

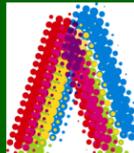
# ARTS

Vol. XXXV No. 6

November/December 2015



Robin Costain, Untitled (detail), watercolour on illustration board

 **Penticton Art Gallery**  
199 Marina Way  
Penticton, BC V2A 1H5  
[www.pentictonartgallery.com](http://www.pentictonartgallery.com)  
Publication Agreement #40032521

PENTICTON  GALLERY

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

*E-mail:* info@pentictonartgallery.com  
www.pentictonartgallery.com  
www.twitter.com/pentartgallery

The *Arts Letter* is the newsletter for members of the Penticton Art Gallery.

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**GALLERY HOURS**

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

**GALLERY ADMISSION**

Members Free, Students & Children Free  
Weekends Free  
Adult Non-Members \$2

**MEMBERSHIP**

Members of the gallery pay an annual subscription fee and receive the following benefits: free admission to the gallery; six (6) issues of the *Arts Letter*; library and voting privileges; invitations to gallery receptions; exclusive discounts in the *Gift Gallery*, on workshops and for special events. *Annual Fees (including 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:** Nicholas Vincent  
**Vice-president:** Karen Brownlee  
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**Directors:** Robert Doull, Marissa Fox, Brigitte Liapis, Daniel Lo, Liz Ganton.  
**Board Email:** board@pentictonartgallery.com

**STAFF**

**Director-Curator:** Paul Crawford  
**Email:** curator@pentictonartgallery.com  
**Administrator:** Dawn Hoffert  
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**Email:** artprep@pentictonartgallery.com  
**Curatorial Assistant:** Brooke Nyhus  
**Email:** education@pentictonartgallery.com  
**Weekend Reception:** Jacinta Ferrari  
**Email:** info@pentictonartgallery.com



The gallery is wheelchair accessible.

**Mission Statement**

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

**Values Statement**

In setting the Mission Statement, the Board of Directors also identifies the following values:

**Community Responsibility:** The gallery interacts with the community by designing programs that inspire, challenge, educate and entertain while recognizing excellence in the visual arts.

**Professional Responsibility:** The gallery employs curatorial expertise to implement the setting of exhibitions, programs and services in accordance with nationally recognized professional standards of operation.

**Fiscal Responsibility:** The gallery conducts the operations and programs within the scope of the financial and human resources available.

**Art on the Way**



**NOVEMBER 6 ~ First Fridays**  
Doors Open 7:30 pm

**NOVEMBER 12 ~ Kitchen Stove Film: Coming Home**  
*Screenings at 1 pm, 4 pm, 7 pm*

**NOVEMBER 13 & 14 ~ Soup Bowls Project**  
*Two Night Event! Doors open at 6:30 p.m.*

**NOVEMBER 20 ~ Opening Reception**  
*7 - 9 p.m. ~ All are Welcome!*

**NOVEMBER 21 ~ Exhibition Tour ~ 1 p.m.**

**NOVEMBER 22 ~ Curated Conversations ~ 1 - 3 p.m.**

**NOVEMBER 25 ~ Topics & Tea: Gary Doi ~ Stories of Hope**  
*2 p.m. ~ All are Welcome!*

**NOVEMBER 29 ~ Xmas Card Making Workshop ~ 1 - 3 p.m.**

**DECEMBER 4 ~ First Fridays**  
Doors Open 7 :30 pm

**DECEMBER 13 ~ Xmas Card Making Workshop ~ 1 - 3 p.m.**

**DECEMBER 16 ~ Topics & Tea**  
Kayleigh Hall ~ Garage Montage  
*2 p.m. ~ All are Welcome!*

**DECEMBER 25 - JANUARY 2**  
Gallery Closed

**Happy Holidays!**

## Director / Curator's Report

I can't believe that I am once again wishing you all the very best of the season, it seems just like yesterday that I first arrived here in Penticton and with the turning of the calendar I will see my tenth year in my role as the Director/Curator of the Penticton Art Gallery. This has been the longest work relationship I have had and one of the most rewarding. It's been an honour to serve you our membership and the citizens of our community and I look forward to the year ahead as I feel we have some momentum behind us and I hope that we are able to continue to build on the gains we have made over the past few years.

It's been an incredible year on so many levels and the future of the gallery has seen a real boost with the recent addition of \$52,000 to our endowment at the Community Foundation of the South Okanagan from the estate of Yvonne Adams, which has also served to jumpstart our planned giving program. As we move forward we hope to engage more with our business community and offer more ways to get involved in our programming through a much more robust exhibition and event sponsorship program. I long for the day that cultural institutions such as ours can operate with the added security of our own endowment income and a meaningful sponsorship program. I would welcome the opportunity to talk with you if you have any questions on how you can help us out in any of these regards in the year ahead and I would invite you to please give me a call and let's see how a partnership between the Penticton Art Gallery and your business could look like in 2016.

We have also seen some incredible donations to our permanent collection, library, archives and ongoing fund-raising activities and I am scrambling to get caught up on this year's donations and tax receipts. That being said it's not too late to make a donation for this tax year and I would welcome the opportunity to talk with you see how you can help us as we look towards our future. We are already gathering items for next year's auction which will take place on Saturday, June 25<sup>th</sup> along with our ever popular Eye of the Beholder event this coming spring. Thanks to all those who have contributed to all our various events, activities and resources and if you have not yet received your tax receipt I hope to get them all to you by the end of November.

I would like to also invite you all down to our last opening of the year on Friday, November 20<sup>th</sup> as we will also feature our member appreciation night with an added 10% discount on all gallery purchases including our un-

der \$500 exhibition and sale. It will be a night full of surprises and what better gift can you give this year than the gift of art. Its also or opportunity to say thank you in person and to wish you the very best of the season.

I am tritely blessed to be given the opportunity to be associated with this gallery and to work with so many amazing people all of whom have taught me so much and have enriched not only my life but the life and well-being of this gallery. Sadly we don't take nearly enough time to show our gratitude and acknowledge all those we should and at great risk I would like to mention the following who have all worked to keep not only myself but the gallery on track over the past year: Dawn Hoffert, Glenn Clark, Brooke Nyhus, Jacinta Ferrari, Virginia Jewell, Cornelia King, Robin Fairbridge, Cheryl Filipenko, Joan Grant, Hazel Fry, Hal Whyte, Victoria Hocking, Sarah Kirschmann, Sierra Hartman, Daryl O'Neill, Laurel Burnham, Rosemarie Fulbrook, Vickie Garrett, Dorothy Tinning, Al & Laila Campbell, Nicholas Vincent, Karen Brownlee, Marcia Gee, Liz Ganton, Robert Doull, Marissa Fox, Brigitte Liapis, Daniel Lo, Jim Mason, Gail Cornish, all the artists who have shared their vision, bared their souls and inspired us, all those who have volunteered in any way, our membership, donors, supporters and our community .... This is your gallery and its success is due in no small way to the contributions of everyone who believe that the arts are an integral and invaluable part of our existence and our soul.

It's also been a rough year as it seems our community has lost an incredible number of cultural icons and leaders most recently Jann Bailey and Aaron Olfert. We are far richer for all they have brought to our community and poorer for their passing, they may be gone but as long as we remember them they will never be forgotten. Thank you for having the courage of conviction and for letting your life's work be your art.

In closing, I ask that you take a moment this holiday season to remember those less fortunate and those whom you may not have heard from in a while. Life, health, good friends and community are amongst the most precious possessions we own and in the fast paced commercialism of today's world they are far too easily forgotten or taken for granted. On behalf of the board, staff and membership, I wish you all the very safest of holiday seasons and may the coming year bring you all you wish for, hope and desire.

Sincerely yours,  
Paul Crawford, Director/Curator

**MAIN GALLERY ~ NOVEMBER 20 - JANUARY 17, 2016**  
**Redeux: Robin Costain (1961 – 1995) & Gerald A Roach (1933 – 2009)**  
 Exhibition Opening ~ Friday, November 20th ~ 7:00 - 9 p.m.  
 Exhibition Tour ~ Saturday November 21@ 1 pm

The age old premise that an artist's work becomes more valuable once they pass is sadly no more than a fanciful notion for the majority of artists whose life's work and legacy is relegated to basements, attics, closets, storage lockers, thrift stores and on far too many occasions, the landfill. What remains is the burden of responsibility for those to do right by their loved ones life's work and legacy. I have seen this consume the remaining years of many a spouse who have fought to ensure their memory is not forgotten, and in some small way their work remains. What is amazing is the capacity that these works, along with all those that are left behind, have to illicit that same emotional response as they did the first person who laid eyes upon them.

Following on the heels of this past exhibition of work by the late Summerland artist John Schoonderwoert (1930 – 2012), our final exhibition of the year once again explores the legacy of two artists, Robin Costain and Gerald Roach, both of which whose work has remained in storage since their passing. Both these artists were unfamiliar to me prior to my arrival in Penticton in 2006, but as I began to explore the gallery's permanent collection I soon found myself confronted with works by both these artists and I wanted to know more. Over the past year circumstances have provided us with this opportunity to once again open the vault and to explore their life's work and to see how their work has not only aged, but to also see how it resonated today not only with those who knew the artists but those who for the first time now have the opportunity to discover their work with fresh eyes, open hearts and their own life's experiences.

**Robin Costain (1961-1994)**

Reflecting on his brother's childhood here in Penticton, Philip Costain recalls, "Robin enjoyed the company of many friends'. He loved to hang out with people. Anyone who knew him well, knew that he would show up and hang out.....and would usually have a bag lunch with him.....and a sketch pad... Sometimes I would join him on these outings. It was a chance to meet his friends and spend time talking and sharing our Big Ideas."

Robin studied at Okanagan College in Kelowna receiving a diploma in fine arts before moving to Vancouver where he received a diploma in Art in Merchandising from Langara College and a diploma in Graphic Design from Capilano College. On an old copy of his resume he writes under related skills and volunteer work, "Apart from my training in design, I am also an accomplished visual artist with numerous shows to my credit, both locally and internationally. It enables me to interact with people of all ages, cultures, races, genders as equals. Art has a wonderful way of breaking down barriers and opening discussion. It is a reality in today's world that numerous organizations and agencies would not function without volunteers. I volunteer for the most part when I have the time to give, working with such organizations as Children's Hospital, Western Canada Wilderness Committee, Spartacus Books, Arts in Action Society and the Grunt Gallery." It also notes that he worked for the Penticton Art Gallery in 1981 as the assistant curator, creating an exhibition that celebrated the 100<sup>th</sup> anniversary of Picasso's birth.

Upon graduation Robin began taking on a number of small graphic

design contracts for various companies, and all the while his real passion lay in the creation and exploration of his own works which explored themes of spiritually and the human struggle. Robin's girlfriend at the time Janice Hall remembers, "Robin was the polar opposite and seemed determined to take the "starving artist" road in life. He treated any commercial work he obtained as something extremely distasteful that he must endure to support his art. We lived in completely different worlds and recognizing this, we parted fondly." Janice also recalls attending his first solo exhibitions entitled *Rebar* at the East Van Cultural Centre, "I went with another classmate, Brian Aske. Together the three of us had been the 3 amigos back in our college days. I was impressed with the show and blown away by the volume of work he'd amassed. Of course the show's theme was a statement on the effects of mass development. He saw our quaint, quirky Vancouver's rapid change in the name of the almighty dollar and felt compelled to put it all on canvas."

In going through his papers I found an undated copy of one of Robin's artist statements which may have been for the exhibition mentioned previously and in his own words he described his own motivation, process and interests as follows...

"I think this note is for those of you who don't know me rather than those that do. I have lived in this city for almost 12 years now but I was originally raised in the Okanagan. I think the thing I've noticed most is the constant amount of change this city goes through, a city with such a short history. It's this type of change that consistently keeps me creating the work which you are now viewing. There is another world altogether out there. It is abstract in its rhythm; it does not have the same rules as the rest of the city. It is a world that is of a past existence but a past existence here in your city, your time passed. Documented ruthlessly, no doubt, by some carefully guided archivist. I know these structures histories but I think the pleasure comes from freeing the mind from what is known to a higher liberation of thought. A bit of magic for the hurried world, so slow down, it won't stop.

If I have noticed anything about the work that is evolving, it is that sense of rhythm, that abstract language of symbol and colour, a relationship which is translation becomes a code, an urban code. I used to think it strange that I grew up in a more natural environment yet I seemed to be fascinated with an urban world. My statements over time have become more reflective, spontaneous, triggering strong sensory reactions from the audiences to their colour and the language of their forms. I think the strongest of all being memory. Many people tell me of their personal accounts due to strong symbolic connections to my work. Most of you who live or work in the city pass through these spaces on a daily, if not sometimes regular basis. The next time you are walking through the city, take some time to notice the changes, the contrasts in style, look down an alleyway, see the graffiti, the marks which time inflicts, see the boarded up windows, the tar lines, the bricked-in doorways. That's my world, that's what turns me on whether it be dawn or the wee twilight hours you can bet to see me out there in it."

Underlying it all Robin struggled with depression a roller-coaster ride careening from moment to moment between the amazing highs to those impossible lows it was a ghost that haunted him and lurks with-

in the dark recesses of his paintings. Looking back on his struggles with depression Philip states, "His was a silent struggle. Even those closest to him will remember Robin as being the encourager, the one who would have the right words at the right time...The gentle soul giving big hugs. Much of his art reflects and reveals this struggle. I think that anyone who has battled with mental illness will be able to identify with these themes."

Tragically Robin lost his battle with depression in April of 1994, taking his own life in his art studio, an old warehouse in East Vancouver. As with anyone confronted with a tragedy of this magnitude, hindsight illuminates the warning signs pointing to the fact that something was wrong, yet nothing could stop the train as it left the station and you helplessly watch those you love slip away out of reach, leaving behind those who loved them the most trying to pick up the pieces.

Bringing these works back into the light for the first time in over 20 years allows a new generation of individuals an insight into his world and for those who knew him perhaps the chance to revisit an old friend and in doing so find some closure. For Philip and his family "This show is our opportunity to honor him. The work you see around you tonight is but a fraction of what Robin created in his 32 years on this planet. You will find that as you look at these paintings...each of them tells a story...and the story changes each time you look at them, depending on the time of day...the amount of light...and your own focus. Many hours spent...layer upon layer... colour... texture... meaning... look long... look deeper..."

In closing Janice states, "if any good should come from the loss of such a wonderful human being, it's that his work will go on to support such a prevalent cause as mental illness. I know Robin would have loved that."

#### **Gerald A Roach (1933 – 2009)**

Gerald Roach was born in Windsor, Nova Scotia in 1933, he studied painting and drawing at the Nova Scotia College of Art and took further study in painting and mosaics at the University of British Columbia's extension courses. Upon graduation in the late 1950's Gerald Roach set the Halifax art world on its ear with exuberant and colourful abstract expressionist paintings inspired by his passion for nature. Talking about these early years and the inspiration behind his work Gerald wrote, "From the earliest times I can remember, I've had a kind of religious experience in nature which is overpowering. I didn't understand it: it only happened when I was alone but somehow it was important for me to find a visual outlet that would convey this passion . . . to other people."

In a letter from Robert Setters to Charles C. Hill, the former Curator of Canadian Art, National Gallery of Canada, June 15, 2000 Robert writes, "Roach's study in the 1950's at the Nova Scotia College of Art and Design under his mentor Neil Grant, a tough but admirable English expatriate, gave him the classical understanding of art principles and a strong foundation that later enabled him to express his broad spectrum of talents. With this training and his own inventiveness he was able to conquer the diverse styles necessary to interpret his changing environment, concepts and ideals. The large body of abstract work that he produced in Nova Scotia starting as early as the mid 1950's was initially met with shock. His early rejection by a public unfamiliar with abstract art did not deter him and once the new style was accepted it became very popular and sold through art galleries such as: The Dresden, 1667, and Zwicker's, a very impressive accomplishment for an artist so young. The synthesis of expressive and abstract styles proved the best way for him to interpret the lush yet rugged landscape of the Nova Scotia he so cherished."

When figuration returned to his work, the development was greeted with dismay by his colleagues and critics. These works, which Roach describes as the products of his "scabrous" period, share some of the characteristics of other figurative artists working in Eastern Canada at that time... Philip Surrey, Goodridge Roberts, John Snow and John Little among others. What these artists shared in common was an interest in humanity and the city, typical of the Regionalism which prevailed in North American art during the 1930's and 1940's. At this time he also found work as a professional commercial photographer before signing on as part of the Design Department of CBC Television in Halifax working there from 1960-64.

His change of style to the representational, and to earthy ochres and siennas, thickly applied, set him on a course not as easily appreciated by critics, dealers and the public. For a period he did figure painting, choosing the archetypal rural figures of Cape Breton to express a personal vision of his people - earthy, close to the land and timeless. The artist acknowledges the influence of Carravaggio and Rembrandt on his work which shows up in the dramatic movement of his figures which are unified by shafts of light, his rich colour and as Philippa Barry notes in Arts Atlantic, "a superb structural arrangement making effective use of deep space. . . . Roach's drawing, which he considers vital to the structural underpinnings of a painting, is masterful. He continues to draw constantly, not just rough sketches but drawings that are worked on sometimes for years. Some remain as drawings, some lead to paintings. . . . Like Rembrandt and Van Gogh, Roach is not afraid to face hunger and neglect in his search for what Germain Bazin describes as 'the secret that is not to be found in the society of men'"

Cartooning has been a constant facet in Roach's artistic career. During the 1960's Roach 'inked a living' drawing cartoon films for the National Film Board of Canada. Between 1964 - 69 he worked on the restoration of the Louisbourg fortress on Cape Breton Island, painting murals, signage, and drawing cartoons and some animation. Roach feels that the art of cartooning is often dismissed because the subject matter is generally funny. However, for the artist a good cartoon requires applying the disciplines and skills learned in art college – the ability to draw well, the comprehension of volume in space, a good sense of design and composition. Further, it provides the artist with the opportunity for wild invention.

Roach moved to Montreal in 1968, to work for the National Film Board. His style changed again. Whatever influence nature had had on his work vanished in this urban environment. Now the great figurative tradition in European art history became his principle source of inspiration and led to a series of works on apparently religious subjects. A closer examination of these works reveals that it is the artistic tradition that is being quoted and the spirituality in the works belongs far more to a humanistic tradition than a religious one. The figures come from Cape Breton, harsh peasants familiar with pain and suffering to which they almost seem oblivious. During the period between 1974-1980 Gerald was highly regarded Professor of Animation, Drawing and Painting, Dawson College, Montreal.

Wells known painter Robert Marchessault had Gerald as his first painting teacher at Dawson College in Montreal between 1974-76. Considering the influence Gerry had on his work Robert writes, "I was pretty new to serious art making then and Gerry was kind enough to take me under his wing. The struggle to learn the fundamentals was fraught with difficulty and frustration for me. Where other students seemed to have little trouble, I struggled. But Gerry kindly spent lots of extra time going over my efforts and correcting many bad habits. The best day of my studies at Dawson College

**Continued on page 7....**



You may have noticed our web was down, changed over the recent few weeks. That was because our web host got burned out above the Fibonacci fire in October and with it thousands of dollars in time and investment. The old website was built with a custom series of electronic digital codes and served us well for the few years we had it but became history as the digital codes blew out the ceiling in the smoke and ash. So it is back to scratch over here, a bit frustrating when so much work was used to build that archive and finding out how vulnerable you unknowingly are.

The guest book always reveals who dropped by for a visit on the weekend and many a time that's when guests of particular note show up. In many ways it keeps you on your toes, knowing that eyes from governing and granting agencies may be keeping tabs on the gallery. One such person, Jann Bailey, long time Director of the Kamloops Art Gallery was always leaving her signature in our guest book, and it was in many ways comforting to know she took the time to come visit us, with her larger than life stature in the British Columbia art world. We lost Jann this October after a long battle with cancer. I bumped into her in Kamloops only a couple weeks before at a gallery opening; she was making the rounds as usual. The thing about Jann was she was more than a force for advocating the arts. For over three decades she engaged politicians at every level fighting for artists and galleries across the province. It is hard, if not impossible to replace people like Jann and all of us owe her for a life dedicated to the welfare of art institutions and artists in BC. I sure am going to miss her signature here at the PAG.

I was in Kelowna and saw some of Johann Wessel's artworks, *Fossils from the Future*, hung throughout town as part of a new temporary public art initiative in Kelowna. Now living and working from his studio in Naramata, many will know of Johann's work as it has a real presence wherever it lands, and it is great that his exposure is now moving up the valley. You can google search [#futurefossils](#) and check out and comment on this provocative yet humorous project. Or better yet, next time you visit Kelowna take some time to check out some of these futuristic post art/life on earth pods that has Kelowna residents rethinking their stock portfolios.

The temporary public art project in Kelowna is similar to the one that Penticton launched over ten years ago in the roundabout that brought us *Frank the Baggage Handler* by Summerland artist Michael Hermesh. For all of poor Frank's problems the notoriety it brought Hermesh it was a fantastic for his career which has flourished since. One can only hope it will be the same for Wessels whose talents are undeniable. One never does know when and where a break in this competitive art game will come. I am told that the city of Penticton is also going to reboot it's public art program which is fantastic for our community and look forward to see what kind of opportunities come from that.

This artsletter marks the beginning of winter, the time of year when artists hide away in their studios and crank out the 2016 models, but just like Christmas and Future Fossils, no peeking beforehand.

~ Glenn



## 2 Day Christmas Card Printing Workshop

Sunday November 29th ~ 1 - 3 pm  
Sunday December 13th ~ 1 - 3 pm

The Penticton Art Gallery presents a fun filled, two-day Christmas card-making workshop with Naramata's own, René Mehrer. René studied fine arts at both Okanagan College and UVIC where she completed a Bachelor of Fine Arts. She has recently returned to the Okanagan after living abroad in Taiwan, the UAE and most recently Istanbul, Turkey. René's body of work includes drawing, painting, printmaking and collage.

This fantastic workshop will teach you how to create unique, hand-crafted Christmas cards, using collography, a relief-printing process which generally involves attaching and collaging shapes, fibers, texture mediums, etc., to a piece of wood or cardboard before inking and printing them using a the back of a soup spoon.

This workshop is suitable for people of all ages, from beginner to the experienced. Participation in this all ages family friendly workshop is open to everyone and admission is by donation. As space is limited and pre-registration is preferred but drop-ins are welcome depending on space and availability.

All materials will be supplied by the Penticton Art Gallery and the workshops will take place in the Penticton Art Gallery's Tea Room.

To pre-register and guarantee your space or to find our more information please call the gallery at: (250) 493-2928



## Curated Conversations 1 - 3 pm Sunday November 22nd

Are you an artist, patron, collector, someone who has an interest in the arts, and are looking for a soapbox to share your passion, create debate, seeking like minded individuals, looking for critical discourse, wanting a forum to share experiences, challenges and/or problems in the hope of finding an answer or camaraderie?

Whatever the topic you are interested in, I can guarantee there is someone else out there has the same interest, questions, problems or needs. This is your opportunity to share your thoughts with our community and to use the gallery as your soapbox to engage, inspire, challenge and seek out like minded individuals in a safe and comfortable environment.

The possibilities are only as limited to the imagination of those who wish to show up and engage in this public forum. I encourage you all to come on down and share your thoughts and ideas and lets all see just how fertile the soil might be and better yet lets see what might take root and grow...

Some ideas include....

1) Monthly critiques where artists can bring in up to three examples of their latest work and offer them up to their peers for critique.

2) Specially curated discussions led by an artist or a group of artists interested in exploring or sharing a topic of personal interest with their peers and the public at large.

3) The potential of developing collaborative community art projects which would be pitched to the City of Penticton's Public Art Committee.

If this is of interest to you and you would like to see this turn into a regular monthly forum, please call the gallery at: (250) 493-2928 and lets hand over the keys to the gallery providing you with a forum to share your thoughts, interests and ideas.

### Gerald Roach Continued ...

occurred when he told me I was "becoming a top flight drawer and painter". His encouragement and patience made all the difference.

In an article on Roach for Arts Atlantic, Philippa Barry notes, "If anyone wears the mantle of a 19th century romantic painter working with a powerful 20th century vision, it is Gerald Roach. His intense, emotional involvement with his painting has led him from Windsor, Nova Scotia to the Nova Scotia College of Art, to Montreal and back to Nova Scotia and his Cape Breton mountain retreat. There he continues his quest to translate onto canvas and paper the excitement and awe he feels for his subjects, whether it is the wild and magnificent landscape of Cape North or some finely wrought detail within it. He has pitted himself against a harsh environment in order to pursue a personal vision of what art should be." He responded to nature in much the same way that the Romantic painters had done more than a century before and regardless of the mediums and techniques that Roach uses, his dedication to his craft is apparent.

Gerald Roach moved to Penticton in 1990 suffering a stroke in 2002 that left him paralyzed in his left arm and leg. Gerry was one of the original residents of The Village by the Station moving there in 2004 remaining there until his passing in August of 2009. The proceeds from the sale of his works have been used to establish a scholarship in his name with the two most recipients being Shayla Ritchie in 2013 and Caroline Rahkola in 2014

## CURRENTLY FEATURED AT OTHER GALLERIES IN THE INTERIOR...

### ALTERNATOR GALLERY, KELOWNA

[www.alternatorgallery.com](http://www.alternatorgallery.com)

November 20—December 24

*Red Dot Member's Show & Sale*

### GALLERY VERTIGO, VERNON

[www.galleryvertigo.com](http://www.galleryvertigo.com)

Please contact the gallery for exhibit information

### \*GRAND FORKS ART GALLERY

[www.gallery2grandforks.ca](http://www.gallery2grandforks.ca)

Please contact the gallery for exhibit information

### \* KAMLOOPS ART GALLERY

[www.kag.bc.ca](http://www.kag.bc.ca)

October 3 - January 2 ~ *Kevin Schmidt*

### \* KELOWNA ART GALLERY

[www.kelownaartgallery.com](http://www.kelownaartgallery.com)

September 26 - January 10

Elizabeth D'Agostino: *Makeshift*

### \* KOOTENAY GALLERY OF ART, CASTLEGAR

[www.kootenaygallery.com](http://www.kootenaygallery.com)

Please contact the gallery for exhibit information

### OSOYOOS ART GALLERY

[www.osoyoosarts.com](http://www.osoyoosarts.com)

November 20—December 22

Winter Show & Sale

### PEACHLAND ART GALLERY

[www.pcartscouncil.com/peachland\\_art\\_gallery.htm](http://www.pcartscouncil.com/peachland_art_gallery.htm)

November 21—January 16

Our Valley, Artists of the Okanagan & Mary Smith Hall

### SALMON ARM ART GALLERY

[www.salmonarmartscentre.ca/visit/](http://www.salmonarmartscentre.ca/visit/)

November 14—December 12

*Valerie Rogers ~ In Natures Footsteps*

### SUMMERLAND ART GALLERY

[www.summerlandarts.com](http://www.summerlandarts.com)

Please contact the gallery for exhibit information

### \*TOUCHSTONES NELSON

[www.touchstonesnelson.ca](http://www.touchstonesnelson.ca)

Please contact the gallery for exhibit information

### \*TWO RIVERS GALLERY, PRINCE GEORGE

[www.tworiversartgallery.com](http://www.tworiversartgallery.com)

October 22—January 26

*John MacDonald ~ Unnatural Histories*

*The Working West, Works from the Permanent Collection*

### \* VERNON ART GALLERY

[www.vernonpublicartgallery.com](http://www.vernonpublicartgallery.com)

October 15—December 23

*Carolina Sanchez Bustamante: Self Similarity*

November 12—December 23

*Exposed! : Annual Member's Exhibition*

*\* Indicates Reciprocal Membership*



# KITCHEN STOVE

Film Series

Available at the Penticton Art Gallery - 199 Marina Way (250-493-2928) and The Book Shop - 242 Main Street (250-492-6661)  
 All movies are screened at the Landmark 7 Cinema, 250 Winnipeg Street, Penticton.  
 \*Limited single tickets \$15 may be available at the door. No refunds or exchanges.\*

**PRE-PURCHASED SINGLE TICKETS: \$13 EACH**



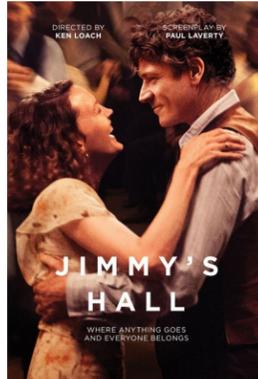
**November 12, 2015** 1 p.m. ~ 4 p.m. ~ 7 p.m. **Coming Home** (China) ~ subtitles

Running Time: 109 minutes

Director: Zhang Yimou Cast: Gong Li, Chen Daoming, Zhang Huiwen

**Not Rated**

Lu Yanshi (Chen Daoming) and Feng Wanyu (Gong Li) are a devoted couple forced to separate when Lu is arrested and sent to a labor camp as a political prisoner, just as his wife is injured in an accident. Released during the last days of the Cultural Revolution, he finally returns home only to find that his beloved wife has amnesia and remembers little of her past. Unable to recognize Lu, she patiently waits for her husband's return. A stranger alone in the heart of his broken family, Lu Yanshi determines to resurrect their past together and reawaken his wife's memory.



**January 21, 2016** 1 p.m. ~ 4 p.m. ~ 7 p.m. **Jimmy's Hall** (UK) Running Time: 109 minutes

Director: Ken Loach Cast: Barry Ward, Simone Kirby, Andrew Scott

**Not Rated**

Jimmy Gralton is back home in the Irish countryside after ten years of forced exile in the USA. His widowed mother Alice is happy, Jimmy's friends are happy, all the young people who enjoy dancing and singing are happy. Which is not the case of Father Sheridan, the local priest, nor of the village squire, nor of Dennis O'Keefe, the chief of the fascists. The reason is simple: Jimmy is a socialist activist. So when the "intruder" reopens the village hall, thus enabling the villagers to gather to sing, dance, paint, study or box, they take a dim view of the whole thing. People who think and unite are difficult to manipulate, aren't they? From that moment on they will use every means possible to get rid of Jimmy and his "dangerous" hall.

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PENTICTON  
**WESTERN NEWS**

## SOUP BOWLS

-2015-

OUR TASTIEST AND MOST FILLING EVENT  
OF THE YEAR IS BACK, BIGGER THAN EVER!

NOVEMBER 13th & NOVEMBER 14th, 2015 @ 6:30 P.M.

**TICKETS**  
\$40 Members  
\$45 Non-Members

**BOTH NIGHTS**  
\$70 Members  
\$80 Non-Members

Our annual Soup Bowls project will take place two separate nights! Still the same event you know and love, however, this will allow us to host MORE participants. Different restaurants, wineries and breweries each night!

**THERAPY**  
VINEYARDS & GUESTHOUSE



# UPCOMING WORKSHOPS & EVENTS

## FIRST FRIDAYS

@ the Penticton Art Gallery  
**NOV 6<sup>TH</sup> & DEC 4<sup>TH</sup> @ 7:30 P.M.**

All Ages Welcome • Free Admission • Open Mic • Exhibitions Open Late

We invite anyone who feels the urge to contribute in the form of music, poetry, story telling, dance, art & craft to join us, and those who would like to spend the evening being enlightened and entertained.

November 6th: Beginnings & Endings: The Month to Accept  
 December 4th: Gifts & Blessings: The Month to Hope  
 For more information call the gallery at 250-4932928 •  
[info@pentictonartgallery.com](mailto:info@pentictonartgallery.com)

## Topics & Tea

Proudly sponsored by 

Come explore the current exhibitions & enjoy a cup of tea and baked goods compliments of The Bench Artisan Food Market.

**WEDNESDAY, NOVEMBER 25, 2:00 - 3:00 P.M.**

**GARY DOI ~ STORIES OF HOPE**

Come listen to some stories that will brighten a cloudy day — real-life stories of people with a passion for life and living. Gary has been collecting these stories from people of various ages, all walks of life and from BC and beyond. He has compiled them into a series called “inspiring Hope” and is donating all the proceeds to charity.

**WEDNESDAY, DECEMBER 16, 2:00 - 3:00 P.M.**

**KAYLEIGH HALL - GARAGE MONTAGE & DIY ART GALLERIES**

Garage Montage (2013) was a group exhibition featuring 30 emerging artists who operated out of 11 alternative-use spaces that had been converted to galleries in Calgary. Typically a garage or abandoned building was adopted by a collective of artists who worked together for a period of time, harnessing the power of social media and striving for community engagement. Kayleigh Hall was Chief Curator of this exhibition at the Art Gallery of Calgary.

## young@art THURSDAY AFTERNOONS OCTOBER 1 - DECEMBER 10

Glenn, Dorothy & Brooke are back in session. This drop-in program is open to teenagers **ages 11 to 14** on Thursday afternoons from **3:15 - 4:45 p.m.**

Students draw, paint and focus on projects of particular interest to them.

**Admission is free but pre-registration is required!!**  
 Please call the gallery at 250-493-2928.



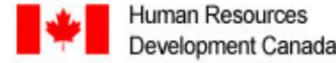
Featured in the Gift Gallery

## K Treber Jewelry

Keishia Treber, a proud Canadian born and raised in the small town of Revelstoke BC, has always been a spontaneous and driven artist. As a Graduate of TRU with a Fine Arts Diploma, Keishia quickly soaked up the techniques of creativity and started her career as a full-time artist, thus creating original paintings, and unique jewelry designs. Her paintings often resemble vivacious realistic portraiture, and Canadian landscapes that are hoped to simply bring warmth to your heart... sparking memories of a particular time in your life, or a dream that's just around the corner! Keishia currently resides in Kamloops where

she creates original artworks, and jewelry designs full time along with custom commissioned paintings for clients.

# Thanks to our 2014 Supporters



<p><b>Foundational Donors</b>                  Yvonne Adams (d.)                  George &amp; Kay Angliss (d.);                  Thayre, Kim &amp; Gina Angliss                  Marion Armstrong (d.)                  Bob &amp; Naomi Birtch                  Alan &amp; Laila Campbell                  Jan Crawford                  Robert Doull &amp; Leanne Nash                  Estate of Bill Featherston; Gail                  Featherston                  Estate of Judith Foster; Anna Vakar                  Estate of Ethel Joslin                  Lawrie &amp; Linda Lock                  Toni Onley (d.)                  Laurie Papou &amp; Iain Ross                  Estate of Kathleen Daly Pepper                  Joseph Plaskett                  Fred &amp; Percival (d.) Ritchie;                  Jane Ritchie                  Derek (d.) &amp; Jill Leir Salter                  Estate of Doris Shadbolt;                  Simon Fraser University                  Southern Mechanical Services Inc.                  Estate of Doreen Tait                  Takao Tanabe                  Vancouver Foundation</p> <p><b>Donations of \$500 plus</b>                  Anonymous Donor                  Jade Line Moving                  Robert &amp; Bonnie Ross</p>	<p><b>Donations of \$200 plus</b>                  Richard &amp; Kathleen Chapman                  In Memory of Bernice Cooper                  Hazel Fry &amp; Hal Whyte                  Claire Hawrys                  Gill Holland &amp; High Richter                  Jafa Industries Ltd.                  Brian &amp; Lynn Jackson                  Tom &amp; Kathleen Jasper                  Jill Johns &amp;                  James Robertson                  Gerald &amp; Carol Kenyon                  Robert Keziere &amp; Karen Love                  Andreas &amp; Georgia Krebs                  Stan &amp; Helen McPherson                  Stewart &amp; Patricia Mulvey                  Shirley Myers                  Inez Niemeyer                  Henk &amp; Johanna Saaltink                  Jill Salter                  Telus Charitable Giving                  Linda Ward</p> <p><b>Donations of \$100 plus</b>                  Robert &amp; Margaret Abbey                  Ellie Ainworth                  Barbara Bell                  Dave Corbeil &amp; Allison How-</p>	<p>ard                  James Corbett                  Carin Covin                  Lee Davison                  Marcia Eyre                  Norm &amp; Cheryl Filipenko                  Tony &amp; Cheryl Galloway                  Jim &amp; Anne Ginns                  Anne Hargrave &amp;                  Scott Smith                  Carole Henderson                  Kurt &amp; Marianne Hutterli                  Ernie Ingles                  Robert &amp; Mary Jenkins                  Zuzana Kaufrinder                  Gisela Kiesewetter                  Keary &amp; Barbara Levant                  John Lewall                  Peter &amp; Lynne Lighthall                  Ian &amp; Joan Luckhart                  Benjamin Manea &amp; Sharon                  Wiener                  Carol Meiklejohn                  Wilfred &amp; Sally Mennell                  Doreen Olson                  Jack &amp; Jennie Prowse                  Harvey &amp; Sonya Quamme                  Dorothy Redivo</p>	<p>Fred Ritchie                  Kirsten Robertson                  Harold &amp; Donna Schellenberg                  Janice Taaffe                  Paul Wickland                  Richard Williams</p> <p><b>Donations of \$50 plus</b>                  Katie Apgar-Knezacek                  Susan Austen                  Cindi Lou Baker                  Linda Beaven                  Antonina Cattani                  Bob &amp; Joan Dingman                  Joanne Forsyth                  Marilyn Hansen                  Jack &amp; Norma Howard                  Jill Lennie                  Shelley Lippert                  Gabrielle Kormar-Wade                  Shirley Malakoff                  PJ Mohr                  Martha Neufeld                  Sandra Purton                  Robin Robertson                  Jim &amp; Donna Simpson                  Ursula Todd                  Brigitta Tate</p>
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The Penticton Art Gallery gratefully acknowledges all donations to, and supporters of our income development events including the *Annual Art Auction, Kitchen Stove Film Series, Soup Bowls Project* and *In the Eye of the Beholder*.  
 Charitable Organization # 11879 0419 RR0001

**End Notes ...**

**Thank you**

~ Virginia Jewell, & Cheryl Filipenko and Cornelia King for reception assistance. We are saying good-bye to Cheryl as she embarks on another amazing journey to Africa!  
 ~ Thank you Vickie Garrett, Shirlye Wilkinson & Katie Apgar-Knezacek with Arts Letter mail out  
 ~ Thank you Dorothy Tinning for volunteering with our Young@Art program

**With thanks to our donors from June 11-August 11:** Alice Cumming, Robert Doull, Liz Ganton, Marilyn Hansen, Claire Hawrys, Gerald & Carol Kenyon, Cornelia King, Ian & June Luckhart, Les & Sandy McKinnon, Harvey & Sonya Quamme, Penny Santosham.

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

**Honorary Life Members**

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

**The Penticton Art Gallery has over 400 members  
 We welcome the following new and renewing members from  
 July 2—September 24**

L. Marlene Aikins	Ruth Hamilton	Dorothy Redivo
L. Allen & Judi Wilson	Russell B. Harris	Sheila Riccardi
Cori Askey	Michael and Judy Healey	Sondra Richardson
Enid Baker	Harlie Jones	Norberto Rodriguez de la Vega Michelle Teo
Beverley & Bill Binfet	Khathi Hendry & Sally	Karen Skoronski
Doug & Gladys Brookes	Kilburg	Bruce & Pam Stevenson
Pamela Champion	Barb Hillier	Marion Trimble
Karina & Kevin Chambers	Lynn & Brian Jackson	Laura Turnbull
Isabel Chen	Brigid Kemp	Jill Shelley Ummenhofer
Andrew & Bev Church	Ellen Kildaw	Margaret Van Os
Roger & Sandi Cormier	Kate Kimberley	Kristina Wendenburg
Lawrence & Kena Cormier	Mary Kiviste	Terry Wolfinger
Dan & Veronica Dimich	Tanya Luszcz	Evalyn Wood & Jack Somers
Robert Dmytruk & Sandra Bassett	Barb MacDonald	
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Cheryl Galloway	Terri Maltais	
Nigel Gabelle	Ingrid Mann-Willis	
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**Foundational Donors**

The Penticton Art Gallery recognizes those donors who have made a significant financial contribution to the gallery (\$20,000+) through either a one-time gift, or cumulative support over several years. The following categories are considered: permanent collection donations, cash donations, gifts-in-kind and gallery support. The following supporters have contributed at the foundational level from the gallery's inception to Dec/13:

- Yvonne Adams (d.)
- George & Kay Angliss (d.);
- Thayre, Kim & Gina Angliss
- Marion Armstrong (d.)
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- Alan & Laila Campbell
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- Takao Tanabe
- Vancouver Foundation

**Reciprocal Membership**

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

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

All Canadian Museums Association members receive free admission and gift gallery discounts at the Penticton Art Gallery.



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