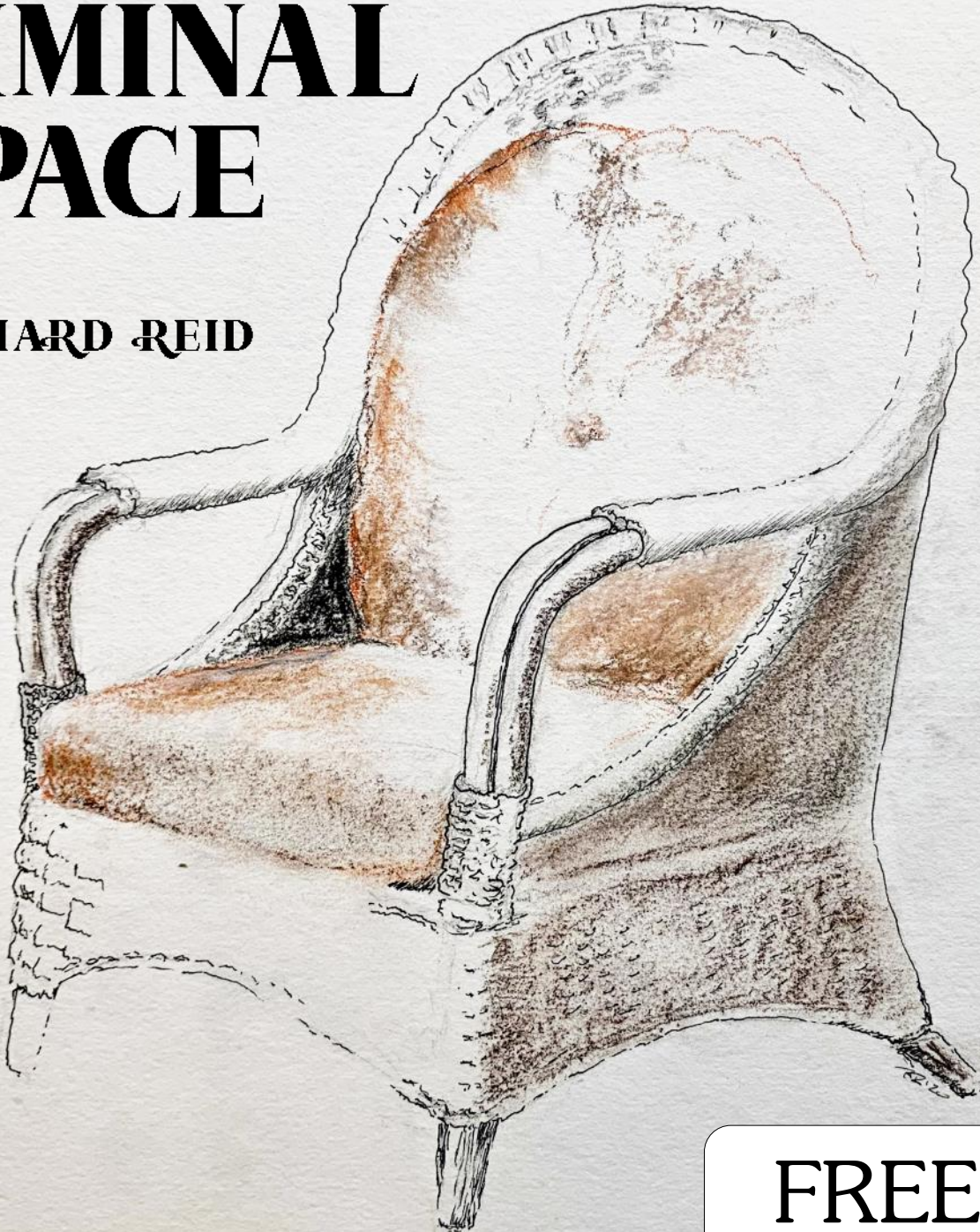


# ARTS LETTER

## LIMINAL SPACE

RICHARD REID



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# IN THIS EDITION

Front Cover: "2020-05-07" by Richard Reid

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## Our VISION



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

## Our MISSION



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

## Our MANDATE



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

### TERRITORIAL ACKNOWLEDGMENT:

The Penticton Art Gallery acknowledges that the land on which we gather is the unceded, traditional territory of the syilx (Okanagan) peoples.

### VISIT US

199 Marina Way  
Penticton, British Columbia

### CONTACT US

(250)-493-2928  
reception@pentictonartgallery.com  
www.pentictonartgallery.com



### SUMMER HOURS

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



Wheelchair accessible



Gender-inclusive restrooms

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Above: Love Penticton Local designed by  
Skyler Punnett, 2020.



# Message from the Director



Above: Paul Crawford  
Director/Curator, Penticton Art Gallery  
Photo by Gallery Staff

It's intriguing how life unfolds, presenting us with unexpected twists and turns. This past spring, faced with uncertainties surrounding funding, I had to relinquish my plans of bringing in an international exhibition. Instead, I sought out opportunities closer to home that would be more manageable and carry less risk. Little did I know that this redirection would provide me with the chance to shine a spotlight not only on the work but also the lives and legacies of three artists whom I have long admired.

First, there's Shizuye Takashima, a Japanese Canadian born in Vancouver, whose teenage years were marked by the harsh reality of an internment camp. Then, we have Richard Reid, hailing from Regina who spent his youth traversing the globe before establishing himself as a fine art teacher at UBC and as the founding Director/Curator of the Grand Forks Art Gallery. Finally, Noll Derriksan, who grew up in Kelowna, emerged as one of the earliest contemporary sylix artists, eventually becoming the Grand Chief of the Westbank First Nation. His journey

took him through a diverse range of roles as a gallery owner, educator, president of a national arts organization, and finally, a land developer.

Despite being born within a span of just 12 years, between 1928 and 1940, each of these artists experienced vastly different paths in life. Their collective stories encapsulate the complex nature and history of the Canadian experience. Through the presentation of these three exhibitions, I hope to emphasize the importance of reflecting upon and remembering our shared history. In the grand tapestry of life, it is often through the lens of art that we find the means to define, confront, and document our collective story. Art becomes a powerful tool for connection and understanding, transcending barriers of language and culture. It serves as a universal language, capable of translating emotions, experiences, and perspectives. Through art, we unravel the threads that bind us together, weaving a shared narrative that resonates with our common humanity.

These exhibitions stand as a testament to the transformative power of art, encouraging us to pause and reflect on the rich and complicated nature of our recent history. They prompt us to explore the diverse stories that have shaped us, as individuals and as a society. In this exploration, we celebrate the resiliency of the human spirit and are reminded of the common ground that unites us, fostering empathy, compassion, and a deeper understanding of one another.

Ultimately, it is my hope that through these exhibitions, we not only appreciate the talent and creativity of these remarkable artists, but also find inspiration to embark on our own journeys of self-discovery and connection. May we be reminded of the importance of preserving our collective history, no matter how painful, while embracing the profound capacity of art to illuminate, bridge divides, and bring us closer together as a community.

On the home front it's only been over the past few years that we've finally dedicated time and effort to our garden, and though I remain a somewhat reluctant gardener, I take immense pleasure in watching Julie's relationship with our small garden blossom and grow along with the plants she so lovingly nurtures. As I observe her journey, I am gradually grasping that the value of gardening extends far beyond the mere yield of produce or flowers. While it may be easier and cheaper to purchase such items at the farmers market, I am coming to appreciate that there is something profoundly enriching, beautiful and healing about the act of tending to a garden. I am beginning to understand the importance of slowing down, observing the passage of time and the subtle changes, while also forging a grounding connection with the land beneath our feet. It never ceases to amaze me how even the most unpromising soil can nurture and yield abundance, a testament to the resilience and adaptability of nature even in the harshest conditions. It requires constant attention, and I am learning the vital lesson of how swiftly things can change and slip out of control if we are not prepared or proactive.





Pictured: Julie and Paul's Garden, and making an Arts Letter debut, Cheerio Fowlford!  
Photo by Julie Fowler

Like so many others I know, I too have encountered my fair share of struggles in recent years. I understand deeply how easily invasive or negative thoughts can take root and establish themselves in one's life, swiftly transforming seemingly trivial challenges into formidable mental barriers. Despite my ability to logically recognize alternative routes to navigate around these obstacles, the once-reliable mental tricks I relied upon no longer hold the same level of effectiveness. The weight of these challenges can be paralyzing, leading to feelings of powerlessness and frustration. It becomes an exhausting battle to regain one's footing and reclaim control, testing both resilience and resolve. However, it is important to remember that in the midst of these seemingly overwhelming circumstances, there is always hope and support available, whether from loved ones or professionals. Each person's journey is unique, and by reaching out and seeking the assistance we need, we can find the strength to navigate through these challenging times.

In the midst of life's challenges, we often find solace and renewal in unexpected places, and like the

stories of the three artists featured in our summer exhibitions, I see parallels in the lessons I am learning from our garden. The journey of gardening has shown me that even in the face of difficulty, there are opportunities for growth and transformation. It has become a reminder to slow down, to find moments of respite amidst the chaos, and to embrace the beauty that lies in the subtle changes of the natural world. I hope that the gallery, like our garden, becomes a meditative sanctuary, a space that invites anyone and everyone to be fully present and attuned to something beyond themselves. Despite my initial reluctance, I have been profoundly moved by the transformative power art and nature and the invaluable lessons it continues to teach me along the way.

I want to express my heartfelt gratitude to all of you for your unwavering support and belief in the Penticton Art Gallery. As we enter the summer season, I sincerely hope that each and every one of you finds moments of joy and tranquility in the company of friends and loved ones, as well as in the embrace of nature's beauty.

In the midst of our own experiences, let us also pause to remember those who may be facing challenges and hardships. It is in these times that we must rally together and extend a helping hand to our fellow community members. By reaching out and showing compassion to those in need, we have the opportunity to cultivate a more caring and empathetic society.

Once again I want to express my deep gratitude for your ongoing support and engagement with the Penticton Art Gallery. Over the past few years writing this column had become a huge mental hurdle for me and I find myself immersed in a process of overthinking and endless rewrites and revisions, fine-tuning my words and thoughts before

finally hitting the "send" button.

Your feedback has played a crucial role in shaping the direction and content of our programming, underscoring the importance of your support and involvement for our continued success. I genuinely value your thoughts and eagerly embrace opportunities to engage in meaningful dialogue about the gallery and the art we present. It is through our collective efforts and conversations that we can continue to create a gallery experience that resonates with our community, an inclusive and safe space where art can inspire, provoke, and connect us all. Your contributions and participation are deeply appreciated as we continue to nurture and build a community where creativity flourishes and art becomes a powerful catalyst for personal and collective growth.

Just as I was about to finalize this message, I received an email that contained a quote from Gabor Maté, a quote that resonated deeply with me and felt incredibly timely. It read, "**Safety is not the absence of threat; it is the presence of connection.**"

Thank you to you and all our incredible community partners for being an essential part in creating a deeper and richer sense of community, and for your unwavering support that has contributed to the Penticton Art Gallery's continued growth and success as an organization. May we continue to foster those connections, nurturing a meaningful sense of belonging and unity within our community. Together, let us build a society where compassion, understanding, and support are the cornerstones of our interactions and the foundation for a brighter future.

- Paul Crawford  
Director/Curator



# *In Memory of...*

*Penticton Art Gallery would like to honour three members of our community we have recently lost:*

## **Verna Schreiber (McLean) (1935-2023)**

Verna Schreiber (McLean) is of Okanagan/syilx ancestry and a beloved member of the PIB. She was born on March 21, 1935, as one of ten siblings on the McLean Ranch in Okanagan Falls. Her parents, Billy and Elizabeth McLean, have roots deeply intertwined with the land. Billy was born on the McLean Ranch, and his parents were Roderick McLean of Scotland and Mary Keredalax, the daughter of Chief Francois. Mary was born in Sportsman Bowl, North of Oliver near Seacrest. Roderick was bestowed a vast piece of land behind Okanagan Falls, now known as McLean Creek Road.

Elizabeth, lovingly referred to as Bessie, hailed from a lineage tracing back to Charles Richter of Keremeos and Julia Surprise of Olalla. Julia was compelled to attend an Indian Residential School, where she experienced the challenging legacy of assimilation. Her mother, Sophie Stinwiskit, hailed from Colville.

In honour of her mother, Verna's daughter Nancy Schmidt recently donated the funds to help the gallery acquire an important collection of 15 works by the late Noll Colin Derriksan (Toussowasket) (1940-2020) for the gallery's permanent collection as a testament to the incredibly rich cultural history of the Okanagan/syilx people upon whose traditional territory we reside. The collection will be on view this summer in the Toni Onley Gallery.

## **Philip Clark (1925-2023)**

Philip Clark, an artist known for his profound connection to his artwork, passed away in Penticton at the age of 98. The gallery has been fortunate to receive numerous donated pieces by Phil Clark, which now form part of our permanent collection.

Before retiring in Penticton, Phil enjoyed a distinguished career as a commercial artist and freelance illustrator for an impressive thirty-five years. Splitting his time between Toronto and Vancouver, he made a lasting impact on the art scenes of both cities. His clients included Chatelaine magazine, Chevrolet, and Wisers Whiskey in Toronto. Phil's skillful craftsmanship and attention to detail garnered him recognition and admiration from colleagues and art enthusiasts alike.

In 1982, Phil had a significant artistic breakthrough when he accompanied his friend Dudley Witney to the Douglas Lake Ranch. This experience evoked memories of Phil's upbringing in Ladner, where he had worked on a ranch during his youth. Inspired, he spent the next six months at the drawing board, rendering his impressions from memory. This intensive process marked the beginning of a creative journey that would define his work over the following sixteen years. Phil made several return trips to ranches such as Douglas Lake, Nicola, and Ladner, immersing himself in the culture and documenting the lives of cattle and cowboys. These journeys formed the cornerstone of his artistic expression, providing a rich foundation for the development of an impressive body of work that would ultimately shape his artistic legacy.

## **Max Zaitlin (1988-2023)**

Max became a part of the Gallery community at one of our monthly open mic nights in 2006. These events aimed to provide a safe space for creativity and community. Max became a regular attendee, always accompanied by his guitar and his supportive father, Morrie. He would patiently wait until the end of the evening to captivate the audience with his music. Often, Max would face away from the crowd as he began to play, keeping us all in suspense. Once he found his rhythm and captured the audience's attention, he would suddenly stop and change the song. It was impossible to predict what would unfold, but one thing was certain – it was always a performance.

His creative endeavors and collaborations, both in music and with the Craft Club, amazed us all. Gallery staff have a fond place in their hearts for Faith Maxwell, and their remarkable album 'People Person.' Paul Crawford was thrilled to bring Max and his band to perform at the ArtsWells Festival in Wells.

Max was admired for his boundless creativity and we eagerly awaited news of his latest ventures and those of his remarkable circle of friends. They added vibrant color to our community, constantly pushing artistic boundaries and engaging with others. Max's refusal to conform to norms made him a vibrant and exceptionally creative force. His journey was supported by the love of his family and the community. His untimely passing serves as a poignant reminder of life's fragility and the need for a compassionate community. We must recognize and appreciate the worth of every individual, regardless of their differences or challenges. Max's passing highlights the importance of extending care and support to everyone, honoring their intrinsic value and embracing their diverse contributions.



# Message from the President



Above: Dr. Claude Roberto  
President of the Board, Pentiction Art Gallery  
Photo © Government of Alberta

It was wonderful to see so many of our members attending our Annual General Meeting. It was a pleasure to be able to review our 2022 achievements. The Board of Directors enjoyed meeting so many members and exchanging good news about the Pentiction Art Gallery. For those of you who were unable to attend this Annual Meeting, copies of reports are available online. I sincerely thank the membership for their continued support. I am thrilled to have three Board members coming back and I welcome a new Director, Jesse Doucette.

On behalf of the Board, I wish also to thank one re-elected Board member, Nancy Schmidt, for funding the acquisition of a remarkable collection of 15 works by Noll Colin Derriksan (Toussowasket), consisting of three stunning acrylic on canvas paintings and twelve silkscreen prints. These acquisitions will become an integral part of our Permanent Collection, ensuring that Noll Derriksan's legacy continues to inspire and engage generations to come. His incredible artistic journey

paved the way for a new chapter in the contemporary syilx art movement.

Noll Derriksan's contributions extended beyond his creative pursuits. He played a pivotal role in the realm of politics, serving as the Grand Chief of the Westbank First Nation from 1968 to 1974. His unwavering dedication to his community and his tireless efforts to advocate for Indigenous rights and self-determination have left an indelible mark.

Nancy funded this acquisition as a heartfelt tribute to her late mother Verna Schreiber (McLean) who was a strong, inspiring and outstanding Okanagan/syilx woman known for her kindness, intelligence and healing power. She will be missed. Nancy's generous donation will allow the collection, previously held in the US, to come back home to the Okanagan. The works will be part of our summer exhibits.

Our Board of Directors is also focusing on a public forum to be held in August at City Hall. We had the privilege to be invited by our City Council to meet and review our finances. Adequate funding for cultural institutions has always been a challenge because no art gallery can function well only on members' dues or grants.

This challenge is not new. An article was discovered from the Pentiction Herald, dated May 26, 1978. At the time, the Pentiction Art Gallery wished to receive an ongoing financial commitment from the City. The Pentiction Herald suggested as a solution to "have cultural funds included in a tax package. It would add a minuscule amount to the per capita tax load

and would allow the arts that sense of financial confidence which they do not enjoy today." This was written in an article entitled Whither the art gallery? and the newspaper's readers had in 1978 the opportunity to submit comments. The newspaper concluded: "What the issue boils down to, then, is what value do we place on the art gallery as a community resource and its potential in adding still more to the interest, education and entertainment of residents." And you, dear members of the Pentiction Art Gallery, what value do you give in 2023 to your art gallery? We look forward to hearing from you.

I wish all of you a good and safe summer. I hope you will have a great time with your friends and family. ♦

- Dr. Claude Roberto  
President of the Board,  
Pentiction Art Gallery

**Editors Note: a copy of the article from the Pentiction Herald 1978 can be read on page 8.**

**DRAGON'S DEN**  
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(250) 492-3011



# Penticton Herald

Published by Thomson B.C. Newspapers Ltd.

186 Nanaimo Avenue West, Penticton, B.C.

G. J. Rowland, Publisher

Friday, May 26, 1978 — PAGE FOUR

## Whither the art gallery?

The request by the Penticton Art Gallery to city council for an on-going commitment of financial support to meet staff salary expenses brings to a head again the issue of adequate funding for our cultural institutions.

More specifically, it is time for a decision on whether the art gallery ought to be accorded the sort of status or recognition we give to the library and to a lesser extent the museum in budget considerations so that it has the opportunity to blossom to full potential in its role in the community.

This guarantee of annual support of some substantial nature is necessary to provide a sense of financial confidence for any organization. But what has made it imperative now for the Penticton Art Gallery is the opportunity it has to apply for a grant from the National Museums to meet the bulk of the estimated \$88,000 cost of upgrading its facilities in the Community Arts Centre. The renovation would provide proper heat, light, humidity control and security needed for the gallery to qualify to receive first-class exhibits.

The catch in all this is that the funding from the National Museums will not be available unless the gallery has the staff to program activities and assist in arranging the exhibitions. Yet the gallery cannot afford the necessary staff of a curator, an assistant and part-time assistant, without the city's support on a continuing basis in meeting salary expenses of about \$25,000 a year.

What the issue boils down to, then, is what value do we place on the art gallery as a community resource and its potential in adding still more to the interest, education and entertainment of residents? No art gallery can exist on members' dues or grants. Some form of subsidization is needed. The city has argued in the past that it does in effect subsidize the art gallery by providing free space, heat and light. True, but in terms of what is provided in direct aid to galleries by other centres, this city's contribution is hardly princely.

We fully recognize the difficulty council faces in considering the merits of all demands on the city's treasury. But we have said before that the current system of distributing largesse is both inefficient and demeaning, and it would be better to have cultural funds included in a tax package. It would add a miniscule amount to the per capita tax load and would allow the arts that sense of financial confidence which they do not enjoy today. Meantime, dare we suggest that the assistance the library will now be receiving in the form of provincial grants might relieve the city of some budget obligations that could be transferred to the art gallery?

It goes without saying that the city has been richer for the manner in which the gallery has grown and matured in the last few years. It has been built up into an important resource whether considered from the artistic, educational or tourist aspects. That has been reflected in the growing participation of people through memberships and attendance at exhibitions and other activities. The gallery is starting to fulfill the function for which many members have steadily worked and, as has been aptly stated, it now stands at a crossroads in its growth.

There could be vastly greater dividends but for the financial handicap which limits the potential. A bold step now would give the gallery a giant leap forward.

## Penticton Herald

G. J. ROWLAND — Publisher

HARVIE GAY — Editor

MICHAEL GRACE — Advertising Manager

R. P. WAKELING — Circulation Manager

Published every afternoon except Saturday, Sunday and holidays at 186 Nanaimo Ave., W., Penticton, B.C. by Thomson B.C. Newspapers Limited.

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# In the Gift Shop



## FEATURED ARTIST: Alex Fong!

British Columbia-based artist Alex Fong has embarked on a remarkable painter's journey spanning over 37 years. Now, his captivating paintings are set to grace the walls of the PAG Gift Shop. Fong's artwork is an exquisite blend of spontaneity, whimsy, and a celebration of life.

Drawing inspiration from the wonders of the world, Fong's paintings are characterized by a mesmerizing parade of colored flecks, which he affectionately refers to as 'confetti'. Through this unique technique, Fong aims to evoke a sense of joy and wonder in viewers. His works, bathed in kaleidoscopic light and vibrant hues, transport audiences into a world of imagination and whimsy.

Fong's watercolor paintings offer an impressionistic view of nature, delicately capturing its essence with a touch of joy. In a style he refers to as "Contemporary Oriental," Fong skillfully combines soft pastels with splashes of darker shades to portray both the

symmetry and imperfections of the natural world. From pastoral landscapes to intricate florals, birds, and wildlife, his artwork creates a delicate balance between freedom and boldness of spirit.

Watercolor, Fong's medium of choice, lends a unique quality to his paintings, infusing them with a mystical and spiritual aura. According to Fong, the medium itself plays an integral role in the creation of his art. As the paint dries, the image may evolve, adding an element of surprise and serendipity to the process.

Born in Vancouver, British Columbia in 1956, Fong's passion for art began in his early childhood. His exploration of watercolor unfolded during a two-year course in interior design, where he discovered the freedom of color and expression that aligned with his vision of the world.

While Fong continues to experiment with various artistic media, he occasionally collaborates with fellow artists on unique pieces. His watercolor workshops have garnered significant attention, attracting artists eager to develop their own self-expression through this captivating medium. ♦



## Meet the Artist! With Alex Fong July 8th @ PAG

Join Alex in the Penticton Art Gallery's  
Gift Shop on Saturday, July 8th from  
11:30 - 1:00 pm for a free artist talk!

Alex will be doing a live painting and  
talking about his creative process. Free  
to attend!



# Visitor Services Coordinator: All About Donna-Lee Jordan!



Above: Donna-Lee Jordan  
Visitor Services Coordinator, Penticton Art Gallery

**Article Written by Donna-Lee Jordan**

• Recent Alberta transplant • Doodler • Vegan! •

Moving to the Okanagan during a pandemic has been an adventure. Who needs travel when you can relocate to a whole new place and discover it through the Penticton Art Gallery? I've learned more about Penticton in a few months at PAG than I did in the previous two years. The patrons, volunteers, staff, and visitors here are walking encyclopedias of Okanagan knowledge and they're always ready to offer some local wisdom or hidden gem. It's been a crash course in local history, creative pursuits, scenic day trips, restaurant hot spots, and winery recommendations.

Coming from rural Saskatchewan and spending three decades in Alberta and Manitoba, has been a bit of a winding road. After training in graphic design and illustration for three years at GDC accredited Red River College, I showcased my artwork in a few shows at a small gallery in Winnipeg. I then travelled back to Calgary, working in the pre-press department of The Calgary Herald and Postmedia Network. I spent years knee-deep in troubleshooting, planning, pagination, and all things technical. Little did I know, just before the pandemic, our

department would be relocated to a media hub in another city.

That's when the 'pandemic pivot' bug bit me, as it did for many others east of BC. Visiting family in Summerland sparked something, and I thought, why not recapture that creative mindset that had taken a backseat for a while? So, I took a leap and applied at PAG. Now, I'm surrounded by the breathtaking beauty of the Okanagan, inspiring exhibits, incredible art, creative minds and a constant stream of art lovers here to attend classes, talks, workshops and events. Inspiration is in the air here & it's no wonder Penticton is known as a haven for creative types.

Attending an art opening here is not only about appreciating individual artworks but also about being part of a larger artistic community. It's an opportunity to connect with fellow art lovers, to exchange ideas, and to celebrate the power of creativity. We are very lucky to have exhibitions which shine a light on amazing Okanagan and indigenous artists' visions as well as bringing important voices from outside our valley, province and country. These events serve as a reminder of the transformative impact that art can have on our lives, stirring emotions, sparking inspiration and opening our minds to new perspectives. Beyond the art itself, events are often accompanied by various forms of artistic expression. Live music performances, spoken word recitations or dance performances add layers of sensory experience for attendees.

Witnessing the impact art has on people when they visit is truly remarkable. It's a testament to the power and transformative nature of artistic expression. Every individual's reaction varies— some are surprised, others deeply moved— while others do not resonate but the common thread is that their experience within the art space leaves a mark or begs a question fostering empathy and understanding.

Being a part of the exhibition openings, annual Soup Bowls Project, Loving Mugs Project, Ignite the Arts Festival, fundraisers and events has been an absolutely incredible experience. It has been a journey filled with memorable moments and meaningful connections. Working alongside the passionate volunteers, staff and members at PAG (and many other Penticton galleries and businesses) to collectively create an atmosphere of celebration within the Penticton arts community has been nothing short of extraordinary.

Being able to play a role in this process is very fulfilling. I'm grateful to have had the opportunity to contribute to the vibrant Penticton arts scene. It brings so much inspiration to others and draws people back to PAG and Penticton to see what's being showcased since they last visited. ♦





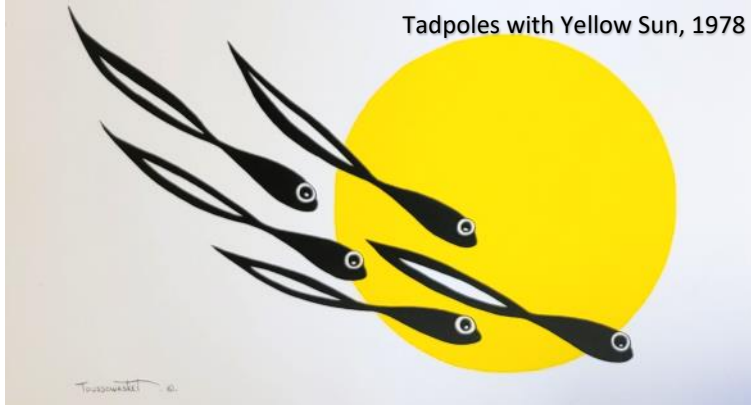
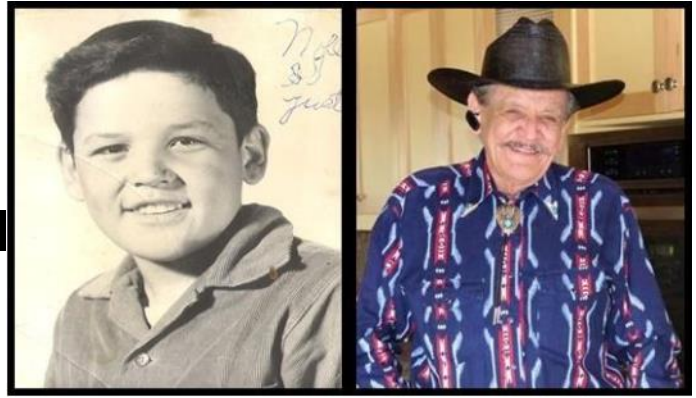
# Toni Onley Gallery

Tuesday July 4th – Saturday September 9th, 2023

## ROOTED IN THE OKANAGAN

Noll Colin Derriksan (Toussowasket) (1940-2020)

Article Written by Paul Crawford



My introduction to the artwork of Noll Derriksan began unexpectedly came in 2015 while visiting a thrift shop in Victoria when I stumbled upon a copy of his print titled "Weasels in Spring." The print was signed "Toussowasket" and at first, I assumed the piece was created by an artist belonging to the renowned woodland school of Indigenous artists, which is nestled in the heart of Canada. Upon my return home I began researching the artists and imagine my surprise when I discovered that the artist resided just up the highway in Westbank.

The serendipitous encounter with Noll Derriksan's artwork kindled a curiosity within me. Eager to learn more about the artist and his work I reached out to him in 2016 to learn more about his work and to see if we might be able to host an exhibition here at the Penticton Art Gallery. I was amazed to discover that Noll had started making art professionally in the early to mid-1960's establishing himself as one of the first Contemporary syilx Artists working here in the Okanagan.

The development of Noll's artistic abilities was further nurtured by the arrival of Zeljko Kujundzic, a Yugoslavian-born artist who had relocated to Kelowna in 1964. Zeljko played a pivotal role in establishing the esteemed Kootenay School of Art and later founded the Kelowna Art Centre, a vibrant hub offering a diverse range of workshops in painting, printmaking, ceramics, sculpture, and jewelry. For Noll, Zeljko became not only a likeminded friend but also a significant and invaluable teacher and mentor, profoundly influencing the trajectory of Noll's artistic journey.

Noll drew inspiration from his childhood teachings, archetypal characters, and the native species of the Okanagan, such as tadpoles, frogs, porcupines, skunks, and geese. His artistic

versatility allowed him to seamlessly work in various mediums, synthesizing and expressing his ancestral heritage through an impressive body of work. Noll C. Derriksan, also known by his traditional name, Toussowasket (Red Morning Sky), captured the essence of syilx culture through visual representations, including paintings, pottery, and graphics. He had an incredible design sense and created a visual language that was uniquely his own as there wasn't a rich tradition of syilx visual art for him to draw upon. In doing so his contemporary take on the rich tradition of the syilx culture starting a new chapter by which other contemporary syilx artists have since followed.

In addition to his artistic pursuits, Noll Derriksan made significant contributions in the realm of politics. His political journey began in 1966 when he was elected to the Council of the Westbank First Nation. Through his leadership qualities and unwavering dedication to his community, Noll's role expanded, and he assumed the position of Grand Chief, serving from June 9, 1968, to June 12, 1974. During his tenure as Grand Chief, he played a pivotal role in guiding and representing the interests of the Westbank First Nation, firelessly advocating his community's rights and well-being. Noll's involvement in politics was not without its share of controversy, but it exemplified his strong commitment to serving his community and his unwavering determination to fight for Indigenous rights and self-determination.

Noll's dedication to supporting Indigenous art and artists extended far beyond his own creative pursuits. He not only owned and operated a successful commercial gallery but also established an art school to foster the development of the next generation of contemporary Indigenous artists. His commitment to nurturing artistic talent and promoting Indigenous art reached new heights in 1973 when he was elected President of the BC Indian Arts and Crafts Society.



During his remarkable 17-year tenure as President, the society played a pivotal role in connecting and promoting Indigenous artists from various corners of the province. Through the provision of grants and the organization of an annual exhibition in Vancouver, the society facilitated a platform for Indigenous artists to showcase their artistic skills and cultural heritage to a wider audience. Noll's visionary leadership and tireless efforts ensured that Indigenous artists had opportunities to shine and make meaningful contributions to the artistic landscape of British Columbia.

Noll's involvement in national initiatives also included co-founding the National Indian Arts & Crafts Corporation in 1975, alongside Ron Chambers, Leonie Willier, Wellington Staats, and David Paul. Additionally, in 1976, he played a pivotal role in the establishment of the National Indian Art Council with Mavis Etienne, Ron Chambers, Willard Ahenakew, and Pat Bruderer. Both organizations were headquartered in Ottawa and shared a common mandate: the promotion of Native Art throughout Canada. Their efforts went beyond individual projects, as they actively worked towards establishing similar societies in each of the ten provinces and two territories. This collaborative approach aimed to strengthen Indigenous artistic communities across the country and provide greater recognition and support for Indigenous artists.

Meanwhile, a collective of Indigenous artists regularly convened at Daphne Odjig's gallery in Winnipeg. In November 1973, they formally established the Professional Native Indian Artists Incorporation (PNIAI). The distinguished members of this group included visionary artists Daphne Odjig, Alex Janvier, Jackson Beardy, Eddy Cobiness, Norval Morrisseau, Carl Ray,

and Joseph Sanchez. Over time, they would come to be informally recognized as the Indian Group of Seven. Their collective mission revolved around gaining acceptance as professional contemporary artists, emphasizing that their artistic creations were equal in stature to those of their non-Indigenous counterparts exhibited within the mainstream art world. By challenging preconceived notions and pushing the boundaries, these artists sought to redefine and elevate Indigenous art in contemporary contexts.

In the mid-1980s, Noll's focus shifted from the visual arts as he expanded his business ventures to include developing his land holdings in Westbank. Consequently, his artistic work gradually receded into the background, and his incredible legacy began to be overlooked. However, this changed when his first exhibition in over thirty years took place at the Penticton Art Gallery in January 2017. The exhibition was met with tremendous success, not only reestablishing Noll's place in the contemporary Indigenous art movement but also contributing to the rising prominence of contemporary art in Canada.

Following the exhibition, our efforts at the Penticton Art Gallery have been focused on acquiring a collection of Noll's work for our Permanent Collection. Recently, we were presented with an exceptional opportunity to obtain a significant collection consisting of 15 works, including 3 paintings and 12 silkscreen prints, from an estate located in Kirkland, Washington. We are deeply grateful to Nancy Schmidt for her generous financial support, which enabled us to acquire this important collection. The acquisition is made in honor of Nancy's mother, Verna Schreiber (McLean), who was the great-granddaughter of Chief Francois, the last line of hereditary chiefs in the Okanagan. ♦

Porcupine with Red Sun, 1978



More of Derricksan's work now in our Permanent Collection







# Project Room Gallery

Tuesday July 4th – Saturday September 9th, 2023

## THE OFFERING

Shizuye Takashima (1928-2005)

Article Written by Paul Crawford

Shizuye Violet Takashima was born on June 12, 1928, in Vancouver, British Columbia, as the youngest of six children to Senji and Teru Fujiwara Takashima. Fondly referred to as 'Shichan' among her family and friends, she faced various health challenges during her early years due to being born prematurely. Additionally, Shizuye had to cope with congenital hip displacements, which resulted in her walking with a slight limp.

In 1941, at the age of thirteen, her life changed dramatically when her family, along with 22,000 other Canadians of Japanese origin, were forcibly removed from their homes on the west coast of Canada and sent to internment camps in the interior. Despite the absence of any criminal convictions, they were regarded as enemies by the Canadian government due to the ongoing war with Japan. Consequently, Shizuye and her family were interned for three years at the Orchard Internment Camp in New Denver, BC. Today the site is known as the Nikkei Internment Memorial Centre, a National Historic Site, dedicated to telling the story of all the Japanese Canadians who were forcibly relocated during World War II. The NIMC contains original buildings, period artifacts and interpretive displays as well as the Heiwa Teien Peace Garden, designed by the renowned Japanese Canadian gardener, Tomomichi (Roy) Sumi.

After the closure of Orchard Camp at the end of the war, Shizuye relocated to Hamilton, Ontario, leaving New Denver behind. While in Hamilton, she took on the role of a domestic servant while simultaneously attending Central Tech in Toronto to pursue her art studies. Driven by her deep passion for art, she furthered her

education at the Ontario College of Art. By the late-1950s she had established herself as one of Canada's leading Nisei painters and her figurative paintings were garnering recognition within the greater Canadian art establishment for their exceptional skill and sensitivity. The term "Nisei" refers to ethnically Japanese children born in a new country to Japanese-born immigrants. The distance of time couldn't erase the memories of that bewildering time spent at the Orchard Camp in New Denver, which remained vivid for Shizuye. Thirty years later she was finally able to process her memories through her words and paintings. The results were published in her award-winning autobiographical book, *A Child in Prison Camp*, which narrates her family's internment experience in New Denver. Published in 1971, it was the first major publication by a Japanese Canadian writer to explore the Japanese Canadians' forced removal. The book faced controversy, particularly in British Columbia where many still supported the so-called "evacuation." Nevertheless, its message endured, and it went through multiple printings, won numerous awards, was excerpted in six daily newspapers across Canada, was published and translated internationally, and even adapted into a musical with two successful runs in Tokyo, Japan. Shizuye Takashima later became a supporter of the Redress movement in the 1980s and illustrated Adele Wiseman's children's book, *Kenji and the Cricket* (1988), which tells the story of a war orphan in Japan.

Shizuye taught at the Ontario College of Art from 1976 until her retirement in 1994. Throughout her career, she continued her studies across the globe, including Europe, Mexico, India, New York, and Japan. Her later works were heavily influenced by her spiritual practice in Agni Yoga and her travels in India. They featured bright color palettes and a higher degree of abstraction compared to her earlier works. Her work was represented by Waddington Galleries in Montreal as well as the Gerald Morris Gallery, L'Oranger Galleries, and the Evans Gallery in Toronto. The Burnaby Art Gallery held a major retrospective, and her work can be found

in many significant public collections including the National Gallery of Canada and the Vancouver Art Gallery.

After retiring in 1994, Shizuye returned to the west coast of Vancouver, where she ultimately passed away in 2005, leaving behind a profound legacy in the art world.

Thirty years ago, I first stumbled upon the artwork of Shizuye Takashima in an antique shop in Victoria. The painting I saw left a profound impression on me, and throughout the years, I have always regretted not seizing the opportunity to purchase it when I had the chance. Over intervening years, I often pondered the possibility of curating an exhibition to give a window into the remarkable body of work she created over her lifetime and to introduce her story and legacy to a fresh audience. This past fall while searching online I discovered the remarkable archive and collection held at the Nikkei National Museum & Cultural Centre in Burnaby, BC. I am immensely grateful to Lisa Uyeda, their Collections Manager, for her invaluable time and assistance in helping to arrange this loan from their permanent collection and archive. This exhibition provides a unique opportunity to share her art with a wider audience, allowing us to honor and celebrate her significant contributions to the cultural fabric of Canada. I am profoundly grateful for the chance to showcase Shizuye Takashima's art and remind us of the history her story encompasses. ♦



"The Judges" Collection of the Nikkei National Museum & Cultural Centre



PENTICTON ART GALLERY

# July 2023

**S**

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**S**

Join us for Guided Tours with Paul Crawford!  
Register at [pentictionartgallery.com/guided-tours](http://pentictionartgallery.com/guided-tours)

2	3	4	5	6	7	8	1
			 GUIDED TOUR WITH PAUL 7:00 PM		FIRST FRIDAYS AT LEGACY DEN 7:30 PM	ARTIST TALK & DEMO WITH ALEX FONG 11:30-1:00PM	 CANADA DAY! (CLOSED)
9	10	11	12	13	14	15	
16	17	18	19	20	21	22	
	MAIL ART MONDAY 6:00PM						
23	24	25	26	27	28	29	
BOTANICAL RELIEF WORKSHOP 1:00 - 4:00 PM DPBIA LANEWAY IMPROVEMENT PROJECT! 2:00 - 6:00 PM			 GUIDED TOUR WITH PAUL 7:00 PM			DOODLE & DRINK 3:00 - 4:30PM	
30	31						

SUMMER CAMP WEEK 1: ARTISTIC ADVENTURES

SUMMER CAMP WEEK 2: ICONIC COMICS

SUMMER CAMP WEEK 3: NATURE EXPLORERS



SUMMER CAMP WEEK 4: FIVE ART "ISMS"





PENTICTON ART GALLERY

# August 2023

S	M	T	W	T	F	S
		1	2	3	4 FIRST FRIDAYS AT LEGACY DEN 7:30 PM	5
SUMMER CAMP WEEK 5: ANIMATION STUDIO						
6 BOTANICAL RELIEF WORKSHOP 1:00 - 4:00 PM	7 BC DAY! (CLOSED) 	8	9	10	11	12
SUMMER CAMP WEEK 6: STREET ART						
13	14	15	16	17	18	19 DOODLE & DRINK 3:00 - 4:30PM
SUMMER CAMP WEEK 7: FANTASTICAL WORLDS						
20  DOWNTOWN PENTICTON BIA DPBIA LANEWAY IMPROVEMENT PROJECT! 2-6 PM	21 MAIL ART MONDAY 6:00PM	22	23	24	25	26 DOODLE & DRINK 3:00 - 4:30PM
SUMMER CAMP WEEK 8: COLOUR ME MODERN						
27	28	29	30	31		
SUMMER CAMP WEEK 9: CARTOON MANIA						

More guided tours to be announced in August! Check our socials for announcements:

Facebook: Penticton Art Gallery Instagram: @Pentictonartgallery



# Main Gallery

Tuesday July 4th – Saturday September 9th, 2023

## LIMINAL SPACE

Richard Reid (1930-)

### Article Written by Paul Crawford

On Thursday April 3, 1930, William Richard Reid was born in Regina, Saskatchewan. That same day the second Academy Awards were held at the Ambassador Hotel in Los Angeles, and the Montreal Canadiens defeated the Boston Bruins to win their third Stanley Cup. The names William and Richard ranked as the 4th and 5th most popular names chosen for boys.

Over the 93 years since, his odometer has clicked past 34,000 days clocking more than 817,000 hours or 49,000,000 minutes of lived experiences. Throughout this extensive period, he has dedicated himself to producing thousands of works of art, the majority of which have remained hidden from the public eye.

Reid's choice to refrain from the traditional path of an exhibiting artist does not diminish the significance of his artistic contributions. On the contrary, his unwavering commitment to creating a substantial body of work speaks volumes about his dedication and passion for his craft.

While exhibitions and public recognition can certainly provide exposure and validation, Reid's focus on the act of creation itself demonstrates a genuine love for the artistic process. By consistently producing art, he engages with his own creative expression, delving into the depths of his imagination and emotions. In doing so, he enriches his own life and cultivates a personal connection with his artwork.

Richard's artistic productivity has experienced many ebbs and flows throughout his life influenced by various factors and life events. His time teaching at UBC, embarking on homesteading and building a cob home in Christina Lake, and co-founding the Grand Forks Art Gallery all shaped the rhythm of his creative practice. However, it was during his second retirement and the subsequent support of his late wife Beverley's artistic endeavours that his own creative output became intertwined with his caregiving responsibilities.

Following Beverley's passing on October 14, 2019,

Richard faced the profound loss of his partner of 63 years. As he navigated through grief and loneliness, the world itself underwent unprecedented changes with the onset of the global pandemic in March 2020. The lockdown measures further intensified the emotions of grief, isolation, and loss that Richard was already experiencing.

In this challenging period, Richard turned to his art and writing as a means of documenting and exploring the passage of time, memory, and grief. His paintings and writings became channels through which he could express and process his emotions, finding solace and meaning in the act of creation. What was once a fallow period in his artistic practice suddenly transformed into a phase of sustained and continuously productive output.

Richard transformed his living room into a makeshift studio, creating an environment conducive to his artistic practice. Seated at his coffee table, he sought solace in his memories, his gaze extending beyond the empty chair once occupied by Beverley. Through the picture window, he absorbed the sight of the garden and the expansive natural landscape that stretched into the distance. While the view remained familiar, the world around us all was undergoing a transformation.

With the breach of the levee, an outpouring of words and watercolors surged forth, drawing from the depths of his being. This artistic surge tapped into the wellspring of his memories and tapped into the universal emotions that encompassed love, loss, grief, isolation, and loneliness. Each stroke of the brush and every word penned became an expression of his journey through life.

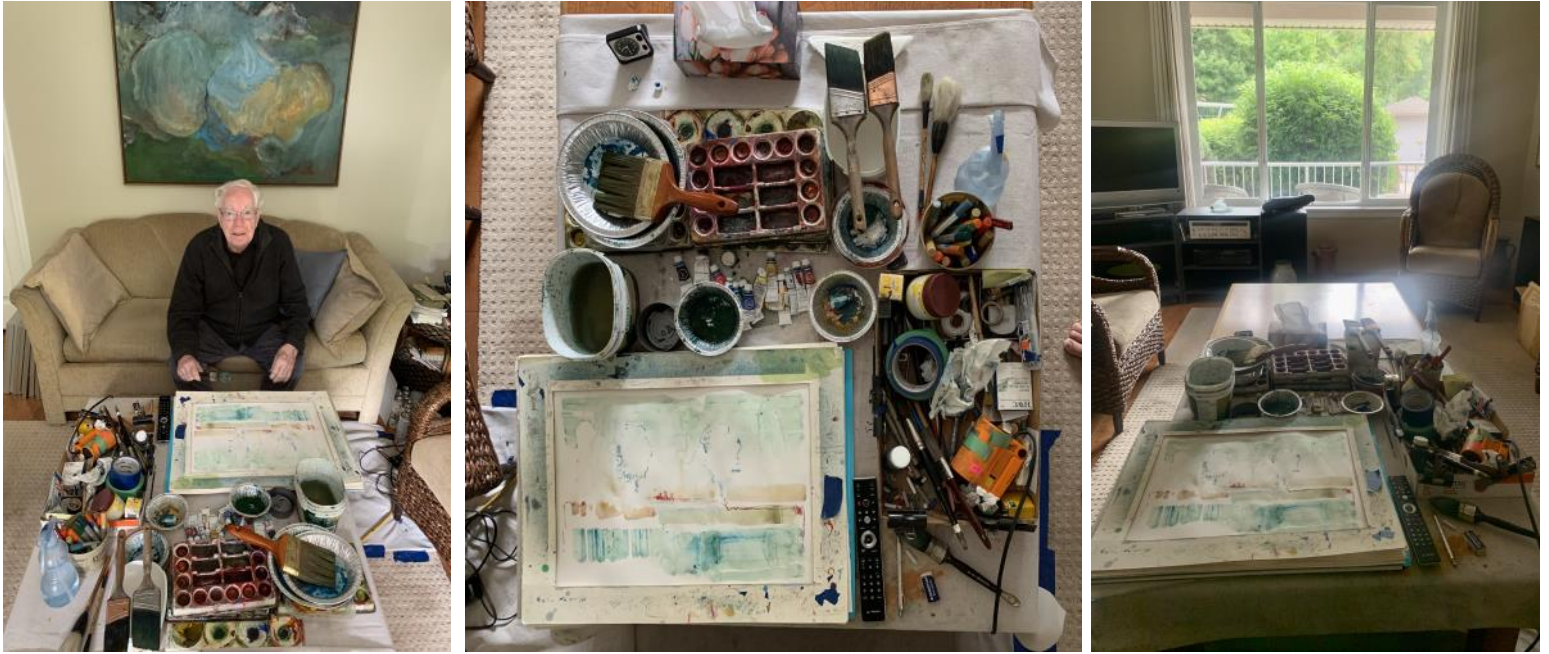
The words and paintings that emerged from this creative outpouring serve as a personal diary, a reckoning of a life lived. To provide structure and focus to his creative exploration, Richard standardized the size and format of his works. This deliberate choice brought a sense of order and consistency to his artistic process, allowing him to delve deeper into his introspections and examinations. They were also never intended to be shared, exhibited, or even revisited by Richard himself. The process provided Richard with a sense of personal ceremony



where upon the completion of each piece he dutifully dated, documented, and meticulously filed away in a series of folders stacked chronologically on his sideboard.

While Richard may not have intended for his creations to be shared or exhibited, their existence alone carries immense significance. They bear witness to his resilience, his ability to transform personal loss and collective turmoil into poignant expressions of art. Through his words and paintings, Richard offers a glimpse into his inner world, inviting viewers to reflect on their own experiences and emotions.

In this unexpected and transformative phase of Richard's artistic journey, he exemplifies the capacity of art to heal, understand, and connect. His unwavering commitment to creation, his dedication to his craft, and his willingness to explore the depths of his emotions serve as an inspiration to artists and individuals alike. Richard's artistic legacy speaks volumes about the enduring power of art as a medium for self-expression, introspection, and the pursuit of personal understanding and healing. ♦



Top Left: Richard Reid in his home "studio", Middle: Richards painting set up. Right: View out of the window from Richards seat, an inspiration for many of his pieces.

Bottom Left : "2022-03-30" by Richard Reid, Bottom Right: "2021-03-22" by Richard Reid, Photos by Paul Crawford



# Save the Dates

## 46th Annual Art Auction September 16th

Usually held in June, This year the Penticton Art Gallery Auction will be held a little later in the year—we are happy to announce the return of this event on September 16th!

The live auction event will feature a silent auction, as well as online bidding. With plenty of food and of course drinks from Cannery Brewing, we want to make this year bigger and better than ever!

Curious to see what we have so far?

**ONLINE BIDDING NOW OPEN! [32auctions.com/pag2023](https://32auctions.com/pag2023)**

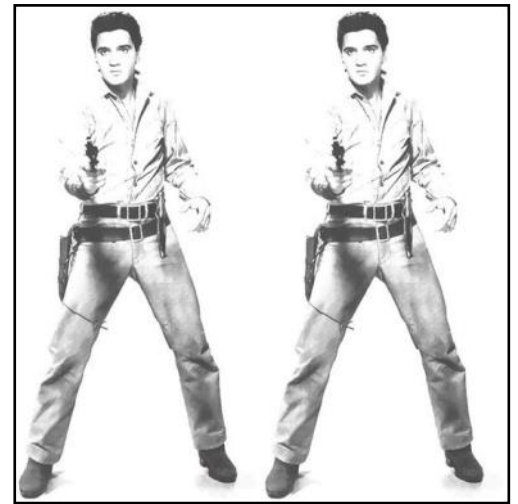
### **FEATURED ITEM: After Andy Warhol (1928-1987) (Sunday B Morning Edition)**

#### **Double Elvis**

Screen Print on Lenox Museum Board, Stamped by Sunday B. Morning with a certificate of authenticity  
Edition of 3500, 36" x 36 1/4" (91.5 x 92 cm), Starting bid \$1500.00

In the early 1960s, Andy Warhol turned to celebrities like Marilyn Monroe, Jacqueline Kennedy, and Elizabeth Taylor as artistic subject matter. He produced several life-sized portraits of Elvis Presley, America's most famous rock and roll singer and sex symbol throughout the 1950s. By 1963, when this painting was made, Elvis—whose hip-shaking moves had scandalized some only a decade before—was being overshadowed by a new generation of performers, and his career was on the decline.

In Double Elvis, Warhol created a strobe effect by overlapping two images of the singer—most likely sourced from a publicity still for the Western film Flaming Star (1960). The silver background conveys a sense of glamour, while also serving a practical purpose—the opacity of the spray paint allowed Warhol to easily mask and silkscreen multiple images on top of each other. Double Elvis originally belonged to a long, continuous canvas of Elvises that was later cut and stretched into multiple paintings. The artist's interest in film might explain why he created Elvis in double—the singer/actor appears to be moving back and forth, as if in a film strip.



**SQUARE**  
*Mini Mural Project*  
Mural Auction: Wednesday October 18th, 2023

### **Square Mini Mural Auction Wednesday October 18th**

Join us at Cannery Brewing as we auction off the 10 unique mini murals created by local artists!

Learn more about the artists and their process at:

**[pentictonartgallery.com/  
square-mini-mural-project](https://pentictonartgallery.com/square-mini-mural-project)**





# Mail Art on the Move!

## PAG ADVENTURES AT TINY LIGHTS FESTIVAL - Article Written by Paul Crawford

We were honored to be invited to bring the Penticton Art Gallery's Mail Art Monday's and our Know More Art lecture series to this year's Tiny Lights Festival in Ymir from June 16-18. This year marked the eleventh anniversary of Tiny Lights, and we were thrilled to have been invited to share some of the Penticton Art Gallery programming with the festival's audience. Despite initial cloudy weather, we were fortunate as the sun made an appearance on Saturday, allowing us to move the mail art workshop outdoors. Even with an elf cottage workshop nearby, we had an impressive turnout of over 60 people of all ages who eagerly engaged in creating art inspired by various open calls from around the world. By the end of the workshop, we had nearly 40 completed pieces, which will soon be sent off to their respective exhibitions.



Above: Hannah Rogger and Julie Fowler at the Mail Art event. Hannah is a former summer student of Julie's up in Wells BC!

In the 1950s the New York based artist Ray Johnson (1927-1995), embarked on a distinctive artistic practice known as "mail art." This pioneering approach involved utilizing the postal system as an unconventional medium for distributing artwork, offering an alternative to traditional gallery representation and promotion. Johnson intentionally refrained from selling his work unless financial circumstances necessitated it, aiming to prevent the commodification of his art and instead emphasizing the dispersal of the artwork itself.



Above: Paul helps the collage creativity flow with participants!

By infusing the seemingly mundane act of sending and receiving mail with an element of wonder and surprise, Johnson established what came to be known as the New York Correspondence School. This innovative network attracted a devoted underground community of collaborators from around the world. Through their collaborative efforts, Johnson and his correspondents collectively produced collages that were continuously altered and circulated through the postal system.

Ray Johnson's commitment to mail art served as a catalyst for challenging the established norms of the art world. By consciously rejecting the commercialization of his work and embracing the ethos of collaborative creation, he nurtured a community of like-minded individuals who shared his artistic vision. Even today, Johnson's legacy continues to inspire artists, serving as a testament to the potential of art to transcend traditional boundaries and thrive beyond the confines of conventional gallery spaces.

In 1968, an important connection was established between Ray Johnson and the West Coast art community when Michael Morris visited New York. During this encounter, Morris extended an invitation to Johnson to participate in the Concrete Poetry show at UBC's Fine Arts Gallery the following year. This significant historical link underscores the profound influence of artists from the West Coast of Canada on the development and progression of the mail art movement. Its an incredible and rich history and I would encourage anyone to dive down the rabbit hole see how the artists from west coast of Canada played such a critical role in this incredible art movement which is still flourishing across the globe today.

If you happen to find yourself in Ymir this summer, be sure to take a moment to explore the remarkable art collection discreetly housed within the walls of the Ymir Hotel. While there I also hope you might have good fortune to meet Shawn and Carla Stephenson, the founders of the Tiny Lights Festival and the Renaissance Arts and Sustainability Society which has recently secured funding to establish a brand new arts and culture centre in Ymir. If that wasn't enough their Rural Arts Inclusion Lab project has recently joined forces with several provincial organizations to help facilitate transformative change within the arts across the entire province. This past spring Shawn and Carla were also among the 30 regional organizations that took part in the Ignite the Arts Festival's Industry initiative, and we eagerly anticipate their return next year to further expand upon this aspect of the festival. We received a great deal of interest and hope that in the year ahead we can continue to take the Penticton Art Gallery's programming on the road and in doing so not only highlight the work we do but also bring more artists to our community.

If you would like to get involved on the Mail Art Movement or any of our other programs please check out the Penticton Art Gallery's website for a current selection of mail art call for submissions or reach out to Rebecca our wonderful education coordinator and she can let you know of all our ongoing projects. ♦

# MAIL ART MONDAYS!

If any of you are hawk-eyed and have been browsing our website, you may have noticed a new page on our website dedicated completely to mail art. On this webpage you can find information about the mail art movement, calls for artists, photos of mail art, and a sign up button for our monthly mail art workshops (which if you haven't been - take place on the third Monday of each month - unless it's a holiday and offer a space for you to work on creating mail art in a community space with all supplies and postage provided). We are really excited to keep expanding our mail art based programming and resources so keep an eye on that space for updates and more info!

**\$5**

*The Penticton Art Gallery Presents*

# MAIL ART MONDAYS

**JOIN US  
JULY 17 &  
AUGUST 21  
FROM 6-8**

Join us at the Penticton Art Gallery to become a part of the worldwide mail art movement. The Gallery will provide supplies, postage, and mail art exhibits to contribute to- All you have to bring is your creativity!

Call the Gallery or visit our website to sign-up





# Collections & Archives



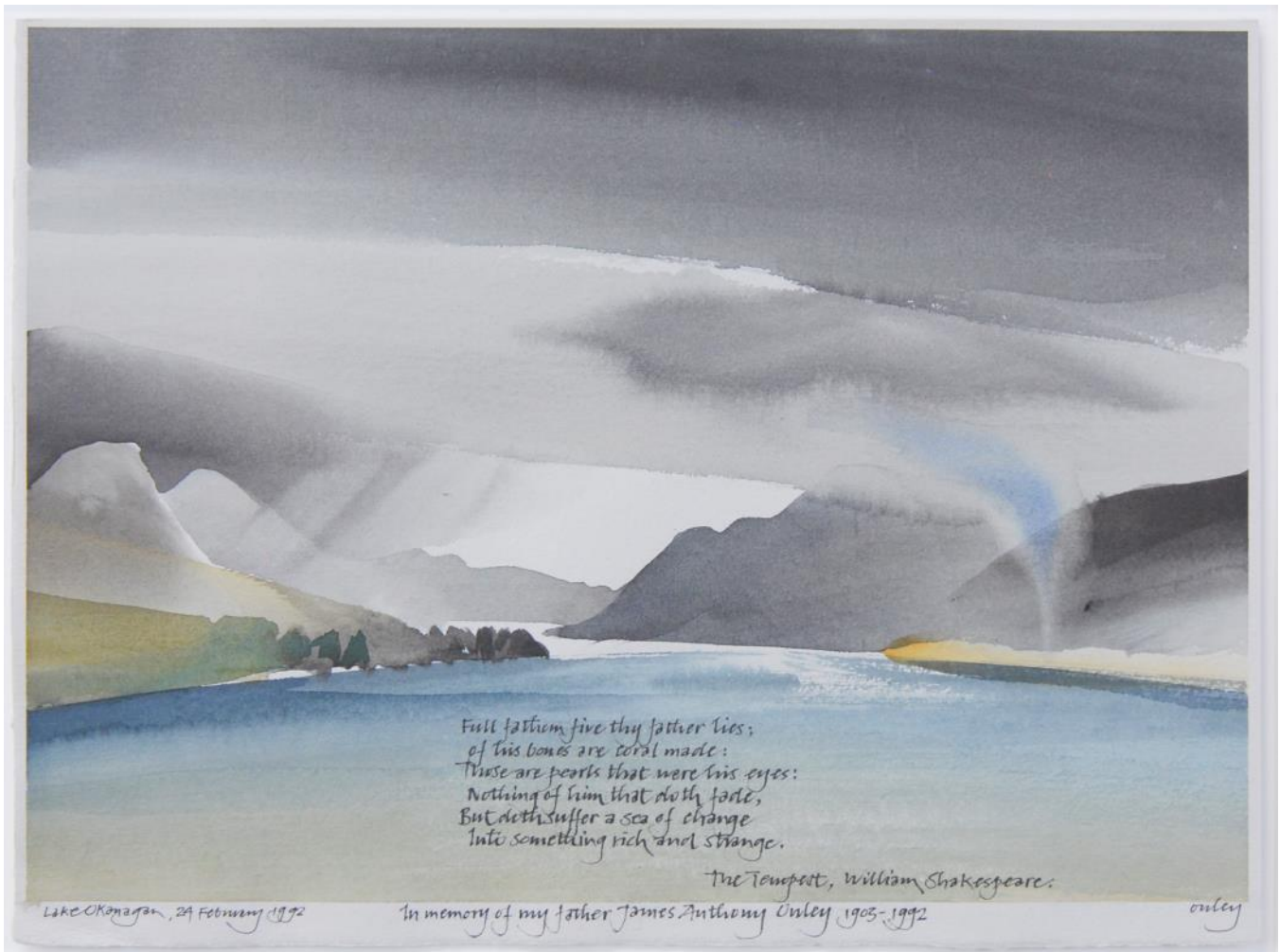
WRITTEN BY **BRENDON RAW**

Abstraction often involves exaggerating or changing the features of the art's subject. That isn't always the case though. Sometimes abstraction comes through removing features or details. It can result from choosing what aspects of the subject to capture and depict in the art. This watercolour painting by Toni Onley titled Lake Okanagan, 24 February 1992, is a fine example of that. Everything featured in the art is recognizable; you can tell which parts are mountains, water, and trees. Yet each object is reduced to only the most basic of characteristics. The trees are simple green blobs. The mountains are grey shapes.

I like this piece of Toni's art more than the last one I discussed. The most noticeable difference is colour. This piece contains multiple colours. It isn't merely the colour, but contrast. Toni expertly uses different brightness and shades of colour to not only indicate depth (e.g. the most distant mountains are lighter and more faded than the nearer ones) but also different, but similar, objects (e.g. different shades create a clear division between mountains).

Pieces like this are an important part of the gallery's collection. That importance is derived from comparison to other works by the same artist. By examining multiple works from Toni, over a longer period of time, we can see and evaluate the evolution and change in his style. ♦

Above: Brendon Raw  
Collections Coordinator, Penticton Art Gallery







# Kids Programming

We know summer has just begun, but its never too soon to think about getting your kids into some of our Fall Programming! They tend to fill up quickly!

## MAKER MONDAYS

*With the Pentiction Art Gallery*



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



**Sessions:**

**Jewelry Making:** September 11 & 18, October 2 & 16, 3:30-4:30  
**Watercolouring:** November 20 & 27, December 4 & 11, 3:30-4:30  
**Printmaking:** January 22 & 29, February 5 & 12, 3:30-4:30  
**Nature sketching:** April 15 & 29, May 6 & 13, 3:30-4:30

\$60 Members // \$65 Non-members

199 MARINA WAY WWW.PENTICTONARTGALLERY.COM 250-493-2928

## TEEN STUDIO ART

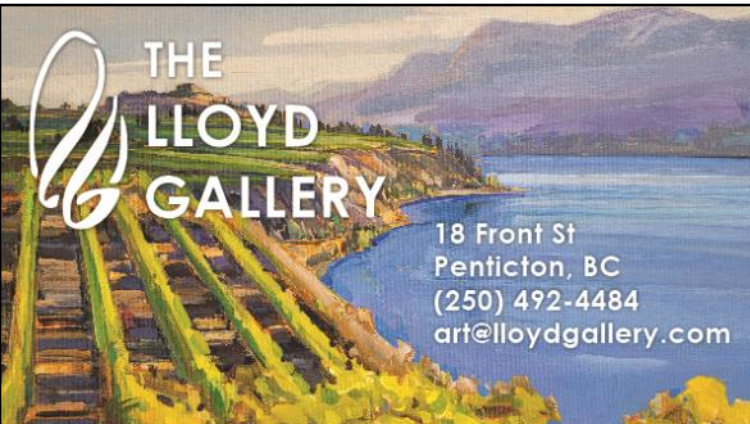
RUNNING IN CONJUNCTION WITH THE ACADEMIC SCHOOL YEAR, OUR TEEN STUDIO ART PROGRAM AIMS TO DEVELOP A STUDENT'S CREATIVE POTENTIAL IN A WIDE RANGE OF VISUAL MEDIA INCLUDING: PAINTING, DRAWING, PRINTMAKING, AND MIXED MEDIA. WITH AN INTENSIVE HANDS ON STUDIO EXPERIENCE, STUDENTS WILL DEVELOP THEIR CREATIVE TALENTS AND CONFIDENCE WHILE EXPLORING THEIR ARTISTIC VOICES IN AN ENGAGING, INSPIRING AND SUPPORTIVE ATMOSPHERE.

SEPTEMBER 12th 2023 - JUNE 25th 2024  
 TUESDAYS 3:30 - 5:30 pm  
 AGES 13-18

\$275 FOR THE YEAR FOR MEMBERS  
 \$300 FOR THE YEAR FOR NON-MEMBERS

\*All participants MUST sign up for the full 10 month program\*

199 MARINA WAY  
 WWW.PENTICTONARTGALLERY.COM  
 250-493-2928

## THE LLOYD GALLERY

18 Front St  
 Pentiction, BC  
 (250) 492-4484  
 art@lloydgallery.com

LloydGallery.com

## LITTLE LEONARDOS PRO-D DAY CAMPS

Another Pro-d day and don't know what to do? Leave it to us! Little Leonardos is an art history-inspired program where children are introduced to the history of art through hands-on projects.

9:00am-3:00pm  
 Ages 5-12

Single Class: \$45 members // \$50 non-members



Monday September 25th, 2023:  
 ARCTIC ADVENTURES WITH TED HARRISON

Friday October 20th, 2023:  
 EXPRESS YOURSELF WITH EDVARD MUNCH

Tuesday November 14th, 2023:  
 ROY LICHTENSTEIN'S SUPERHERO POP ART

Monday January 15th, 2024:  
 CELEBRATING ART AND IDENTITY WITH FRIDA KAHLO

Friday February 16th, 2024:  
 HENRI ROUSSEAU TAKES US TO THE JUNGLE

Monday April 22nd, 2024:  
 EMILY CARR'S CANADIAN LANDSCAPES

Call, stop by, or visit our website to get your spot:  
 pentictionartgallery.com  
 250-493-2928







# Adult Programming

**BOTANICAL RELIEF WORKSHOP**

Join us at the Pentiction Art Gallery for one of two workshops with local artist Diane DeRoo. In the workshop you will learn how to create beautiful botanical relief artwork. For more info or to sign up visit our website, call, or stop by the Gallery

1-4 p.m. Sunday July 23rd | 1-4 p.m. Sunday August 6th


\$75 Members  
\$80 non-members



**Doodle and Drink (Again)**

Come and doodle your stress away at the Pentiction Art Gallery. No doodling experience necessary- some drinking experience appreciated.

**When: Saturday Jul. 29th, Aug. 19th, or Aug. 26th from 3-4:30pm**  
**Where: PAG**  
**Who: Anyone 19+**  
**Cost: \$25**



## First Fridays Summer Editions @ Legacy Den!

**First Friday OPEN MIC Night**

**SUMMER EDITIONS @ LEGACY DEN**  
 CREATIVE • COLLECTIVE  
 441 MAIN ST • 7:30 PM

**JULY 7 | AUG 4 | SEPT 1**



Join us for an unforgettable evening of artistic expression at First Friday Open Mic nights! While First Fridays are usually postponed until fall, we're excited to partner with Legacy Den at 441 Main St and utilize their newly renovated lower gallery space. This collaboration allows us to keep the artistic spirit alive through July, August & September!

Hosted by the talented Daryl O'Neill, We've got you covered with delightful options like tea, coffee, and cookies available by donation.

Mark your calendars for the Legacy Den Editions, starting at 7:30pm and continuing until the night is over. The Lower Gallery space, accessible through the main Gallery sidewalk entrance, will be transformed into a cozy haven with chairs, cushions, and area rugs for your comfort. We've even arranged tables for serving refreshments or doing a bit of art work while you watch some local budding talent.

Need to plug in your equipment? No worries! We've got plenty of power plugs available. See you there!





# VOLUNTEER APPRECIATION DAY 06. 20. 2023

**Volunteer, Board & Staff Luncheon | Penticton Art Gallery**

DONNA-LEE JORDAN | VISITOR SERVICES COORDINATOR

photos by Chelsea Terry | PAG Media Coordinator & Penticton Paparazzo



The Gang's all here! (Almost)



**WE WERE DELIGHTED THAT SO MANY OF OUR VOLUNTEERS WERE able to join us at Penticton Art Gallery for Volunteer Appreciation Day!**

It was a whirlwind of cheesy pizza deliciousness and swag-tastic surprises from Okanagan businesses & PAG-nificent party favors from the giftshop!

The annual Volunteer Appreciation Day on Tuesday, June 20 was our opportunity to show our core group of dedicated volunteers just how much their support means to us and to Penticton! This year's event was truly memorable from cheesy pizza to cheesy speeches.

We got to share some food & fun in our beautiful tearoom space by the lake to

recognize and express our gratitude to the incredible volunteers who support us at PAG fundraisers, events & festivals as well as with daily operations.

We rely on the dedication and passion of our volunteers to help us fulfill our mission of promoting and supporting the arts in Penticton.

Your selfless contributions enable us to organize exhibitions, educational programs, and cultural events - AND have a WONDERFUL time doing it!

**Our hats are off to all of you!**





# PRIZE DRAWS | Penticton Business Sponsors ▶

Our Volunteer Appreciation Day at Penticton Art Gallery was an absolute delight, made possible by some very extraordinary sponsors. So many beloved local businesses, eateries, wineries, and entertainment venues partnered with us, creating an atmosphere of pure fun and excitement. From giftboxes of wine, painting kits and float sessions to winery tasting events, deluxe resort accommodations, symphony and theater tickets. Not to mention gift cards to some of our finest local eateries and entertainment destinations. Their contributions were nothing short of spectacular. We extend our deepest gratitude to these incredible sponsors for making the day unforgettable! Thank-you for helping us show these dedicated Penticton arts supporters some gratitude 🙏





# Volunteer, Sponsor, Donor

## THANK YOU

### 2022 Volunteers:

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Cate, Kyle and Rana!



## Summer Students are Here!

Summer is here! And with that comes all the accoutrements of summer- including summer camps! The Penticton Art gallery has offered summer camps as long as I (Education and Programming Coordinator, Rebecca Stocker) can remember. They are a highlight of the year both for gallery staff and the 150+ children that attend each year. These camps would not be possible without the help of the exceptional summer students the Gallery has the great fortune of hiring each year. This year's summer students have been hard at

work prepping for summer camps - they've been planning and testing art projects like mad, and I must say I am very impressed with what they have come up with. I don't want to spoil what they have up their sleeves, but I will say that one of the projects I've seen involves a salad spinner, a sieve, and a cheese grater - and while that sound like the summer students have been preparing lunch - it actually makes a pretty cool art project.

We can't wait to get the summer camps going and for you to meet our summer students: **Kyle Hubbard, Cate Robinson, and Rana Ghazy**. They are all incredibly talented individuals with a passion for the arts and for teaching the next generation. We look forward to spending the summer with them and we hope you do too! We also want to thank Young Canada Works and Canada Summer Jobs for providing funding so that we could hire these wonderful individuals. Make sure you say hi if you see them around the gallery!

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