and Pam who is a lawyer disagreed with the Board's comments and actions and resigned. As a result, the Board has made three temporary Board appointments. The newly appointed Board members will sit until the AGM on May 30, 2018 and will run for a full term then if they so choose.

Respectfully
Rod Penway, President

**Thank you to our sponsors of the first ever
Loving Mugs Chili Cook-off!**

Brodo Kitchen, Cannery Brewing, The En'Owkin Centre, LA FRENZ Winery, Monday Night Dinners, Naramata Bench Wineries Association, The Nest & Nectar, Oonakane Friendship Centre, Smuggler's Smoke House, Urtica Eatery at Legend Distilling, and Winecrush!

A huge thank you to all of our generous guests and hard-working volunteers as well!



Ipseity

Saturday March 24th, 2018 Exhibition Opening Dance Party

All ages Licenced Event ~ Cash Bar

Admission is a suggested \$10 Donation

Schedule of Events
(Schedule subject to change)

7:30 ~ Doors Open

7:30 - 8:00
DJ Shakes
<http://djshakes.ca/>

8:00 - 8:45
A Raven Called Crow
<https://aravencalledcrow.bandcamp.com/>

9:00 - 9:30
the Matrimonial Union of Penticton Royalty
John Archer and Doug Bertz

9:30 - 10:00
DJ Shakes

10:00 - 10:15
Okanagan's Premier Drag Show

10:30 - 11:30
Rae Spoon
www.raespoon.com

11:45 - Midnight
Okanagan's Premier Drag Show

12:00 - 1:00
Parlour Panther
<https://parlourpanther.bandcamp.com/>

1:00 am - close
DJ Shakes



Director | Curator's Report

I have never been one to put much faith in fortune tellers, astrology and numerology, but events of the past number of months have forced me to reconsider my scepticism of such things. This all started innocently as the year came to a close with a friend offering to do a tarot reading for a number of us after a dinner party. I was the last and probably the most sceptical one to shuffle the cards thinking of a question before they were dealt before me and one by one as they were turned over a picture of my life that over the coming months would be revealed. I remember thinking at the time this is crazy as the story being told seemed to have no basis as to where I saw my life then or where I saw things going in the foreseeable future. That being said there was something about the reading that stuck with me, lingering long after in the periphery of my consciousness until it collided on January 31st with the trifecta of the super-moon, blue moon, and the total lunar eclipse. The latter astrological event seems to also have had a profound effect on a number of others I know and has been a funny point of conversation over the past few months. Coincidence or not its been a crazy start to the year and I am looking forward to calmer waters ahead.

With that in mind I welcome the advent of spring and I hope and trust this finds you all happy and well. It seems like it's been a long winter and I don't think I have ever been more grateful for the lengthening of daylight. The recent days of sunlight have been a welcome relief: Jack Frost has stubbornly hung on way past his expiry date. In spite of it all, it's amazing what a couple of days of sunlight can do for the psyche and the garden. The older I get the more I gain an appreciation for the seasons and the resiliency of Mother Nature, and as I look out at my bleak and barren backyard I know that it won't be long before it will be bursting with life once again. The same can be said for the overwhelming amount of residential and commercial development that's been transforming our neighbourhoods, downtown, and outlying communities. With change comes challenges and I hope we can manage this explosive growth responsibly for the benefit of us all today with and an eye on the long term, ensuring that this growth is sustainable and beneficial to us all, not just the developers of today.

The gallery board has recently undertaken a review of our mission statement and mandate making a few minor revisions to acknowledge our responsibility to our nation's amazing Indigenous heritage and culture while also taking into consideration our efforts of the past few years to incorporate a global perspective into our programming. Its important to be reminded of these things and I look forward to the day when our Indigenous heritage is celebrated and taught in schools with the same regard and value as our colonial history today.

On the global end of things I thought I should update you all on the continuing journeys of our exhibition of contemporary Syrian Art. This past fall it was on display at the Calgary War Museum and after its return in January half the exhibition travelled to Victoria where it was on display at the Cedar Hill Arts Centre before heading over to Salt Spring Island where it was hosted by the Salt Spring Island Arts Council. Its next stop will be June – September at the Langley Centennial Museum and then late September – January 2019 at the Reach Gallery Museum Abbotsford before heading north to the Dawson Creek Art Gallery. It's incredible how this exhibition has taken on a life of its own; moving constantly since it came down at the Penticton Art Gallery in September 2016. As a curator or an artist you dream of having a show like this and I hope to be able to confirm and announce more dates into 2020 and possibly beyond over the coming months. Since the exhibition opened here in July of 2016, eight of the artists have been able to leave Syria and of the 19 artists only five remain in Syria. Its been an incredible gift for everyone involved and for the artists it has connected them to a world they could never have imagined previously and for a number of them this exhibition has resulted in some deep and rich friendships and much needed sales of their work. Thanks again to all who have had a hand large and small in helping make this such an important undertaking. The sad truth is this exhibition will continue to be relevant as long as the horrors of war continue to ravage their once beautiful country.

On the domestic front I am excited about our current exhibition and look forward to the community engagement and dialogue that will follow as a result, but at the same time I am sad that this continues to be a divisive social issue in our society today. I am grateful for all those who have contributed to this exhibition and have shared their stories and I would like to invite the entire community down to share your stories and experiences. There isn't a person alive whose life hasn't been profoundly touched by or inspired by a member of the LGBTQ+ community and we need to come together as a united voice in support for all those who are out and proud and more so for those who are still struggling to become comfortable with their own gender and identity in light of the still lingering stigmas and fears that exist. Love is love and we need to get beyond this and evolve as a species accepting everyone as equals based on their actions and not on their colour, religion, gender or sexual orientation. If we have any hope of moving forward as a species and a civilized society, we will need to do so together, and until we can do so with open minds and accepting hearts, we will never truly trust those we see as being different and our social fabric will be weaker and far less colourful for it.

I will also be doing a call for artists for our summer exhibition entitled eRacism which will explore the history of racism in our community and the resurgence and rise of racism as a political tool. These are challenging times and I invite you to join in the conversation and help spread the word to any all you know.

Finally I would like to encourage you all to mark your calendars for Thursday June 28th as that is the date for this years Annual Art Auction, and this year's event is already shaping up to be something quite spectacular featuring an incredible selection of artwork, packages, and experiences with something to fit every budget, whim and level of collector out there. Don't miss this year's event its shaping up to be our most spectacular one yet and I would hate for you to miss out. Keep an eye on our website as we will start listing items up for auction in the next few weeks.

Be safe and become engaged ... Yours, Paul Crawford

Eric Radford, Olympic Champ Figure Skating at Pride House



Hamed H., *Untitled*, 2018, mixed media on card

Call for Artists ~ eRacism ~ July 6 - September 16, 2018

Exhibition Title: eRacism

Submission Deadline: June 01, 2018

Exhibition Dates: July 6 – September 16, 2018

Exhibition Premise: The Penticton art Gallery is seeking submissions from artists for our summer exhibition entitled eRacism. This exhibition's intent is to explore the resurgence of racism as a political tool, here in North America and internationally.

How to Apply:

Please submit the following by Friday June 1st, 2018:

1. A current Biography and C.V.
2. Your artist statement, speaking specifically to the submitted body of work
3. Up to 3 photos of your submission
4. Description of submitted artwork including: Title, Year created, Media and Dimensions.

Artwork submission details

1. 2-D and 3-D work is accepted to a maximum width of 48"
2. Video/digital media work no more than 5 minutes
3. If selected works must arrived to the gallery by Friday June 29th properly packed and ready for display

Apply via e-mail by Friday June 1, 2018:

Paul Crawford, Director/Curator
Penticton Art Gallery
199 Marina Way
Penticton, BC
V2A 1H5 Canada

Contact Email: curator@pentictonartgallery.com

Contact Phone: (250) 493-2928

Project Room ~ March 24th - March 18, 2018

Charlie Rae Walker: =UnShameMe! =

Exhibition Opening Party ~ Saturday March 24th, 2018 ~ 7:30 pm - 1:30 am

Artist Talk and Exhibition Tour ~ Saturday March 24th ~ 1:00 pm

A Raven Called Crow ~ Saturday March 24th ~ 8:00 - 8:45 pm

It is with great pleasure we once again get to partner with Island Mountain Arts and the Toni Onley Artist Project in Wells, B.C., to introduce the work of an amazing emerging artist to our community. For just over a week each year, 20 artists from across the country are selected to participate in an intensive self-directed studio program led by two senior artists who are hired to guide the program and act as mentors. This past summer, we were excited to welcome back Joseph M. Sanchez from New Mexico and welcome for the first time Shary Boyle of Toronto. Both of these artists have enjoyed international recognition and have been at the forefront of the contemporary Indigenous art movement.

As part of this residency program, the two mentors are asked to consider each of the participating artists for this exhibition opportunity and over the course of the week-long program they take into consideration their artist talk which introduces the group to their previous work along with the work they each of them creates while in Wells. It's never an easy task and this past summer was no exception. One of the purposes of this exhibition opportunity is to give an artist a goal to work towards in the hope that it will help further the work undertaken in Wells and provide an emerging artist with some much needed exposure and critical engagement. After careful consideration, the mentors are asked to not only select one of the artists but to also provide some context for their selection and each mentor has contributed the following thoughts on Charlie Walker's work and the reasons behind their selection.

"The selection of Charlie Walker for an exhibition at the Penticton Art Gallery from a very talented pool of artists participating in the Toni Onley Project was one made with confidence and connection. Looking hard and listening to all the ideas, sharing in such a safe and non-competitive way our paths crossed as artists and collaborators. Charlie is an imaginative and creative storyteller who shares the intimate with the cosmic, her dream world with life and a work ethic that revealed many of these works during our nine days in Wells. There is music in the work, rhythms in the marks and a joy in the use of materials as these narratives unveil themselves for us to enter." ~ **Joseph M. Sanchez**

"A through-line of the 2017 Toni Onley Residency group was sincerity of intention, and careful love of materials. Charlie Walker shares these sensibilities, while also delighting us with her spontaneous imagination, and courage in working free, large, and prolifically. Whenever I visited Charlie's workspace her rich dynamic colour palette and cast of endless interwoven characters invited me into the cosmos of her interior realm. She has an idiosyncratic voice all her own and a strong compulsion to give it open rein. Her approach to art-making is celebratory and liberated, the drawings embody a spirit of the uncontrollable, tumultuous with love, humour and grief." ~ **Shary Boyle**

This year's program will take place from July 7 - 15th and will feature the distinguished mentors: **Lisa Milroy** who was born in Vancouver, and lives and works in London, UK, where she graduated from Goldsmiths College in 1982, and was elected to the Royal Academy of Arts in 2005. Since 2009, Lisa has been Head of Graduate Painting at the Slade School of Fine Art. Milroy won First Prize in the John Moores Painting Prize in 1989. She was Artist Trustee of the Tate from 2013-2017 and Liaison Trustee to the National Gallery 2015-2017. **Jen Mann** is a Toronto-based figurative painter, who studied at the Ontario College of Art and Design. Mann has exhibited in numerous shows across the United States, Canada and the United Kingdom and is a recent recipient of the Emerging Artist Grant for the Ontario Arts Council. Since graduating in 2009 with a BFA from OCAD, Mann has been steadily gaining accolades and recognition for her work on the national and international stage and in 2015 won the prestigious Kingston Prize for Canadian portraiture.

As part of this ongoing partnership with Island Mountain Arts the **Toni & Bernie Cattani Fund for the Arts**, provides an Okanagan-based artist with a 50% Bursary to attend the program each year. For more information on this year's program and the extensive list of Bursaries and Scholarships available please go to their website at:

<http://support-imarts.com/about-toap/>

Charlie Rae Walker: =UnShameMe! = : "My painting and drawing method is not initially concerned with aesthetics or imagery. It is a form of reckoning with forces which i feel bombarded or oppressed by. I use the act of image making to relieve myself of pain, confusion and mental conflict. In this exhibition, I am using drawing as a tool for unravelling shame: shame of self, shameful memories, body shame, shame of sexuality. As a child, I felt overwhelmed with shame. As a teen I developed deep shame surrounding my sexuality /gender and identity. It needed to come out.

Shame is corrosive if it stays too long. Art is my medicine, and I am using the act of drawing and painting as a shame-breaking ritual. These works are about healing and breaking through barriers of shame."

My process: "When I paint, draw, write songs, performance, installation or animation, I am digging towards understanding and psychosomatic transformation. The imagery unfolds as it wants. I rarely have a predetermined image or plan. Letting go of control and saying yes to every colour line shape lyric impulse allows my imagination to give birth to what it wishes, without my intervention, designs can emerge in a more essential and untainted form. In painting and drawing, I usually start with a very fast scribble/ ink mess applied in an urgent/playful/ destructive way. It is during this initial scribble mess, that I am most focused on the exact question/ issue/ pain/ angst which I am seeking to unravel, understand, and transform. The images I need to paint and transform appear out of the scribble mess. Sometimes the images/ beings go through many transformations before they settle. It is almost like watching a movie. It is similar to the animation techniques I use. Underneath a painting there are usually layers and layers of now unseen scenes and beings and transformed ideas. As the images appear, I engage in a process somewhat like divination, I find great pleasure, revelation and insight from 'reading' into the images that appear out of this spontaneous mess divination process."

Charlie Rae Walker (Aka A Raven Called Crow) is a multi-disciplinary artist hailing from Unceded Lekwungen and Wsanec Territories (Victoria B.C.) and Gadigal/Darug territory (Sydney, Australia). She works in diverse media of drawing, painting, animation, installation, music and theatre and performance art. She identifies as queer and gender non-binary. Storytelling, collaboration, transformation, healing, identity, and truth telling are key themes to her work. Currently based in Vancouver, She divides her practice between drawing & painting, writing & performing music as A Raven Called Crow// transcribing her dreams// travelling, and developing her hand drawn charcoal animation company 'Delicious Dirt Machine'. Her unconventional musical project 'A Raven Called Crow' has been sneaking around underground venues, house concerts and festival stages in Canada and Internationally over the last 6 years. Her latest album is a collaboration with Vancouver/NZ Chamber pop duo 'The End Tree' and is due for release late Spring 2018.

Many thanks to the brilliant artists and crew of the 2017 Tony Onley Artists Project, to the town of Wells, IMARTs , Arts-Wells festival, Pentiction Art Gallery and to all the loving and supportive friends and family who have contributed to this exhibition becoming a reality.

Instagram: A RAVEN CALLED CROW



Face In Hands , 2017, mixed media on paper

Main Gallery ~ March 24th - March 18, 2018

Iipseity

Latin *ipse* 'self' ~ noun: selfhood, individual identity, individuality

Exhibition Opening Party ~ Saturday March 24th, 2018 ~ 7:30 pm - 1:30 am

The title of the exhibition, **Iipseity**, traces its etymology to the Latin root ~ *ipse*, "self", and is used as a noun to describe one's selfhood; individual identity and individuality. Through the eyes of each of the participating artists we hope to bridge our differences and expand the fabric of our culture by promoting and accepting everyone's uniqueness and individuality including those age old constructs regarding gender and identity. "Iipseity" is by no means intended to present a thorough exploration of gender and identity, but rather this exhibition presents a number of personal narratives intended to start a greater conversation which I hope will lead to a better understanding of the complex issues faced by those in the LGBTQ+ community.

This exhibition has been one of the most challenging I have ever undertaken and as open as I thought I was, and for all my friends who are part of the LGBTQ+ community, I have come to the realization that this is a subject way beyond my own life experience and all I thought I knew has been thrown out the window. I am grateful for the help and advice I have been provided, and the guidance of so many to help me navigate the complex issues that surround not only the LGBTQ+ community, but also ideas and notions of gender and identity. I owe a huge debt of gratitude to Cassels and especially Tobaron Waxman for their mentorship, patience and help co-curating a significant part of this exhibition and for taking the time to help me navigate the Transgender Community. This is not a black and white world and there are as many answers and experiences as there are people on this earth and we need to free ourselves from fearing those who are seen as being different and embrace the one thing we all need most in our lives: love and respect.

There isn't a person alive whose life hasn't been profoundly touched by or inspired by a member of the LGBTQ+ community and we need to come together as a united voice in support for all those who are out and proud and more so for those who are still struggling to become comfortable with their own gender, identity and sexuality. As much as this exhibition will be a celebration of diversity, it will also take a hard look at the dark history suffered by so many and that reality is still a daily struggle for Hamed H who is currently living in Istanbul awaiting his chance to be re-settled as refugee. He longs for the freedom to finally be himself and safety of the west, but the recent news of serial killer Bruce McArthur who preyed for the most part on immigrants and those living on the margins of society proves that there is no guarantees of safety here in the West. His is one of the heart breaking stories and is one that repeated around the globe on a daily basis. We will only become enlightened when we can all be free to live our lives open and honest and love who we want without fear of death.

I invite you to join me on this journey of discovery and, as I mentioned previously, and it bears repeating, this exhibition is not intended to present a thorough exploration of gender and identity, but rather we are presenting you with a number of personal narratives intended to start a greater conversation and I invite your participation and input. A large part of this exhibit will feature public engagement opportunities and we will be partnering with **SOS Pride** to host a number of public forums where members of the LGBTQ+ community will be present to answer any questions you may have, dispel any myths and provide support for those who are also questioning their own sense of identity. All I ask is that you come to this exhibition with an open mind and heart and in doing so it will ensure that the gallery remains a safe place where everyone can be vulnerable without fear of judgement or persecution.

We are excited to partner with the **SOS Pride, School District No. 67 (Okanagan Skaha), RADAR, YES Project, and the Community Foundation of the South Okanagan** to provide a wide range of public programs over the course of this exhibition. Additional partners include guest curator **Tobaron Waxman** from Toronto who is curating a selection of artists along with the additional artists; **Raven Called Crow** (Victoria), **JJ Levine** (Montreal), **LyleXOX** (Vancouver), **Hamed H.** (Istanbul via Kabul, Afghanistan), **Ali M** (Kabul, Afghanistan), **Patrick Kearns** (Vancouver), **Parlour Panther**, **Rae Spoon** plus an installation from **Pride House** at the 2018 Winter Olympics in Pyeongchang, South Korea along with a number of other artists.



Toni Onley Galley ~ March 24th - March 18, 2018

JJ Levine: Alone Time / Switch / Queer Portraits

JJ Levine is a Montreal-based artist working in intimate portraiture. Levine is currently enrolled in a Masters of Fine Arts in the Photography program at Concordia University. Mostly known for the series *Queer Portraits*, *Alone Time*, and *Switch*, Levine has been honoured with several awards and received grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts. Levine's work has been exhibited at galleries and art festivals across Canada, the United States, and Europe. As well *Alone Time* and *Switch* have been featured in art magazines, journals, and newspapers internationally. Levine's artistic practice balances a radical agenda with a strong formal aesthetic.

In an interview with Matthew Hays for *Vice Magazine* in May 2015, JJ Levine said: "I like the idea that portraiture confers importance on its subjects, and in photographing people who do not fit into mainstream, or what are generally considered culturally valuable representations of bodies, genders, and sexualities, I'm suggesting that we are important. So in that sense I would say that my work is not about gender non-conformity, but a desire to contribute to a visual culture that assigns value to people I identify with and care about, because they are fiercely beautiful and deeply valuable to me. Some of my projects address ideas around gender perception, such as *Alone Time* and *Switch*, but *Queer Portraits* is more about my relationships and the people I feel connected to, some of whom are trans and some of whom are not."

Alone Time is a series of brightly coloured photographs of couples sharing intimate interactions of domestic life; however, each "couple" proves to be a single model, appearing as both the male and female character in the same frame. By demonstrating an individual body's capacity to engagingly and believably embody two genders, my project questions the mainstream depiction of binary gender roles. This conceptual decision to double the gender presentation of a single body challenges normative ideas surrounding gender presentation and instead implies that gender expression can be fluid and multiple. As well, through the technical aspects of my work, I challenge representational tropes: while the individual photographs are shot on slide film, scanned, layered, and digitally collaged to create the final illusion of "two people," no aspect of the subjects' genders are digitally altered – the images are successful because they are visually convincing without manipulation of the subjects' body through means other than makeup, costume, and pose, further emphasizing the notion that gender is malleable.

Switch presents the viewer with what initially appear to be pairs of classic studio portraits of heterosexual couples. Upon closer examination, however, each diptych is comprised of two models, not four. I dress each model as a man in one image and a woman in the adjacent one. By staging the same models twice in each pair of photographs, I don't give any clues as to the subjects' lived genders, therefore challenging the idea that gender is stable, consistent, or single. A parody of traditional portrait studio images of couples, the project specifically challenges the gender roles espoused by such photographs, subverting imagery of so-called normative existence. Through this project, I aim to reconstruct relationship dynamics with a queer and camp sensibility.

Queer Portraits 2006-2015 is a large photography monograph depicting one hundred portraits of Levine's friends and family in Montreal over the past nine years. Each studio-lit portrait is shot on medium or large format film, and taken in a different domestic setting, characterized by saturated colours, and discursive backgrounds.

Reflecting on the challenges faced by the Trans Community today JJ states: "until trans people can access employment, housing, public washrooms, and basic social services such as healthcare, with the safety, respect, and dignity that cis people are granted, I don't think anybody should be over it. Trans people, and especially trans women of colour, are disproportionately subject to violence, harassment, and state repression such as incarceration in Canada. I also think that sometimes racism and imperialism are replicated when we talk about "us" as progressive, tolerant Canadians and "them" as non-Western societies that are homophobic or transphobic. I do think it is important to acknowledge when victories are won and encourage people working for change. It's because of the work of so many trans activists around the world, and people just living their queer/trans lives, that more and more people are able to come out as trans. Sometimes just bravely existing and people supporting each other day to day is huge even if it isn't under the banner of "activism."

www.jjlevine.com



Mayor and Council
City of Penticton

February 28, 2017

Dear Mayor and Council,

I am pleased to introduce myself as President of the Penticton Art Gallery Society.

The Penticton Art Gallery plays a pivotal role in the community delivering Arts & Culture in many forms to both local residents and visitors. By having a strong Arts Community, we build a better society – both socially and economically. Arts and culture are life enhancing; studies consistently report benefits in health and wellbeing, education, critical reflection, capacity for empathy, as well as for tourism and economic development. Strong Arts Communities create cities where people young and old want to live, work and visit. This is the basis for both private and public investment in Arts and Culture – it's an investment in our quality of life and the returns benefit toddlers, students, adults and seniors alike. The Penticton Art Gallery has served the community for decades in this capacity and it is an honour to act as President in continuing this great tradition. Although we are a Society governed by its membership, we operate for the benefit of the entire community as well as our many visitors to the city. **On behalf of the Society, I would like to thank you for your moral and financial support of the Penticton Art Gallery.**

Under Director/Curator Paul Crawford (for 12 years) the Penticton Art Gallery has been exceptional in delivering a broad and ever-expanding range of programs and services. Our Syrian exhibit gained Penticton international recognition and is currently touring, having already visited Duncan, Mill Bay, Victoria, Salt Spring Island, Whitehorse, Grand Forks, UBC Vancouver and the University of Calgary and this year we'll see stops at Fort Langley, Abbotsford and Fort Saint John. Other exhibits last year included a First Nations exhibit exploring the legacy of the Residential School System, the creation of a traditional Tibetan Sand Mandala by 11 Tibetan Monks, our #grasslands Exhibition which looked at the culture of Cannabis, as well as our ongoing partnerships with the En'owkin Centre, School District 67, Island Mountain Arts, the Meadowlark Festival and Canada Mental Health. Admission to the gallery is by Donation.

We are coming to a milestone in our history and our Board is in the process of strategic planning for our future. The land on which we gather is unceded territory of the Syilx (Okanagan) Peoples, leased to the Society by the City of Penticton. Our 20-year lease expires October 1, 2019. Under the terms of the lease, the land and building revert to the City at that time. There is no renewal clause and currently there are no plans to provide a facility to ensure the continued operation of the Gallery.

Certainly there are many options – all of which require consultation and support from the City of Penticton, its residents and our membership. There have been several reviews of the facility and some upgrades are required to comply with code. In addition, we are very short on space and need some form of expansion; if nothing more, for storage as our Permanent Collection continues to grow.

We wish to continue to provide meaningful exhibitions and programs and would love to expand our outreach and need to have facilities adequate to do so, taking into consideration the Gallery's required square footage. Some options identified include:

1. Remaining at the present location with a new lease – a) with technical upgrades as required, b) with a physical expansion of the facilities, c) with additional storage, either on or off-site.
2. Relocation to new facilities in an amalgamation of City facilities - in a downtown location with appropriate access, parking and foot traffic visibility.

Tel: 250.493.2928 Fax: 250.493.3992
199 Marina Way, Penticton, BC V2A 1H5
www.pentictonartgallery.com



3. Relocation to a new purpose-built facility – a) in a standalone building, b) in a new shared facility (possibilities include: the library, museum, a performing arts centre, the Arts Council.)
4. Relocation to a new PPP facility – this would see the City providing various benefits to a condo developer in exchange for donating 1st and some 2nd floor space to house the Gallery and our Permanent Collection, which we hold in trust for the citizens of Penticton.
5. Remaining at the present location with the City divesting itself of the Gallery land and building (by sale for a nominal amount).

The range of costs for these options run from tens of thousands of dollars to tens of millions of dollars. So, what to do?

A presentation was made to the PAG Board by the City of Penticton (Bregje Kozak and Mitch Moroziuk) March 8, 2016. The PowerPoint presentation outlined the City's estimated capital requirements for 25 of its major buildings (including the Art Gallery) and addressed a funding shortage. Some highlights from that presentation are as follows:

- The City needs to work with user groups to determine needs, needs analysis and a gap analysis, regarding the gallery.
- The City confirmed that a needs analysis still requires completion as well as an examination/review of other art galleries.
- The City is following a process format of "Understanding", "Analysis", "Planning" and "Action".
- At the Understanding level, there is a need to contact the public and have community engagement in the process.
- At the Analysis level, there will be consulting focus groups, financial analysis; gap analysis (includes future growth trends, sustainability of the organization, access requirements, social/environmental impact, etc.).
- At the Planning level, there will be a review of the sites, which sites can be sold, disposed of, improved, as well as cost information. In addition, this stage will develop a business case for moving forward with the implementation of recommendations.
- At the Action stage, the recommendations will be implemented with a timeline schedule.

Time is quickly running out.

The PAG Board is unaware of any progress by the City in moving forward with this review as it pertains to the Art Gallery. Our lease is soon coming to its expiration and we are very concerned about continuity for the Gallery.

I am requesting a meeting with the Mayor, the Council liaison representative and City staff as appropriate to begin these discussions. Together I am hoping we can map out a plan for the future of the Art Gallery and the City's continued enjoyment of these cultural facilities.

Thank you kindly for your consideration in this matter.

Yours very truly,

Rodney N Penway

President

Tel: 250.493.2928 Fax: 250.493.3992
199 Marina Way, Penticton, BC V2A 1H5
www.pentictonartgallery.com

From the Vault: The Bold Spiritual Visions of ManWoman (1938 – 2013)

A peak into the Penticton Art Gallery's Permanent Collection



Above: *Wounded by Holiness*, n.d., ManWoman, acrylic on board, 21" x 12.5" irregular; top centre: *Love Dove*, n.d., ManWoman, acrylic on board, 13.5" x 7" irregular; top right: *All Souls are Flying Home*, n.d., ManWoman, acrylic on board, 17.5" x 11" irregular; bottom centre: *The Flaming Miracle*, n.d., ManWoman, acrylic on board, 14" x 10" irregular; bottom right: *Aura of Ecstasy*, n.d., ManWoman, acrylic on board, 16" x 9.5" irregular. Donations of Edward Zoltan Mile.

"Artist, Poet, Warrior, a God Mad Fool": these are terms for which ManWoman described himself. "Nazi biker transvestite" . . . Well, that is what some people may have concluded just on appearances of this "spiritual punk".

ManWoman was born Patrick Charles Kemball in Cranbrook, BC on February 2, 1938. In the 60s he began to experience recurring spiritual visions - without the aid of psychedelic drugs. ManWoman described the knowledge passed on to him as the "Secret Doctrine of the Holy F---". In one of these visionary dreams, an elder came to ManWoman and tasked him with reclaiming the ancient swastika symbol from the shameful uses it suffered in the hands of the Nazis. This instruction led the artist to eventually cover his body in over 200 swastika tattoos. As for the name, ManWoman, this was assigned to the artist by the spirits he encountered in his dreams as a way of expressing the oneness of the universe. He legally changed his name in 1971.

Bold in colour and subtly erotic, ManWoman's work expresses the ecstasy and brilliance of spiritual awakening. In November of 2012 ManWoman passed away from bone cancer. ManWoman Memorial Day is celebrated internationally on November 13th every year. ~ Petra Höller

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

Our Featured Gift Gallery Artist: Julia Griffith

The Penticton Art Gallery is pleased to introduce an artist whose creations are currently dressing up the Gift Gallery with a serious bit of whimsy. Julia Griffith lives in Naramata, where she grows her own gourds and turns them into colourful objets d'art. From long-necked, rhubarb-leaf-covered vases, to pedestal bowls and cheese domes, these light-weight objects are at once eye-catching and functional.

Why use gourds as a starting material, you may ask? Because they produce such beautiful organic shapes to play with, and they grow very well in Julia's garden. Although the gourd art may be fanciful and fun, making each piece entails a lot of hard work and time – from the 130 day gourd growing period, to the 4- to 8-month drying period, the "onerous" scrubbing to remove the skin, the scraping of the inside of each gourd, and the final quick sanding and waxing.

When it finally comes time for painting the gourds, Julia draws inspiration from the colours and patterns in her own yard – the vibrant swiss chard, the pattern of sliced red onion, the delicate gold veins in onion skin, the shapes of pears. In recent years she has been perfecting the art of sculpting with gourds – cutting and joining bits and pieces of gourd to create new shapes. One of the current pieces in our Gift Gallery, "Sunlight in Rhubarb Patch" is made from 18 assembled gourd pieces.

"I've always taken pleasure in using my hands to build and make things," says Julia. "If I don't have a project I feel something is missing. I feel very blessed that I find it so soothing and fulfilling. It's even better when someone else enjoys my work."



Left: *Sunlight in Rhubarb Patch* vase
Right: *Blue & white "English" cheese/butter dome*

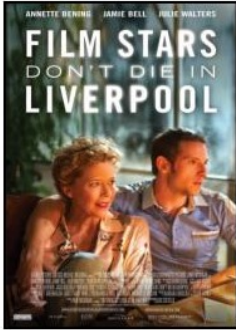
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KITCHEN STOVE FILMS

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.

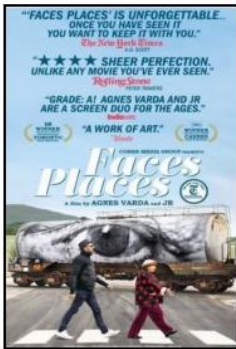
Series Tickets: \$38 Members & Students/\$44 Non-members Pre-purchased Single Tickets: \$13 each



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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KITCHEN STOVE FILMS is pleased to present a special screening at the **Cleland Community Theatre**.

Thursday, April 5th, 7pm, doors open at 6:15

Tickets: \$13 members \$15 non-members

Q&A to follow with Stuart Gilles

Created by friend and filmmaker Stuart Gilles and directed by Melanie Wood, SHUT UP AND SAY SOMETHING tells the untold story of internationally acclaimed spoken word artist Shane Koyczan as he embarks upon an emotional road trip to reconnect with the father he hardly knew. Seen and heard by millions worldwide and feature performer at the 2010 Vancouver Olympics Games Opening Ceremonies, Shane's poignant and powerful poems tackle everything from bullying to body image but behind his larger-than-life stage persona is a private and introverted man. As Shane unravels the story behind his childhood we get a powerful and intimate look at how a master wordsmith mines the scars of his past for truth, acceptance and the most important poem of his life.

2018 Annual Art Auction
Thursday June 28th, 2018
On line preview coming soon...
www.pentictionartgallery.com



Charles Malinsky (1956-)
Dressed for the Masked Ball, 2001
 oil on canvas
 41 x 32cm
 Estimate: \$1,500 - \$2,000



Sir Frank Brangwyn (1867-1956)
Wall of Avignon, nd.
 woodcut print
 Estimate: \$1,200 - \$1,500



Robert Emile Varvarande (1922-)
Sunflower, 1959
 oil on masonite
 36" x 24"
 Est: \$1,500 - \$2,500

arTTalks | continuing education programming

TRAVEL TO ROME with the PAG:

7 SPOTS LEFT!!

contact Antonella at education@pentictionartgallery.com



arTTalks first lecture series, "Made in Italy", has been so successful that the Penticton Art Gallery is taking it to Rome!

This study tour boasts 8 nights in the 4-star boutique Residenza Argentina Stye Hotel with views overlooking the ruins where Julius Caesar was assassinated. Each day begins with breakfast in your room, a personally guided tour of a museum in the morning, and a guided walk through the cobbled alleys in the afternoon, all lead by professor Antonella De Michelis Phd.

See Rome as a Roman! Let yourself be lured off the beaten track to discover hidden courtyards, neighbourhood cafés and local eateries. We will visit major sites like the Vatican and Roman Forum, but also lesser-known villas, chapels and outdoor shrines like that of Pope Joan. A day excursion is planned to visit the ruins of Ostia Antica, the port city of Rome with a beautifully preserved amphitheatre and market place. A miniature Pompeii by the seaside.

The travel package includes: pre-departure lecture, transportation to/from airport, a week's transit pass, 8 nights accommodation with breakfast, a welcome aperitivo and 6 hosted meals (vino included!), all museum entrance fees (with headsets), and the day excursion to the site of Ostia Antica with guest archaeologist.

PRICE: \$3,670

DATES: Saturday, Sept. 22nd to Sunday, Sept. 30th, 2018

does not include air fare



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Workshops & Events



THURSDAY AFTERNOONS

3:15 - 4:45 P.M

JANUARY - JUNE

Young@Art is currently in session. Petra and Liz are having a ball with all of the little Picassos! 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. Please call the gallery at 250-493-2928



**MIX IT UP
With Liz & Petra**

We are pleased to be offering a **Spring Break Art Program** for kids aged 7-12.

Monday, March 26th to Thursday, March 29th
Class runs from 1-4pm
Each day will have a different, engaging project!

\$60 per child for members of the PAG
\$70 per child for non-members.

Class size is limited to 15 children.
Please register ASAP to secure your spot!

All supplies provided. Please bring your own snacks



TOPICS & TEA
WITH BAKED GOODS PROVIDED
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WEDNESDAY MARCH 28, 2018 AT 2-3 pm
DIANNE BERSEA : THE IMPORTANCE OF BEING EXCELLENT IN THE WRITING LIFE

A humorous overview of a writing career that spans laundromats, Tim Hortons and a Smith Corona portable typewriter with a jammed 'e' key, from short stories to four chapters of a novel, from a Naive Naturalist to Trouble on the Road to Paradise. Dianne will read from and discuss selected works.

Dianne has had a checkered career with creative highs (She was the featured visual artist at the Calgary Winter Olympics 1988) to lows (She once dug out a basement with a shovel and wheelbarrow). All contribute good material for a writer with a visual perspective. Honours Graduate, Alberta College of Art and Design, participant Banff Centre Publishing Workshop, Books and Magazines.

WEDNESDAY APRIL 25, 2018 AT 2-3 pm
SUSAN LOPATECKI: THE HISTORY, CULTURE AND MODERN USE OF INDIGO IN TEXTILES

Susan Lopatecki is the owner of SASS Boutique -- with outlets in Summerland and Penticton -- and a textile studio in Summerland. Both businesses have now been running for 20 years. Susan has for a long time been interested in historical textiles, and how different cultures have developed their textile techniques over time. She will share her interest in the use of Indigo, both traditional and modern-day.

MARK YOUR CALENDAR NOW FOR FUTURE TOPICS & TEA EVENTS

May 30 Paul Crawford, PAG curator -
The Stories Behind the Paintings

June 27 Laurent Isadore, NAPAT program student -
Topic TBA

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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; Skyler Punnett for generously providing his expertise in improving the Art-Sletter.

With thanks to our individual donors from November to February:

Marlene Aikins, Bob & Joy Anderson, Susan Austin, Antonina Cattani, Shirley Mae Corteen, Marjorie Field-Robinson, Judy Gamer, Sandra Henson, Peachie Key, Kurt & Marianne Hutterli, Robert Jenkins, Jill Johns & James Robertson, Ann Kiefer, Diane Lawrence, S. Lawrie, Anette Little, Daniel Lo & Sean Wright, Glory MacIntyre, Jana McFarlane, Les & Sandy McKinnon, Helen McPherson, Wilfred & Sally Mennell, Margaret Neuhaus, Nerida & Robert Roger, John Shaw, Kit Tate, Sylvia & Marc Veillette

The Penticton Art Gallery is grateful for all donations in any amount. Donations over \$10 are acknowledged when received by a letter of thanks, a tax receipt and publication in the next edition of the *Arts Letter*. Financial contributions of \$50 or more, In-kind donations valued over \$200 and donations to the Permanent Collection receive annually updated recognition on the Sustaining Supporters page in the *Arts Letter* and the *Annual Report* and are featured on the donor wall located in the foyer of the gallery. Thank you for your support of the Penticton Art Gallery; it is greatly appreciated.

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 Fullbrook, 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 Penticton Art Gallery recognizes those donors who have made a significant financial contribution to the gallery (\$20,000+) through either a one-time gift, or cumulative support over several years. The following categories are considered: permanent collection donations, cash donations, gifts-in-kind and gallery support. The following supporters have contributed at the foundational level from the gallery's inception to Dec/16:

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The Penticton Art Gallery has over 400 members! We welcome the following new and renewing members from December 15th 2017 - February 15th, 2018

Reciprocal Membership

Joan Anderson, Barbara & Claude B, Enid Baker, Diane Bersea, Juanita-Bright, June Byard, Lorne Carter, A. Cattani, Mavis Close, Anna & John Coghlan, Betsy & Michael Davies, Gary Denton, Maria Diakonow, John Drover, Daria Duba, Johan Falconer, Marjorie Field-Robinson, Jodi Forster, Julie & Graham Fox, Jim & Carol French, Marcia Gee, Tovie & George Green, Carol Handford, Eric Hanston, Dawn Harper, Nancy Noble Hearle, Patti-Hill, Gill Holland, Bibiana Hooper, Kurt & Marianne Hutterli, Rod Jamieson, Robert & Mary Jenkins, Maureen Kaczkowski, Lori Keith, Ken

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Snow, Loraine Stephanson, Wendy Stewart, Kit Tate, Bruce & Caryll Tawse, Marc & Sylvie Veillette, Theresa Veldhoen, Family Neu Vikner, Terry Wolfinger, Liz Zischka

The Penticton 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:

Barkerville Historic Town, Grand Forks Art Gallery, Island Mountain Art Gallery (Wells, BC), Kamloops Art Gallery, Kootenay Art Gallery (Castlegar, BC), McMichael Canadian Art Collection (Kleinberg, ON), Nickle Arts Museum (Calgary, AB), Northwest Museum of Art & Culture (Spokane, WA), Old Log Church Museum (Whitehorse, YK), Touchstones Nelson: Museum of Art and History (Nelson, BC), Two Rivers Art Gallery (Prince George, BC), S.S. Sicamous (Penticton, BC), Vernon Public Art Gallery, Whatcom Museum of History & Art (Bellingham, WA), Whyte Museum of the Canadian Rockies (Banff, AB).

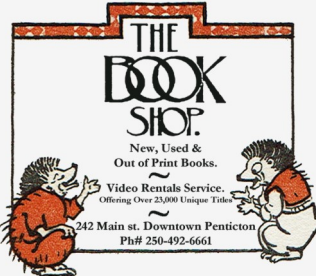
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