



PENTICTON



GALLERY
ARTS LETTER

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PENTICTON GALLERY

199 Marina Way, Pentiction, BC V2A 1H5
Tel: 250-493-2928 Fax: 250-493-3992

E-mail: info@pentictionartgallery.com
www.pentictionartgallery.com
www.twitter.com/pentartgallery
www.facebook.com/pentictionartgallery
Instagram: pentictionartgallery



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Cover image: *Untitled, 2017, acrylic on canvas, Juhayda AlBitar*

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

President: Eric Hanston **Vice president:** Barb Dawson
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Board Email: board@pentictionartgallery.com

STAFF

Director | Curator: Paul Crawford
Email: curator@pentictionartgallery.com

Administrator: Brigitte Liapis
Email: admin@pentictionartgallery.com

Development Officer: Antonella De Michelis, PhD
Email: education@pentictionartgallery.com

Art Preparator: Glenn Clark
Email: artprep@pentictionartgallery.com

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

Visitor Services Coordinator: Jacinta Ferrari



The gallery is wheelchair accessible.

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

July 13 Exhibition Opening

eRacism

Keep Pentiction White: A Historical View in Partnership with the Pentiction Museum
Dennis Eugene Norman Burton: Tell Me A Story Blossom
7:00 pm - 9:00 pm

July 14 Round Table Discussion

This event is free and open to the public.
1:00 pm - 2:00 pm

August 28 Film Screening: One Big Hapa Family

This event is free and open to the public
(please reserve your seat)
Question & Answer period with filmmaker Jeff Chiba Stearns will follow the screening.
7:00 pm - 9:00 pm

September 1 Yard Sale Fundraiser

8am - 1pm at the front entrance of the PAG

September 15 Multicultural Celebration Day

11:00 am - 12:30 am
An all day celebration of cultural vibrancy
More information coming soon!

Watch for our regular programming returning in the fall: *Topics & Tea Speaker Series, artTalks Lecture Series, Kitchen Stove Film Series, Young@Art Afterschool Program, First Fridays Open Mic and workshops for children and adults.*

Director | Curator's Report



To start off I would like to thank all those who came out to our AGM and Donor/Volunteer Appreciation on Wednesday May 30th. As always it was well attended and I am happy to present this years Board of Directors as voted in at this year's meeting.

2018/2019 ~ Board Executive

President: Eric Hanston

Vice President: Barbara Dawson

Secretary: Robert W. Doull

2018/2019 ~ Board Members

Gayle Cornish

Daniel Lo

Rene Mehrer

Heena Nagar

Rodney N. Penway

Kristine Lee Shepherd

Dr. Greg Younging

Treasurer: Ret Tinning

This is an exciting time for the gallery and one that will greatly impact and set the direction for our future. I want to thank those who have stepped up to be a part of our Board of Directors. On behalf of the staff and the membership I would like to thank our outgoing board members and our former President Rodney Penway for their dedication and service. Thank you for volunteering your time and efforts to ensure the continued growth and long-term sustainability of the Penticton Art Gallery.

We continue to meet with the City of Penticton regarding our lease renewal. This process has been moving ahead smoothly and I have faith in our ability to come to a mutually beneficial agreement that not only serves our needs moving forward but also recognizes the value and importance of the gallery to the cultural fabric of the City of Penticton. Our goal is to have the City of Penticton make a long term assurance to the continued sustainability of the gallery and its role as a significant cultural asset in the downtown core, through the renewal of our lease agreement, an annual funding commitment, with provisions for regular increases to keep up with inflation and to help with the ongoing maintenance costs of our building.

At this year's AGM the board awarded the honour of a Lifetime Membership to Les and Sandy McKinnon of Vancouver in recognition of their incredible support over the last 12 years through their annual donations to the gallery's permanent collection, library, fundraising efforts, and our annual campaign. We are just one of the many public galleries the McKinnon's support each year and what makes their giving unique is the thoughtfulness of their donations designed to fill holes and gaps in our library and permanent collection, along with our annual fundraisers. Les is also an artist having retired from teaching with the Vancouver School Board and we were fortunate to be able to present the largest survey of his work with the exhibition, Les McKinnon | Full Circle, which ran here at the gallery with great critical acclaim from July 12 - September 8, 2013. Thank you Les and Sandy for not only your continued support but for taking the time to graciously curate your donations to our collections. For more information on Les please check out his website at: <http://les-mckinnon.squarespace.com/>

Thank you also to our auction committee who breathed new life into an event which has been the cornerstone of our annual fundraising efforts for over 40 years. Each year this single event accounts for almost 10% of our annual budget and its importance and impact on our bottom line cannot be underestimated. I am grateful for all those who have donated their own art, art from their personal collections, unique and incredible experiences, pop culture memorabilia, gift packages and so much more. We couldn't do it without you. We are already looking to 2019 and we would love to talk with you about how you might be able help with next year's fundraiser. I would like to thank this year's auction committee, Kristine Lee (Committee Chair), Kerry Younie, Leanne Nash, Brigitte Liapis and in particular the incredible vision of Olena Lennox of Coco Events, for coordinating and running the event in a smooth and professional manner. Thanks also to Chef Instead for the wonderful meal, Cannery Brewing and our new exclusive wine sponsor Bench 1775 Winery. Thanks also to DJ Splendid Bastard for providing a soundtrack for the evening and Leanne Nash the amazing designer behind this year's poster.

As mentioned above we are proud to announce our new exclusive wine sponsor Bench 1775 who will be providing wine at all our gallery functions for the next 18 months at least. We have been blessed to work with the Naramata Bench Wineries Association over the past 10 years and we are thrilled to continue to represent the Bench and its associated wineries through Bench 1775.

(Cont. page 4)

On a different note it is with great sadness that we have to say goodbye to Brigitte Liapis who is leaving us as our Administrator, a loss that is tempered by the fact that she will be joining her husband's business, Pulse Kitchen, which produces specialty food products that are 100% plant based, vegan, and gluten-free. Over the last six months he has seen a tremendous growth in his business and we wish them every continued success as they continue to change lives through their ever growing plant-based food business. You can follow them on their journey at: <http://pulsekitchen.com/> . We will still be seeing Brigitte around the gallery often as she will continue her work with the Kitchen Stove Film Series, but in a volunteer capacity.

With the departure of Brigitte we are pleased and excited to introduce you to Maya Gauthier who joins our team as our new administrator. Over the past six years her time has been divided between parental duties and running their family business, a B & B, vineyard and winery, which they operated from 2012 up until April of this year when they left the business. Maya brings with her a wide range of experience both on a business and administrative level, plus a great understanding of customer service learned through the running of the B & B and winery.

I am excited to introduce our Creative Kids Summer Art Camp team led by Allehea Bowen who has returned for her second year and her crew, the wonderfully talented and inspired Will Hoffman and Samara Chenier. This program only gets stronger with each passing year and this year with its brand new themes is no exception. It's nice to have a male presence once again, only our second in the past twelve years. Classes are filling up and I would encourage you to contact us as soon as you can to ensure your children don't miss out on this incredible and fun summer program.

As you can see the last few months have been a whirlwind and I am looking forward to the onset of summer, but that being said I am particularly excited about our summer exhibitions and to the conversations that will inevitably arise as a result of the work displayed. I am grateful for the opportunity to use the gallery as a public forum and to the openness and willingness of my board and membership to allow us to take risks and tackle topics that not only impact us locally but also across the globe. I love the fact that a small gallery in the interior of the province can reach out and empower our community and the artists who live and work here to participate in an international dialogue of the utmost importance. Today more than ever we need to become engaged in what's going on, and not only in our own backyard. I hope that exhibitions such as this and the ones we have hosted over the past few years will start a conversation and make us all more aware of our role in an ever shrinking global community.

It is incredible to look back over the almost 50 years of my life and the social and political changes that have occurred. I wonder how Martin Luther King and all those who marched alongside him would have reacted if we were able to show them back in 1968 where their efforts have led us to today. It's incredible how quickly and freely we have given away our civil rights and freedoms all under the guise of convenience and the mantra "if you have nothing to hide you have nothing to worry about", which, interestingly enough, is attributed to Josef Goebbels back in 1933. Conversely, we really need to give more weight to writer and philosopher George Santayana who most famously stated, "Those who cannot remember the past are condemned to repeat it."

I wish you all the very best the summer has to offer and I hope this year will see fewer fires here in the interior, allowing us all a moment to enjoy the warmth of the sun, time spent with good friends and family, and a chance to reconnect with ourselves and nature. I think we are all in need of a collective pause, a chance to step off the treadmill and out of the rat race to take stock of what's really important to us individually, as a community, as a society and as a global village. These are some crazy times and we need to come together as a unified voice if we are going to have any chance of weathering the storm that's looming just over the horizon. We all need to do our part and become more engaged in what's going on around us, starting with our municipal election. The election of Donald Trump has not happened by fluke or by mistake and if we don't start paying attention and taking things seriously our civil rights and freedoms for which generations before us have fought so hard to achieve, and for which we have so willingly and freely given up, will be used against us and the hole we will find ourselves in will be almost too much to overcome. It's amazing to see where we find ourselves today and I wonder what the real cost of our society's apathy will be and who will be willing to stand up and pay the price to regain all we have lost and given up so freely.

Have a safe summer and remember we all need to take care of each other.

Yours, Paul Crawford
Director/Curator

President's Report



Hello! Allow me to introduce myself. My name is Eric Hanston and I am the newly elected President of the Board for the Penticton Art Gallery. I am an original founding member and the Executive Producer of Many Hats Theatre Company. I have served in that capacity as head of the company since it was founded 11 years ago. I also was on the board of the Penticton Arts Council and served as President of that Board for 4+ years. I come to this current position with the hope of seeing great things happening for our Gallery and I think we have a fantastic board of dedicated people who want to see this Gallery grow and succeed. It looks to be a time of changes at the Gallery as we bid goodbye, but not farewell, to Brigitte Liapis, and say hello to Maya Gauthier who comes on to fill Brigitte's position. I wish them both well! I apologize for the shortness of this report, but I am sure I can make up for it in the next one. I look forward to the work ahead and am confident that with the great people on our staff and our Board the future is going to be an exciting time for us all!

Eric Hanston
President



On Saturday September 15th
Join Us for a Day Long
Multicultural Celebration!
Come Celebrate Our Diversity
& Keep Penticton Colourful
11:00 am - Midnight

PROUD SPONSOR OF THE PENTICTON ART GALLERY



BENCH1775®

Named after the address of our winery, 1775 Naramata Road, Bench 1775 Winery is a celebration of land and place. Our wines are produced with the unique expression of fruit grown in the Okanagan Valley from multiple vineyard locations in Naramata and several vineyards located further south.

Bench 1775 boasts stunning 180° views of Okanagan Lake. Join us on the patio Anthony Gismondi describes as “the best patio in the world.” A treasured find in the Okanagan Valley. Bring your own food to enjoy on our picnic area. We invite you to experience a sense of place with Bench 1775 wines.

1775 NARAMATA RD, PENTICTON, BC
250.490.4965 | INFO@BENCH1775.COM | BENCH1775.COM



Keep Out, 2017, paper collage on canvas, Marion Trimble

Bench 1775 Gallery ~ July 6th - September 9th 2018

eRacism

Over the past number of years I have become increasingly aware of a resurgence of racism in the world around me and this has caused me pause to reflect upon my own life and how racism has directly impacted me and my view of the world. The first time I really witnessed widespread racism here in Canada occurred during the summer of 1988 when Ben Johnson won the gold medal at the Seoul Olympics, beating the arrogant and most unlikable of villains, Carl Lewis of America. For twenty-four and at most forty-eight hours he was Ben Johnson of Canada, our national hero, but as soon as we learnt of his testing positive for steroids, things changed immediately. I was dumbfounded at how quickly the nation turned its back on the man who overnight was no longer "Canadian" but rather the Jamaican-born Ben Johnson. I remember as if it were yesterday; the pride in his winning and then the profound shame I felt, not because he got caught, but for how we were all so quick to disown him as our own, relegating him back to the place from which he was born. Coincidentally, and perhaps as a result of this event, this would also be the last Olympic games I would really come to care about and watch religiously.

The second incident that challenged my views on race took place a few years later in the late spring of 1992 when a group of friends and I decided to visit Seattle for the first time after we had all turned 21. Growing up in West Vancouver in the 1970's and 80's my world included regular contact with folks who traced their origins to (cont. page 8)



L to R: *Made America White Again*, acrylic on canvas, Norberto Rodriguez de la Vega; *Us / Them*, book, Camila L. Linaweaver; *Protest*, serigraph, Moozhan Ahmadzadegan

South Asia, China, Persia, and every fall I would have the amazing opportunity to hang out and occasionally with the members of the Capilano Indian Reserve and the Squamish Nation as they conducted their traditional salmon fishery on the Capilano River.

Up to that point I thought I was fairly open-minded and for that matter colour blind until I, along with three of my best friends, decided to explore the nightlife of Seattle's historic Pioneer Square. Entering a rather nondescript bar we quickly realized after our eyes adjusted to the dim lighting that we were the only white people, and it didn't take long before everyone in the bar realized that too and in that moment it seemed that we had everyone's attention. To this day I remember the irrational feeling of fear that quickly washed over me and all of us as we suddenly realized that this was a place where we might not be welcomed. Quickly two of my friends turned and left, leaving me and one of my friends standing in the doorway like a couple of white-tailed deer caught in the headlights. I remember trying to rationalize my fear as it was one which was not grounded in any personal experience but rather it seemed to be the result of being in a situation with which I was unfamiliar that was further fuelled by the media coverage of the Rodney King Trial and the subsequent LA Riots that had happened that spring.

We stood there for what seemed like an eternity before we both decided that we should at least have a beer before leaving, and as we walked up to the bar a woman sitting there leaned over and said "you ain't from round here are you?" to which we replied "no, we are here visiting Seattle with the Canadian national Dog Sledding team." We all laughed, and with that she offered to buy us a beer and within minutes our other friends had poked their heads back in to see if we were still alive and quickly joined us. Once the ice was broken and everyone's guards were down we ended up having the most amazing experience and I am forever grateful for taking the time to rationalize the source of my fear and to have had the fortitude to remain in spite of the obvious hesitation and initial discomfort felt by everyone that night. Sadly I have since lost touch with those friends, but I would like to think this experience has resonated with them in the same way it has with myself and as I hope it has with the wonderful folks we met that night, sharing drinks, stories and dances. Regardless, it was a wonderful lesson for me; one that was life changing, if not life affirming.

These moments have affected my life and the way I have come to see the world, and I hope have made me a more compassionate and open individual as a result. I have been blessed and humbled so many times in my life, especially when travelling and meeting those who have far less than I, but are so willing to welcome me and those I am with into their homes with a level of hospitality you will rarely find here in the west. I also have been blessed with two half-sisters who are Mexican and have seen the restrictions put upon them both here in Canada and the US due to the nationality of their passports. In developing this exhibition the seeds of my initial thoughts have been formed by my personal experiences some of which include the above anecdotes along with long standing observations of the evening news and the state of the world today. The following is what I sent out to artists across the globe as a call to action and to which they have been asked to respond: The Penticton Art Gallery invites artists from across the globe to submit artworks in all media for our summer exhibition "eRacism" which opens here at the Penticton Art Gallery on Friday July 13th and will continue through Sunday September 16th, 2018.

This exhibition invited artists to explore the resurgence of racism and xenophobia as a political tool both globally and in particular here in North America since the turn of the current century. When one listens to the rhetoric coming out of the United States today, it is not hard to draw parallels to the rise of fascism in Europe in the 1930s. For many here in North America we have lived under the illusion that racism was defeated with the civil rights movement of the 1950s and 60s. But one need not look beyond the evening news to see that racism is not only alive and well, but thriving in



L to R: *Questions from One to an Other*, embroidery floss on mirror dura-lar, Hanss Lujan; *What Does it Mean to be the Problem?*, installation, Fern Helfand; *Embracing the Weight*, pine and inherited scarf, Patricia Leinemann

North America today and some may suggest Donald Trump has given us all free licence to come out into the open.

It's incredible how successfully the current U.S. Administration and our former Administration here in Canada have used race as a political tool to divide our nation and unite their parties. In doing so, it is shocking how little push back there seems to be from the general populace. There is a reluctance to challenge the rhetoric being fed to us on a daily basis. The current US Administration has undermined the media and has challenged the very idea of a fair, objective free press by calling out anything that goes against their beliefs and policies as "fake news". It's bewildering just how easy they have made it look and how many Americans have come to agree with their outrageous assertion.

It's a sad statement that after a gunman opened fire on a crowd of concertgoers on the Las Vegas Strip in Nevada on October 1, 2017 leaving 58 people dead and 851 injured, the first thought that came to my mind was "I hope the shooter was white." It's also crazy to consider how fast that story disappeared from the nightly news when compared to that of the Boston bombing of April 15, 2013 when two homemade bombs detonated near the finish line of the annual Boston Marathon, killing three people and injured an estimated 264 others. The Boston Bombing story occupied the front pages and lead stories on the evening news for several months after the fact as direct result of the colour of their skin and the idea that their action was motivated by extremist Islamist beliefs. Meanwhile the largest mass murder in American history, one committed by a middle aged white male, becomes a minor news item almost overnight as any and all possible links to terrorist activity evaporated and the narrative didn't support America's superposed ongoing fight against terrorism.

Since the election of Donald Trump attacks against Muslim, South Asian, Sikh, Hindu, Arab, and Middle Eastern communities in the U.S. were up a staggering 45 percent in 2017. It all seems like a bad case of déjà vu yet our society quietly marches forward, oblivious, distracted and complacent. This exhibition hopes to serve as a wakeup call and a platform for the arts community to come together and explore the realities and challenges of living in a pluralistic society. Is this a phenomenon of our western culture or is this alarming rise of racism and xenophobia something that is ubiquitous across the globe, and is there any hope that we will ever be able to live in harmony?

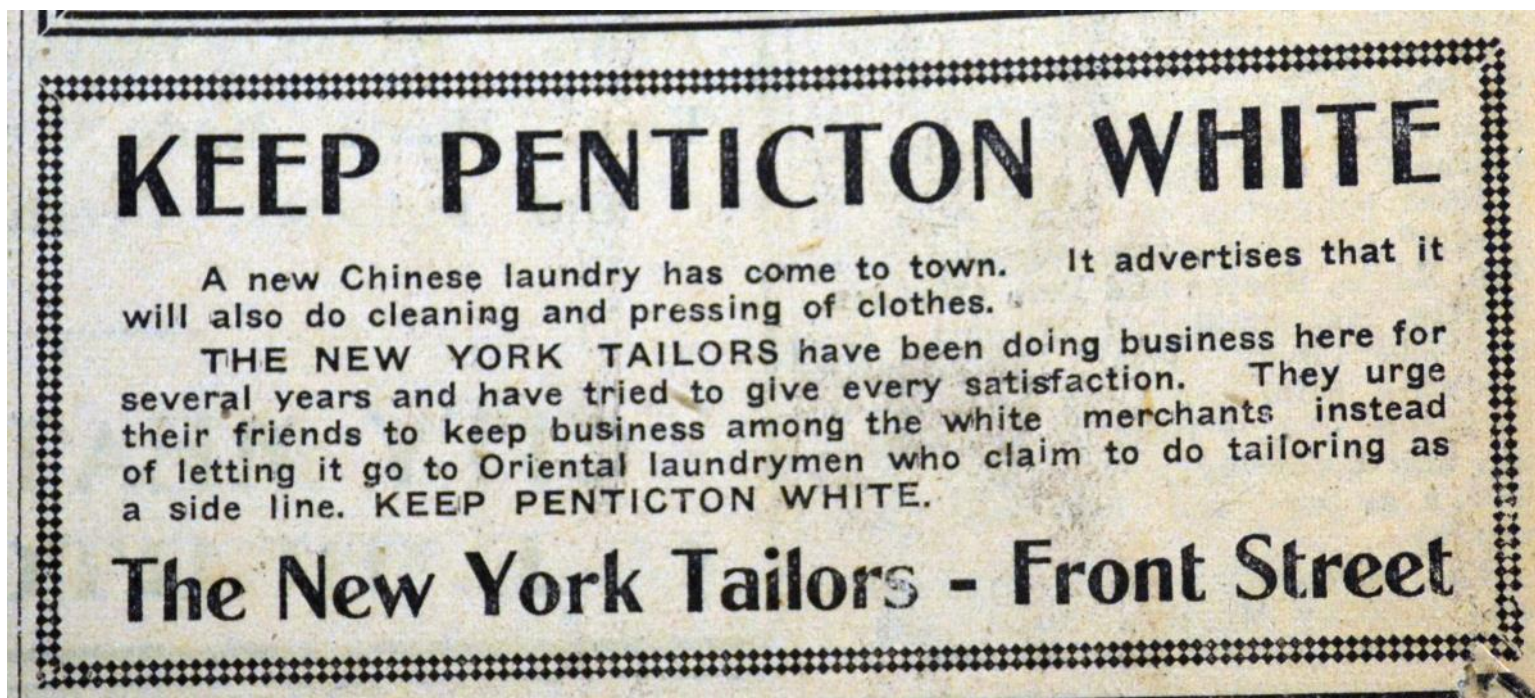
This exhibition is intended to serve as a wakeup call and a call to action. During the last several months the gallery has received a tremendous amount of interest from Canadian and internationally based artists. Over the past thirty years there has been a deliberate and methodical usurping of culture to dumb down the general populace while at the same time further isolating us from each other through our dependency on technology, all in an ongoing effort to divide and conquer. Perhaps I am being an alarmist, but I can remember sitting in my high school history class wondering how it was possible that a civilized first world country like Germany could fall under the spell of a dictator like Adolph Hitler; as I cast a gaze to the south it all suddenly becomes a frighteningly possible reality once again.

I hope this exhibition elicits a wide range of emotional responses and I am certainly not expecting everyone to agree with my assertion or those of the participating artists. As such we have created an open forum and we invite the public to add their voice and share their own political views and ideas. It takes two to have an auction and the same can be said for a debate and we are lucky that we still live in a country where we can debate openly without fear of prosecution and retribution. All we ask is you come with an open mind and regardless of how you feel that you show a high level of tolerance for the beliefs, opinions and ideas expressed, just as I would hope would be shown for your own ideas and beliefs. According to the Cambridge English Dictionary, tolerance is "willingness to accept behaviour and beliefs that are different from your own, although you might not agree with or approve of them." Thank you.

Keep Pentiction White

In Collaboration with the Pentiction Museum and Archives and the Oliver & District
Heritage Society Museum

Exhibition Opening ~ Friday July 6th, 2018 ~ 7:00 pm - 9:00 pm



A number of years ago I was visiting the Pentiction Museum to talk over a collaboration we were working on for an event and exhibition called SteamFest and I got into an interesting conversation with Manda Maggs about the Kettle Valley Railroad. She mentioned that they had a company policy against hiring Chinese labourers. Pressing further she mentioned that in her research she had also uncovered a movement here in Pentiction from the early part of the 20th century called Keep Pentiction White. I was shocked and asked if she would be willing to share with me her research. Over the weeks that followed she sent me close to 100 scans of articles and advertisements taken from the archives of the Pentiction Herald from around 1905 up to the mid 1920s.

I sat on this information for a number of years contemplating how I might be able to turn it into an exhibition and it was during this time I heard a story on the CBC which talked about the low immigration rates experienced here in the Okanagan. The news didn't surprise me as one didn't need to look far to see the lack of visible minorities and cultural diversity we had here in the Okanagan. This got me wondering if there might be any correlation to the Keep Pentiction White Movement: was our lack of diversity a result of this initiative? As things began to develop with the eRacism exhibition, I once again revisited this subject and felt it would be an appropriate time to hold our community accountable for our past as well as to see if there was any of that sentiment still simmered under the surface. I was also interested in seeing if there may be some direct correlation to the lack of visible minorities we see in our community to this day.

I would like to thank Petra Höller for stepping up and helping take this exhibition on. A great deal of thanks is due to Manda Maggs, Executive Director Oliver and District Heritage Society, for introducing me to this dark and little known piece of our history and for helping us round up artifacts, displays and the articles. I would also like to thank Dennis Oomen, Manager/Curator; Chandra Wong, Museum Assistant; and Jeanne Boyle, Archivist at the Pentiction Museum and Archives for their help with additional research, resources and loan of materials.

While the main focus of this exhibition is The Keep Pentiction White movement of the early 20th century I would like to expand the conversation to a provincial scale taking into account such events as the Komagata Maru incident, the Chinese Head Tax, the Japanese Internment Camps, the taking of Doukhobor children, the residential school system and perhaps there are more examples of our racist practices and policies. I hope we can use this as a public forum to

**KEEP PENTICTON
WHITE**

A Public Meeting of the Citizens of Penticton
will be held in

STEWARD'S HALL

On Friday Evening, Jan. 2nd
at 8 o'clock.

This meeting is called under the auspices of
the Penticton Branch of the Great War Veterans
of Canada.

Its object is to consider ways and means of
making our town unattractive for the Yellow man.

The men who sacrificed so much to save the
country from one enemy, are determined that an-
other shall not reap the benefit. Give them your
support and co-operation. Attend the meeting.

Speakers will include:

H. B. MORLEY, President of Penticton Board of Trade
T. H. WILSON, of the G.W.V.A. Executive
REV. A. H. HUNTLEY

The Reeve and Councillors and Real Estate
Dealers are especially requested to attend.

GOD SAVE THE KING

We Want WHITE Fruit Packers

The British Columbia Growers Ltd.

Will hold **FRUIT PACKING CLASSES** in our Warehouse
commencing Monday, February 23rd.

Men's Course 10 a.m. to 12 noon daily.
Ladies' Course 2 p.m. to 4 p.m. daily.

A Complete Course in Packing and Grading will be
given **FREE**. Get your application in early as these classes
will be limited.

LAKE SHORE DRIVE **PHONE 28**

**The Penticton council had before
it on Monday a letter from Mr. M.
M. Colquhoun, solicitor, to the ef-
fect that two compatriots of Lew
Sam desired to buy property on
Scott road now being leased by
Chinamen from the municipality
for garden purposes. Councillor
Johnson objected to any sale being
made and the council agreed to
decline any offer from Orientals.**

Various clippings from the Penticton Herald from between 1905 - 1920, courtesy of the Penticton Museum and Archives.

hold a mirror up to our community and examine our past and see where we are as a community today. These are interesting times and I think we are far richer for all the cultural diversity we have and I hope we are not being caught up in the rhetoric and fear mongering being thrown around by so many south of the boarder as it's a slippery slope and I would hate to see where things could go.

Thank you for your trust, honesty and compassion and I hope you will share your story so we can all grow as a community and learn from our mistakes to build a better and richer future for our children.

-Paul Crawford

At the beginning of the 20th century, attitudes in North America towards non-white immigration were openly hostile. The Anti-Asiatic Exclusion League spread along the west coast of the United States and Canada. Riots, violence and vandalism against Chinese, Japanese and other non-white immigrants were treated lightly by the law and recounted in the press with light-hearted, almost jovial tones.

Both Penticton and Kelowna once had Chinatowns, though they do not remain and their memory is not widely kept. Oliver and Osoyoos were known as treacherous territory - as one clipping from January 16, 1936 states "Oliver - This district which is said to be death on admission of Chinamen and Doukhobors".

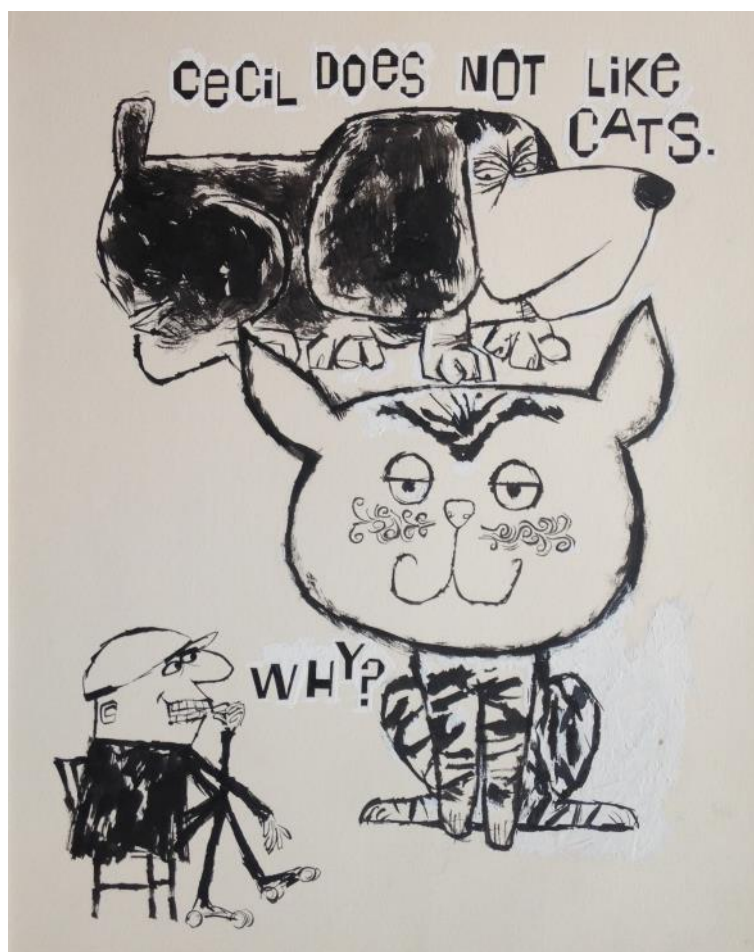
With this display we are quite actually bringing the issue of racial discrimination home. We need to acknowledge this shameful part of our past and examine how its effects may still linger within our present.

-Petra Höller

Project Room ~ July 6th - September 9th 2018

Tell Me a Story Blossom

Exhibition Opening ~ Friday July 6th, 2018 ~ 7:00 pm - 9:00 pm



The Penticton Art Gallery is pleased to present a rare early collaborative work by artist Dennis Burton and the noted children's TV writer Clifford Braggins entitled, *Tell Me a Story Blossom*, written by Braggins and illustrated by Burton in 1959. It is a classic children's story chronicling the tumultuous relationship between a cat named Klunk and a dog named Cecil. The gallery acquired this 41 page unpublished manuscript a number of years ago and we have been looking for an appropriate opportunity to exhibit all 41 pages for the first time in its entirety. While this exhibit provides breathing room and humor in what otherwise could be seen as a heavy and dark series of exhibitions, it does, however, also serve as a reminder of just how much we have been taught that there are differences in nature and that no matter how hard we try there will always be a conflict between a cat and a dog.

The work was created while the two friends were working for the CBC in Toronto and the finished proof was sent off to the literary agent Mr. Carlton Cole, who died shortly after receiving the unpublished manuscript in 1959. The manuscript was placed into storage in 1963 and would not be seen publicly again until May 16th, 2016.

The manuscript would resurface once again with the passing of the renowned American literary agent Rosalind Paige Cole who passed away at the age of 88 on February 20, 2014 in New York City. Over the course of her long career, Cole represented many high-profile authors, actors, artists and celebrities, including Andy Warhol, Errol Flynn, Olivia de Havilland, Jolie Gabor, Doris Lily, George Rodrigue, Charlie Chaplin, Jr., George Sanders, Irish poet and playwright Brendan Behan and astrologer Sybil Leek.

At age 22 she signed with MGM Records, which billed her as "Singing Star Rosalind Paige." She toured the country performing in nightclubs, appeared on television, and made records. She married her manager, Carlton Cole, who was 25 years her senior. She lived for many years with her mother, literary agent Ethel Paige, in the Algonquin Hotel, before moving into the Waldorf Astoria in 1961. She lived there for 53 years, laying claim to the title of longest residing

guest at the hotel. At the time of her death she owed a whopping \$818,000 in debts to the hotel.

Rosalind Paige Cole never remarried and they had no children. This manuscript was found amongst her late husband's papers which had been placed into storage in 1962 and only resurfaced in the public domain when it was offered up for auction as part of her estate sale held at Flannery's Auction & Estate Services located in Pine Bush, New York.

Clifford Braggins (born 1924) enjoyed a storied career as an inspired writer, composer, pianist and playwright. He co-wrote the first CBC television broadcast, *The Big Revue*, and went on to create and write many shows for CBC variety and children's television: *PM Party*, *The Juliette Show*, *Howdy Doody* (Canadian), *Razzle Dazzle*, *Junior Roundup*, *Paty's Picture House* (Pictures with Woofers), *Butternut Square*. He was proud of his revue and sketch work, including *Spring Thaw* which appeared in London's West End. He also had a long and much awarded career in advertising and multi-media. He was able to merge his passion for education and entertainment in his work for the BC Government creating innovative multi-media communications. Even in retirement he continued to write, including the popular children's show *Once Upon a Hamster* (Hammytime) and songs for *Valdy's Kid's Record*.

Clifford Braggins passed away on July 6, 2013 in Surrey, British Columbia.

Dennis Burton was born in Lethbridge, Alberta, on December 6, 1933 and is today best known as a leading avant-garde Canadian artist and an important figure in the Abstract Expressionist movement, playing a key role in the development of contemporary art in Canada. Dennis won a scholarship to Pickering College, later attending Ontario College of Art working alongside artists Fred Hagan and Jock Macdonald who were strong influences. He graduated with honours in 1956, and later studied with Rico Lebrun at the University of Southern California (1955), and Ben Shahn at the Skowhegan School of Painting and Sculpture, Maine (1959).

During the 1950s Burton worked for the CBC as an animator where he created the iconic and award winning skater used for so many years to introduce Canadians to "Hockey Night in Canada. It was Ben Shahn who would encourage Dennis to "leave commercial art and paint, paint, paint", and shortly after his return from the Skowhegan School of Painting and Sculpture Dennis quit the CBC and directed his focus on being a full time artist.

Dennis Burton was amongst the first artists to be represented by Av Isaacs and the The Isaacs Gallery, Toronto's premier purveyor of Avant-garde art along with artists Michael Snow, Joyce Wieland, Graham Coughtry, Nobuo Kubota, Gordon Rayner, Robert Markle Robert Hedrick, William Ronald, John Meredith, Jack Chambers, Richard Gorman, John MacGregor, many of whom were Burton's close friends and colleagues. Viewing a Burton exhibition at the Isaacs Gallery, the Actor Charles Laughton was drawn to the originality of Burton's abstract expressionist paintings and facilitated a number of important exhibitions of his work in California.

In the 1960s Burton began to extol the female form. He painted a series of large figurative paintings of women in undergarments between 1962-1965 which drew national attention after it roused the ire of John Diefenbaker who denounced Dennis Burton in the House of Commons, coining the term "garter belt-maniac", and thus established Burton's infamous reputation. From here he would go on to explore other erotic themes which complemented the work of other artists such as Michael Snow and Joyce Wieland.

In 1962 Burton's love of improvisational jazz led to the formation of The Artists' Jazz Band (AJB) a pioneering Canadian free-jazz group initially composed of Toronto visual artists associated with the abstract-expressionist movement of the late 1950s. Collectively self-taught, it was formed in 1962 in a studio over the First Floor [Jazz] Club by Dennis Burton, who played saxophone, and Richard Gorman. The band's illustrious membership would include; Graham Coughtry (trombone), Nobuo Kubota, (saxophones), Robert Markle (tenor saxophone and piano), and Gordon Rayner (drums). It also included on a casual basis many other artists and musicians - including Bill Smith, Michael Snow, the bassist Jim Jones, and the guitarist Gerald McAdam - sympathetic to its adventurous style of spontaneously composed music. The AJB has generally performed in private (for many years in Rayner's downtown loft) but has given occasional concerts at universities, galleries, and clubs in Ontario and was influential in the development of free jazz in Toronto during the 1970s. Some of its infrequent performances during the 1980s were done under the name An Artists' Jazz Band.

In 1965 Burton teamed up with fellow artist Robert Hedrick to establish the New School of Art, Toronto's first alternative post-secondary school. Here Burton's passion for painting, coupled with his dissatisfaction with the state of art education and his dedication to contemporary art practices, led to his development of an alternative (*cont. page 14*)



art curriculum. In 1970 he was invited to chair the Drawing and Painting Department of the Ontario College of Art (OCAD University) just before the tumult of the Roy Ascot years. Here, he created a bit of a revolution; first by bringing in all his colleagues as new faculty, adding their vitality and contemporary thought to the DRPT program, and then refusing tenure. He resigned, returning to the New School of Art as its Director (1971-1977).

Burton was an artist, educator, wordsmith, innovator and mentor to many throughout his career. It was his constant need for experimentation and risk taking which permeated his work and gained him a loyal and dedicated following. His later abstractions play with text and language in eclectic ways. Burton's ever inquisitive mind and his creative and eccentric manner of configuring facts to fulfill his insatiable pursuit of knowledge, along with his need to communicate all of that, filled much of his waking hours and permeated his teaching, enriching the lives of his students and many of those he touched.

In 1977, Burton and artist Diane Pugen (to whom he was married for 20 years) along with colleagues Graham Coughty, Gordon Rayner, Robert Markle, Robert Hedrick, Ross Mendes, David Bolduc, Paul Sloggett, Ken Lyewood, Zibigniew Blazeje and Joan Van Damme founded Art's Sake Inc, The Institute for Visual Art, the first independent, alternative, totally artist run post secondary art school. In 1979 Burton joined the faculty of Emily Carr College of Art and Design in Vancouver where he would teach for the next 20 years up to his retirement.

Burton taught painting and drawing at the Ontario College of Art, and was named Director of the New School of Art. He also taught at the Banff School of Fine Arts, at the University of Lethbridge, and at the Emily Carr College of Art and Design, retiring in 1999 after 20 years of teaching. His paintings have been presented as part of major exhibitions on abstract art organized by the National Gallery of Canada, namely Toronto Painting: 1953-1965, in 1972, and The Crisis of Abstraction in Canada, the 1950s, in 1992. In 1977 the Robert McLaughlin Gallery organized a retrospective exhibition of Burton's work that traveled across the country. His work is included in many private and public collections, including the National Gallery of Canada, Art Gallery of Ontario, Vancouver Art gallery, Southern Alberta Art Gallery in Lethbridge, the Glenbow in Calgary, The Robert McLaughlin in Oshawa and many others across Canada and throughout United States.

Dennis Burton died in Vancouver, BC, on July 8th, 2013.

In the Tea Room ~ Tuesday August 28th 2018

One Big Hapa Family

A Film by Jeff Chiba Stearns

Followed by a question & answer period with the film maker



The Penticton Art Gallery is pleased to be hosting a screening of Jeff Chiba Stearn's film *One Big Hapa Family* (2010), which follows the filmmaker as he explores the reasons behind why everyone in his Japanese-Canadian family has married interracially past his grandparents. Pairing live action footage and animation from several accomplished animators, this film examines the notable tendency amongst Japanese-Canadians (estimated to be as high as 90%) to marry people of different ancestry.

Jeff Chiba Stearns was born in Kelowna and studied Film Animation at the Emily Carr University of Art & Design in Vancouver. Soon after graduating in 2001, Stearns founded Meditating Bunny Studio Inc., also in Vancouver. Notable films include the short "What Are You Anyways?" (2005), *One Big Hapa Family* (2010), and *Mixed Match* (2016). He is an Emmy award nominee filmmaker whose work has been shown at international film festivals and broadcasted on television networks all around the world. Stearns has received numerous awards, including the Emily Award from Emily Carr University for outstanding accomplishments by an alumnus and a Cultural Pioneer Award from Harvard University in 2011.

This event is free and open to the public, however we do request that you reserve your seat as space is limited. A question and answer period will follow with the film maker and copies of the DVD will be available for purchase.

Documentary, Running Time: 87 minutes

www.meditatingbunny.com

From the Vault: Takao Tanabe & Roy Kiyooka

A peak into the Penticton Art Gallery's Permanent Collection



Above, left: *Rocks on the Beach*, 1958, Takao Tanabe, casein on paper, 13" x 18.5", 2012.03.01; above, right: *Lumsden, Saskatchewan*, 1959, Roy Kiyooka, Ducco automotive lacquer, 71 cm x 91.4 cm, 2001.04.20, gift of the Estate of Ethel & Maurice Joslin

Takao Tanabe and Roy Kiyooka were both born in 1926 to Japanese immigrant parents. Tanabe was born in Seal Cove (Near Prince Rupert, BC) while Kiyooka was born in Moose Jaw, SK. In 1941, when both would have been around fifteen years old, their families were uprooted and sent to internment camps in response to the declaration of war with Japan.

Tanabe, whose family had then been based in Vancouver, was sent along with family to the PNE grounds for "processing". The women, children and young men held here were forced to live in the livestock barns for several months. Afterwards, Tanabe, along with his parents and two younger siblings, were relocated to the Lemon Creek camp in the Slocan Valley, near Nelson, BC. According to the catalogue for the exhibition "Takao Tanabe, 1972-1976: The Land", this "camp" was nothing more than an empty field in which the new inhabitants had to then build their homes upon¹. After two years here, Tanabe was able to relocate to Winnipeg, where he joined his older siblings. In 1946 Tanabe was admitted to the Winnipeg School of Art, where he would study under and become close friends with Joseph Plaskett. Tanabe returned to Vancouver in the early 50s, despite lingering prejudice against the Japanese community that the city once expelled.

Roy Kiyooka, who had been raised in Calgary, was sent with his family to the camp in Opal, AB, which is slightly north of Edmonton. In the late forties, Kiyooka studied at the Alberta College of the Arts and the Instituto Allende in Mexico. In 1959 Kiyooka relocated to Vancouver. In "Laughter: Four Conversations with Roy Kiyooka" published in *artscanada* in 1975, Taki Bluesinger asks Kiyooka about his consciousness as a young man of being Japanese. Kiyooka responds, "I didn't really know it till I was fifteen. It didn't matter. I thought of myself as just another Canadian boy, etc. World War II ended that, that innocence, painfully. Since then I have been both, concurrently."²

Despite the hardships endured by these two artists, both endeavoured and succeeded to build careers as artists (a challenge at any time, even under more favourable circumstances). Kiyooka, who passed away in 1994, operated as a painter until the late 1960s before abandoning it in favour of poetry, photography, music and performance; his work followed a varied and dynamic trajectory throughout his life. Tanabe's work, rooted in non-representational abstraction, gradually gave way to sweeping, meditative landscape paintings. He currently lives on Vancouver Island.

- 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

¹ "A Biographical Sketch" by Jane Rule, in *Takao Tanabe, 1972 - 1976: The Land*, the Norman Mackenzie Art Gallery, University of Regina, 1976, p. 18

² "Laughter: Four Conversations with Roy Kiyooka" by Gerry Gilbert in *artscanada* #202/203, winter 1975-76

News from the Gift Gallery



Follow the Penticton Art Gallery's Gift Gallery on Instagram!

@PAGgiftshop

Get sneak peeks of new stock and inspiration for thoughtful gifts. We are proud to support artists, artisans, crafters and makers from Southern British Columbia.

Art for Sale to Benefit Afghani Artists



Earlier this year we were honoured to present the works of two artists from Afghanistan, Hamed Hassanzada and Ali Momeni, in our exhibition *Ipseity*. These two generously shared their stories and moved many visitors with their bravery in the face of persecution and animosity.

We are excited to announce that we have made available for purchase the 24 pieces of art exhibited in *Ipseity*, with 100% of the sale price benefitting the artists.

Each piece will be sold for \$200 + PST.

Please contact the gallery if you would be interested in purchasing a piece or viewing the collection. *Thank you.*



YOUNG@ART WILL RETURN IN SEPTEMBER 2018!

Thursdays 3:15 – 4:45 pm

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 for more info



CREATIVE KIDS ART ADVENTURES

Ages 7-12 Monday to Friday 10 AM — 3 PM

Space is limited to 15 weekly registrants; possible daily drop-ins, dependent on space availability.

REGISTER EARLY!

PAG Members: \$135/week, \$30/day

Non-Members: \$155/week, \$35/day

July 3-6 The Great Outdoors *adjusted rate

Join us for Earth Week as we examine Canada's plentiful natural resources through an artistic gaze. We will create projects focusing on recycling found items, environmental art history and positively impacting our natural community.

July 9-13 Under the Sea

Beat the heat this summer and join us for a week full of underwater adventures. Our projects will feature various techniques to create art with water, studies of ocean life, and art of sailors, mermaids and pirates. Maybe we'll even take a trip to Atlantis!

July 16-20 All About Animals

Lions, tigers, and bears, oh my! This week's projects will focus on animals from a variety of habitats all over the world. It will feel like you took a step into the jungle book this week as we explore the living world around us through many forms of art.

July 23-27 The Okanagan Experience

This fun-filled week proves you don't have to go far to have a good time! Artists this week will explore amazing local art and meet local artists. Join us for plein-air painting, still life drawing of local produce and searching for our good pal Ogopogo.

July 30-August 3 Blast Through the Past

This week we will take a trip back through some of the most well-known art styles and diverse techniques. Creative Kids will learn about artists and how to create masterpieces like they see in museums! From ancient art to modern expression, each day will focus on a different iconic art history period.

August 7-10 The Four Seasons *adjusted rate

Celebrate the beauty of our ever changing climate with projects about Fall Harvest, Winter Wonderland, Spring Renewal and Brilliant Summer! Explore changing autumn forests, build snowmen, create bouquets of wildflowers, and build sandcastles with us on this 4 day week.

August 13-17 Passport to Fun! Around the World in Five Days

Become a world traveler in five days, and explore art history from every continent. We will engage in many exotic countries and their art, like Japan, Egypt, Greece and Mexico! You'll be coming home with some impressive souvenirs!

August 20-24 Intergalactic Explorers

Ready, set, blast off! Get ready for this futuristic week where we will begin exploring space travel to other planets in our solar system, and even bodies in other galaxies! Your artistic creations will be out of this world!



TRAVEL TO ROME with the PAG ...6 SPOTS LEFT!

The successful Made in Italy lectures are going on the road... and all roads do in fact lead to Rome!

Spend 8 nights in a boutique hotel overlooking the ruins of the Theatre of Pompey; the very spot where Julius Caesar was assassinated.

Enjoy personalized tours with PAG's very own Dr. Antonella De Michelis PhD, of museums and palaces of renown, but also hidden alleys, chapels and courtyards that are off the beaten track and known only to locals. Antonella has taught architectural history for the University of California at their Rome campus for over ten years, and lived in Rome for almost twenty before moving back home to Penticton. Antonella is joined by her colleague and friend archaeologist Dr. Crispin Corrado, PhD, who will lead the tours of the Roman Forum, Colosseum and the day excursion to Ostia Antica.

See Rome as a Roman: discover local eateries, markets and *la dolce vita*.

ARRIVAL Sat. 22 SEPT. 2018 | DEPART Sun. 30 SEPT. 2018

proposed itinerary

Day 1 - Travel day; private coach/bus transfer to hotel.

Day 2 - Museum visit: Castel Sant'Angelo.

Onsite tour: Via Papalis, the Pope's Road.

Welcome aperitivo (included).

Day 3 - Museum visits: Colosseum & Roman Forum.

Onsite tour: The underground levels of the Basilica of San Clemente. Group dinner (included).

Day 4 - Museum visit: Villa Farnesina. Onsite tour: William Kentridge Embankment murals & Jewish Ghetto. Group dinner (included).

Day 5 - Museum visit: Villa Borghese. Onsite tour: The Caravaggios. Group dinner (included).

Day 6 - Onsite tours: Garbatella Neighborhood & EUR World Fair Site of Mussolini (visit to EATALY- introduction to the slow food movement). Group dinner (included).

Day 7 - Museum visit: Vatican Museums & St. Peter's. Free evening.

Day 8 - Day excursion to the archaeological site of Ostia Antica with Dr. Crispin Corrado; Beach side aperitivo & lunch (included). Free evening.

Day 9 - Travel day; private coach/bus transfer to airport

COST: \$3,670 (does not include airfare & insurance)





Photos taken by Stuart Bish Photography & Design, stuartbish.com

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A very special thank you to Olena Lennox for all of her hard work, coordination and organisation!

And, of course, thank you to all who attended the event! We hope that you enjoyed the evening, and we look forward to seeing you next year!

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End Notes

Thank you to our incredible volunteers:

PJ Mohr, Laara Branzsen, Cheryl Filipenko, Karen Walls, Trish Sweeney, AJ Tkach, Brigid Kemp, Barb Dawson and Rebecca Nowell for their services at the front desk; to Kona Sankey and Alex Ross for their help in preparing the mail out of the Arts Letter; PJ Mohr, Amida De Michelis, Zuzana Kaufinder, Franco De Michelis, Chris Butlin & Angela Dereume for their help with artTalks; Ron Marsh for photographing our exhibitions and artTalks lecture series; to Denny Raincock for help with the Kitchen Stove Film Series; Hazel Fry and Hal Whyte for their ongoing work in the Tait Reading Library.

With thanks to our individual donors from March and April:

Maria Diakonow, Norm & Cheryl Filipenko, Linda Gidlow, Carl Gill, Lily Johnson, Zuzana Kaufinder, Carol E. Meiklejohn, Carol & Don Munro, Martha Neufeld, Sandra Purton, Donald Vincent, Judi Wilson

The Pentiction 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 Pentiction Art Gallery; it is greatly appreciated.

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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, Les & Sandy McKinnon, 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, Les & Sandy McKinnon.

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The Pentiction Art Gallery has over 400 members! We welcome the following new and renewing members from May 1st, 2018 - June 2018

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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:

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. Scamous (Pentiction, BC), Vernon Public Art Gallery, Whatcom Museum of History & Art (Bellingham, WA), Whyte Museum of the Canadian Rockies (Banff, AB).

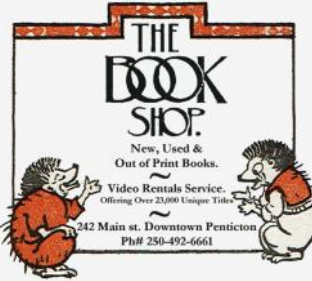
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