

Joshua Van Dyke, *Deer Mother Allegory (alizarin) 2018*, mixed media, 47" x47"

PENTICTON



GALLERY

ARTS LETTER

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GALLERY HOURS

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

GALLERY ADMISSION

Admission free; Donations welcome

MEMBERSHIP

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

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

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The gallery is wheelchair accessible.

OUR MISSION

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

OUR VISION

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

OUR VALUES

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

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

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

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

UPCOMING EVENTS AT THE GALLERY

September 20 4pm / 7pm **Kitchen Stove Film Series**
Film: The Bookshop (screening Landmark Cinema)
September 21 7-9pm **Exhibition Opening Reception**
September 24 8:45-3pm **ProD Day Art Camp**
Treasure Hunting Down the Nile
September 26 2-3pm **Topics & Tea**
Sharon Evans: How the Arts Promote Good Mental Health
September 27 3:15 - 4:45 **young @ art returns weekly**
October 4 6pm **PAG Membership Call to Vote**
Vote on new Constitution & Bylaws in the Tea Room
October 5 7:30-10pm **First Fridays Open Mic Night**
October 9 7-8:30pm **Made in Italy Lecture Series**
Lecture: Multicultural Rome. Jews & Foreign communities
October 18 **Kitchen Stove Film**
Film: Leave No Trace (screening Landmark Cinema)
October 19 8:45-3pm **ProD Day Art Camp**
Theme: It's All Greek to Me!
October 31 2-3pm **Topics & Tea**
Kindrie Grove. The Anatomy of a Professional Art Practice
November 2 7:30-10pm **First Fridays Open Mic Night**
November 6 7-8:30pm **Made in Italy Lecture Series**
Lecture: Creating Italians. Building a National Identity
November 9 8:45-3pm **ProD Day Art Camp**
Theme: Building Rome in A Day
November 9/10 6:30pm (doors) **Soup Bowls**
November 13/14 **Charles Ross @ Cleland Theatre**
November 15 **William Kuklis in Concert @ the PAG**

Director | Curator's Report



I hope and trust this finds you all happy and well and in spite of the relentless smoke that you were able to spend this valuable time with friends. It was a strange summer, one that increasingly seems to be becoming the new normal, and I can't help but think just how quickly time canters by and now I find myself already planning for Christmas and the long winter which looms just over the horizon. I don't know if this contraction of time is a symptom of my getting older, or perhaps it is a sign I need to re-evaluate my commitments, but I can say I do long for those seemingly endless days of my youth, a time when I could fit a lifetime of experiences into a week of summer camp and the night before Christmas would seemingly never end. Time is one of our most precious commodities and sadly is not a renewable resource. I want to thank you for investing your time in the gallery and our programs and in doing so I hope you all feel that this investment has paid back more than it has taken.

There isn't an individual I know that has not had their life irrevocably changed by the work of an artist and I truly believe that as a community we need to create more public spaces and animate these spaces with public art and with artists creating more opportunities for us to gather en masse and physically share in a common experience. We are social animals and as such we need to remember that a large part of our survival as a species has been depend-

ant upon us coming together as a group, working together through the sharing of resources and the development of culture. You can experience the power and magic of this every time you attend the Saturday farmers Market, catch a show at Many Hats Theatre or the Dream Cafe, attend a festival, go to a museum or public art gallery, sporting event or concert, or browsing your local book, thrift or coffee shop. These public gatherings give you licence to not only let your guard down but it allows us to engage with strangers in a way you would never do otherwise and share in a common experience and a collective journey.

As we begin to gear up for our municipal election of October 20th, 2018 I ask that you consider those candidates who are interested in investing in our quality of life and the social and cultural health of our community. We all know the value of animated public spaces and a vibrant cultural scene and it need not cost the moon, but rather requires the sustained commitment and leadership of our municipal government and the engagement of its citizens. While this demands the financial commitment and leadership of our municipal government, private enterprise will also begin to invest time and resources as they also know and see the value of a healthy arts and culture community to their bottom line.

The arts and artists are widely credited with sparking neighbourhood change and a long line of research has documented their role in the revitalization and gentrification process. Studies have shown this demographic shift brings improvements to disadvantaged neighbourhoods such as higher property values, lower crime rates, and enhanced neighbourhood amenities further reinforcing the claims that the arts are associated with urban revitalization. Fine arts activities such as visual and performing arts companies and fine art schools are more often associated with indicators of stable, slow growth neighbourhoods, whereas commercial arts industries such as film, music, and design-based industries are strongly associated with gentrification in rapidly changing areas. With this in mind, I would like to invite you to an important Public Meeting to be held at the Shatford Building on Thursday October 11th regarding the future of Okanagan School of the Arts and the future management of the Shatford Building. These are two invaluable cultural amenities which have the potential of being a significant economic and cultural catalysts and as such the Board of Directors is seeking your input on their future.

Back here at the gallery it's been a summer of great change. In July we said a sad farewell to Brigitte Liapis and welcomed Maya Gauthier into the role of Gallery Administrator; we also welcomed our three summer students Allehea Bowen, Will Hoffmann and Samara Chenier who ran a very successful Creative Kids Summer Art Camp. Thanks for all their efforts in making this summer's program such a success, and we wish them all the very best as they continue their studies. Sadly we also said good bye to Petra Höller who moved to Montreal where she will be continuing her studies in the visual arts at Concordia University. Brigitte will remain as an invaluable member of our Kitchen Stove Film committee, and Petra will continue to do research on our collection and, with luck, may be back next summer. Thanks also to our insurance company, Total Restoration, Andrew Drouin, and Betts Electric for all their work in helping us not only restore our flood damage but also switch out our offices and library. What an amazing change this has been and I don't know why we didn't do this years earlier. Not only has it made the library a much more functional space, it's given us another usable space for meetings and workshops. It has also taken the offices to a brighter location and we are all excited to enjoy the fresh air when we can open the patio door overlooking the Japanese Gardens next summer. Not to be out done, John Archer our Silver Medal winner at the 2018 Gay Games in Paris, has stepped up and is covering the costs of remodelling our three public washrooms, a task that is long overdue and will be appreciated by everyone.

Continued page 4

Director | Curator's Report continued

If that weren't enough excitement the City of Penticton stepped up and placed improved security lighting around the perimeter of the gallery, secure covers on our external plugs and this month will add new lighting to the parking lots and Japanese Gardens. The effect is amazing and I am so pleased with the results. It has turned the gallery from a dark and foreboding place at night to a safe and welcoming thoroughfare. These changes have been long overdue and really make the gallery a much more welcoming place. This fall we will also look at ways to brighten up and improve the Tea Room. Thanks to all those who have helped make these changes possible.

Thanks also to all those who participated in and contributed to our summer exhibitions. I hope you can all join us on Saturday September 15th from 1 to 8 pm for our closing cultural showcase. The response to these exhibitions has been overwhelming and I am grateful for the openness of our community and all those who have come to share their stories. Once again we have shown we are, today, much more open and accepting, and I hope this exhibition will only serve to further enhance and strengthen our community and open the door for many more immigrant families to move here and enrich our city with their culture and heritage. I am also amazed at how on point our exhibitions have been over the past few years and how we have been able to engage our audiences in current discussions on social and cultural events which are impacting us and the world around us directly and in real time.

This month sees the departure of our inaugural Rome excursion, a group of eight intrepid travelers and passionate scholars of Italian culture and history. This trip is an extension of our successful Made in Italy lectures and I wish all a safe journey.

I am also grateful for the incredible partnerships we have been able to forge over the years, and it's amazing how the legacy of these relationships provide fertile ground for future exhibitions. Many years ago we partnered with SOICS - South Okanagan Immigrant and Community Services on an exhibition for their first One World Festival and through that experience I learnt about the light of Burma's Karen people and later that spring my wife and I had the opportunity to visit their family in Burma and those living in the Karen Refugee Camp outside Mae Sot Thailand. While at the refugee camp I met an artist and promised him I would do an exhibition of his artwork here in Canada in an effort to bring greater attention to their story. A number of years have passed, but the stars have aligned and I am honoured to not only feature his paintings but also the work of two incredible documentary photographers who have also worked tirelessly and for many years bringing to light the plight of the Karen and Rohingya.

In my ongoing effort to include a regional perspective to these international dialogues, I am excited to introduce the community to the work of Joshua van Dyke whose work on the plight of the Caribou herds of British Columbia also speak of population displacement and in a way the genocide and extinction of a unique and valued species from our ecosystem. While some may argue it's not intentional, there are a number of vocal back country enthusiasts who are arguing against the government's attempts to save and preserve these remaining herds, some numbering in the 10's of animals. Their argument is to let nature take its course, but at what cost and to what end? Once again these are relevant issues and I couldn't be happier than to have our community engaged in a conversation that will impact not only our future, but those of the remaining herds of Caribou in our province and countless other species at risk. Life is short and we need to reconnect to our environment and each other in a much more meaningful and invested way. I hope if anything comes of these exhibitions, they will at the very least plant the seeds for a better future.

It's been an amazing 12 years here at the Penticton Art Gallery and I have been blessed to be able to be able to engage so many artists and everyone who enters our doors in important conversations, showing and proving the power art has to empower change. Thank you all for your continued support of the gallery, our programming and the importance of the arts in our community. Over the coming months we will have a number of exciting announcements to make, all of which will continue to serve the gallery and its mandate while insuring its long term survival and relevance for years to come. Thanks for entrusting me with the keys to this incredible community asset and I look forward to continuing the journey with you.

Yours,
Paul Crawford, Director/Curator



President's Report

A warm hello to you all! It is certainly nice that we are getting a last jolt of summer, without the smoke! I hope everyone had as nice a summer as possible in spite of all the August smoke. As we enter September, and the last days of summer start to slip away, one can look back and realize that the phrase " Lazy days of summer " do not apply to our gallery this year. Summer saw the start of long overdue renovations. Moving both the offices and the library into new homes upstairs. The gallery is indebted to the efforts of Leighton McCarthy the designer of the new library space, and librarians Hazel and Hal Whyte for their dedication and expertise. Many thanks are extended to Marsh Insurance and Total Restoration. The library is especially looking impressive in its new location. As it should, for an Art Reference library of its calibre! I encourage all members to come down and check out the new space. Bring a friend even!

September brings an increase of activity as well, as the fall programs kick in. The Kitchen Stove film series enters its 20th year! A remarkable achievement and its continued success is in no small part due to the dedication of the members of the Film Committee consisting of Lee Davison, Anne Hargrave, Allison Howard, Sharon Lawrence, Bruce Stevenson, and their quarterback Brigitte Liapis!

Our lecture series started its second go with 80 plus people attending the September lecture. Kids programs start as well: Young @ Art is back Thursdays after school, and our new Art History Pro D Day camps, Little Leonardos, which are looking to be a popular alternative for parents. First Friday's ready to roll as well and for the third year in a row is being done under the incredible stewardship of Laurel Burnham and Daryl O'Neill!

All of these things happen because of the great staff and volunteers we have here at the gallery! The volunteers play a most important role in aiding in the operation of the gallery, that helps make it the success it is! I can't thank them enough for all they do! We are always looking for more volunteers to come on board and join us in continuing to grow the success of the gallery. Please, if you haven't had time to do so in the past, but think you can now, join us! Share with us and others the passion you have for seeing the gallery succeed. Take a turn on the reception desk, the front line with visitors, and tell them all about our wonderful gallery. Help out at exhibit openings or other special events. We would love to see you and are so thankful to all of our members who have given of their time and energy already!

I am seeing the beginnings of a new and mutually beneficial relationship with our city as well. Things are showing progress, as seen in the current renovations, that also includes the lighting upgrade to our exterior lighting. We are now a very well lit building in the evening, providing a more safe and secure feeling. The current board is ready to roll up their sleeves and put in the work required to keep the gallery headed in the strong direction it has been going in, as seen in the financials from the AGM. That brings me to mention the work that has been ongoing in bringing our constitution and bylaws up to date to meet with the requirements by the BC Societies Act that the government has enacted. Hopefully everyone was made aware of this in our emails and Mail outs to all members, informing you of being able to request a working copy to go over and make comments or suggestions to. That process has been done and we are now required to vote on them so that they can then be sent in and registered. This calls for a special meeting of the membership that we will be sending a call out for on October 4th 2018 at 6:00 pm. Please take the time to attend and cast your vote.

I look forward to exciting things happening for the gallery in the coming year. It is our gallery and I am sure everyone of us want to see it be successful for years to come!

Till next time,
Eric Hanston, President of the Board



AR
Sept 20- 23, 2018

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

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

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Bench 1775 Gallery | September 21st, 2018 - November 4th, 2018

Joshua Van Dyke: Trace Marks

Exhibition Opening: Friday September 21st, 2018 | 7:00 pm - 9:00 pm

Artist Talk: Saturday September 22, 2018 1:00 - 2:00 pm

I first came across Joshua Van Dyke's work while attending the 2016 Emily Carr University grad show and exhibition and was immediately struck and recommended him for a full scholarship to attend the Toni Onley Artist Project, a week long intensive artist residency program hosted by Island Mountain Arts in Wells, BC. Of all the graduating artists, his work stood out on many levels, least of which was his interest in documenting the declining habitat of the woodland caribou populations of northern British Columbia. His series, *Material Traces*, was based on information he had gathered through the habitat suitability model data and the mapping of their traditional and current habitat in northern British Columbia. The works consisted of circular custom laminated wood discs affixed on metal posts attached to concrete blocks covered by wood shavings, the byproduct of the CNC milling process.

Having lived in Wells on and off over the last 23 years I am always excited to be afforded the rare opportunity to see our resident Caribou herd as they pause to eat and rest along Hwy 26, just west of Devils Canyon on their annual migration route. They, along with the lone pair of endangered Sandhill Cranes which also call Wells home for a brief period each year, serve as a reminder of the tenuous nature of our ecosystem and the impact our existence has on those species which have survived on this landscape since the beginning of recorded history. Their survival has never been easy and their importance in the natural balance may never really be fully known, appreciated or understood. This exhibition brought this home for me and served to heighten my awareness of their existence and that of the other herds which are struggling to survive in spite of our constant encroachment into their traditional territory.

Mountain caribou are one of the most endangered mammals in North America. A recent census found fewer caribou than thought, with only 1600 remaining of what was once many thousands. Globally, caribou are now under assault from a variety of human-caused threats, with climate change and tar sands oil mining in the Canadian boreal being the latest. Mountain caribou have adapted to a harsh environment in ways that no other animal can. It is amazing to consider that they survived the Pleistocene Ice Age extinctions that erased mammoths, mastodons, short-faced bears, ice-age camels, and many others after making their way to North America over the Bering Land Bridge thousands of years ago. They are larger than deer and smaller than elk, with males weighing approximately 175 kg with a coat of hollow fur which insulates them through the long mountain winters. Caribou are also unique in the deer family in that both females and males grow antlers. They are resilient but not invulnerable.

A group of topographic reliefs visualize predictive models that document receding woodland caribou habitat in northern BC. These works are a result of a collaboration with a scientist from the University of Northern British Columbia who provided spatial data collected from the animals with GPS collars, as well as other artifacts. One of these objects is a caribou antler that was 3D scanned and enlarged. The centrally positioned object is composed of many CNC milled pieces of modified plywood that were laminated together and carved by hand, revealing alternating layers of black contours. Antlers are regenerative appendages cast off along the animal's path, providing a direct connection to a place in time. These simulated objects recur as subjects of low-relief panels, their forms are traced into the layers of coloured veneer by engraving contour line into underlying layers. Here they function as propositional objects or talismans, providing a physical link to these ephemeral systems that leave little trace.

This exhibition of work presents objects, drawings and relief panels. Van Dyke's work explores visualizing 3D scanned and simulated artifacts and environments, to convey ideas about landscape change, migration and habitat loss, primarily working with analog and digital reduction processes which references visually a history of narrative relief carving. This project deals with stabilizing, or encapsulating the simulated environments spatial context to encourage new interpretations. Hubcap replicas of varying make and scale were 3D modeled from objects found along the roadside of northern BC, the wooden objects only adornments are gilded rims suggestive of halos from religious artifacts. These cast off rims reveal a methodology of collection, display and simulation, pointing to one of the artists central interests; the movement of things between digital and analog space, tracing their migration as they shift between states, the falling away of their meaning and its reconstruction.

Joshua Van Dyke was born in 1980 and lives and works between Bowen Island and Stockholm. His material practice explores notions of migration, data visualization, collection and display, and the overlapping of geographic and cultural boundaries. He has a BFA from the Glasgow School of Art in Painting and Printmaking (2007), and a Masters in Interdisciplinary Design from Emily Carr University (2016). He has exhibited in Vancouver, Glasgow, Finland, Versailles and Paris and was the recipient of an Olympic Torch grant for the public art installation Corridor. Van Dyke has completed residencies in metal casting at the Scottish Sculpture Workshop and the Toni Onley Artist Project in Wells BC. His work has been published in The Georgia Straight, Vogue (Italy), The Block Magazine and Western Living Magazine.

For more information on Joshua Van Dyke's many project please visit: www.joshuavandyke.ca

Project Room | September 21st, 2018 - November 4th, 2018

Gerry Yaum: Children of the Dump

Exhibition Opening | Friday September 21st, 2018 7:00 pm - 9:00 pm

Artist Talk | Saturday September 22nd, 2018 1:00 - 2:00 pm



Children Of The Dump

*Flies buzzing in the sunshine
Garbage and long toil
Giggles with quick laughter
Playing with barking dogs
Broken glass and sweet hugs
Found food but lost school
Stomach worms and stinking waste
Rats running with the rice
Yet new hope and new life
Children of the dump*

No one wants to live in garbage but fifty Burmese families call the Mae Sot Thailand municipal garbage dump home. They are refugees, both economic and political who have escaped the chaos and violence of Burma for the semi sanctuary of Thailand and the dump. The garbage provides a way for the people to earn a living; they can scavenge for recyclables in the waste and make a daily income. The dump gives them a way to protect and care for their families, it gives them hope and the possibility of a better future.

These photographs tell the stories of the families who work the Mae Sot garbage dump. I made the images with the hope of raising money and awareness. The money is then given back to the families in the form of goods, headlamps, food, rubber boots, hats, clothing, medicines, toys etc. Over the 5 years of the project I have made many friends, and learned from a distant culture and way of life that is so different than anything I have known in Canada. I have celebrated with the family members, spent time in their homes, ate with them, joked with them as well as cried. We have worked together making these photographs. Thank you for taking the time to view our pictures, and allowing us to tell you about the lives of the "Families of the Dump."

Exhibition Background

My social documentary photography project "Families of the Dump" dates back to 2013. In 2013 after viewing a CNN story on YouTube I learnt of Burmese refugee families who were living in a garbage dump in Mae Sot Thailand. I had been searching for an important very human story to tell. The families in the dump became for me that very important, life-changing story.

In the vicinity of the Mae Sot dump approximately 100 families who have escaped Burma (Myanmar) live and work. The people are mostly from the Mon and Karen ethnic groups but there are also other groups in the population. They have escaped Burma for economic and or political reasons. Many families working the garbage in Mae Sot have experienced war and extensive human rights abuses. Life in the garbage is a better choice for them, a better option than where they came from. They can work everyday, make money and build better lives in Thailand at the dump than they could back home in Burma.

At the Mae Sot dump all types recyclable goods are of value, plastics, bottles, cardboard, metals etc. Everything is dug out of the waste and then resold to local buyers based on weight and quality. Everyday the people, sometimes-entire families including children and the elderly come out into the garbage to scavenge. Food is often taken out of the waste, raw meat, fruits, vegetables, nuts, foods of all types, everything of value is used.

Gerry Yaum: Children of the Dump continued

The families either live in shacks directly on the garbage, or next to it. Many of the photographs in this presentation were made in the homes the people live in, sometimes up to 9 human beings in a single dump shack.

My first trip to Mae Sot and the dump of the families was in April/May 2013. I took a second trip in 2013, another in 2015, 2016 and a 6-month trip in 2017-2018. Over that time period I have visited the dump over 100 times.

Gerald Hewko was born on April 7th 1964 is a self taught photographer who has been taking photographs since he was 14 years old. As a photographer and artist he works under the nom de plume, Gerry Yaum, as he feels his real name, Gerald Hewko, is not as important as is the subject matter. Yaum means security guard in the Thai language, playing quite homage to the financial backing behind his art and the fact that Gerald has worked as a night guard at Keyera's Alberta Envirofuels in Edmonton since 1996. His photography is about the people, their lives and their stories. For Gerry there is no separation between his life and his art and everything he does is done in aid of his social documentary photography. All his money, all his time, all his effort has gone directly into the pursuit of his photography and the documentation of stories of those whose lives would otherwise go largely unknown beyond their families.

Social documentary photographer Gerry Yaum seeks to tell the stories of forgotten and marginalised people. In addition to his work documenting the Burmese refugees in Mae Sot, Thailand, Gerry Yaum's powerful photo essay, *Body Sellers: The Sex Workers of Thailand*, was exhibited in December 2013 as part of PhotoNOLA held at New Orleans' Zeitgeist Multi-Disciplinary Arts Center and was featured online in Slate Magazine. He also gained critical acclaim for his deeply personal series, *My Father's Last Days*, which documented the final months of his father's battle with pancreatic cancer through a sequence of poignant black and white portraits. *My Father's Last Days* endeavours to understand and capture his father's struggle and is ultimately a memorial to him.

You can follow Gerry's work online at the following links:
www.gerryyaum.blogspot.com / www.gerryyaum.com

To find out more info on the families of the Mae Sot Dump and way you can help please visit: www.eyestoburma.org



Toni Onley Gallery | September 21st, 2018 - November 4th, 2018
Greg Constantine | Exiled To Nowhere: Burma's Rohingya
Exhibition Opening: Friday September 21st, 2018 7:00 pm - 9:00 pm
Artist Talk: Saturday October 6th, 2018 1:00 - 2:00 pm

"Because we don't have citizenship we are like a fish out of water, flapping and unable to breathe. If we were given citizenship in Burma, we would be like that fish you catch and then throw back into the water where he belongs. We are still out of water and when a fish is out of water, he suffocates to death. We have been out of water for such a long time and we are suffocating. We are suffocating to death." ~ Jafar, Rohingya man (2009)

The Rohingya are a Muslim minority from the Rakhine State in Western Myanmar (Burma). Though the Rohingya have lived in Myanmar for several hundred years, successive Burmese governments and local Buddhist groups in Rakhine have refused to recognise the Rohingya, unjustly claiming the Rohingya are not indigenous to Burma. For over 50 years, the Rohingya have endured systematic human rights abuse. Nearly one million Rohingya were made stateless when the Burmese government enacted the 1982 Citizenship Act, which recognized only 135 ethnic groups as being citizens of Myanmar, of which the Rohingya were intentionally not included. Since then, the Rohingya have been one of the largest stateless communities in the world.

Over the past twelve years, I've traveled fifteen times to Bangladesh and inside Myanmar (Burma) to document one of the most extreme and horrendous situations of human rights abuse in the world (and for years one of the most underreported as well). The year 2017 marked a time when many people around the world first became aware of the plight of the stateless Rohingya community, yet this systematic abuse of the Rohingya perpetrated by the Burmese military has been happening for decades.

In August 2017, the Burmese military launched a 'scorched earth' campaign against the Rohingya. Over 700,000 Rohingya men, women and children were forced to abandon their homeland, leave their belongings and possessions behind and flee into southern Bangladesh. Hundreds of Rohingya villages were destroyed and thousands were killed by the Burmese military and local Rakhine Buddhists. Officials from the United Nations described this campaign as a 'textbook example' of ethnic cleansing while others claim it is another stage of an ongoing genocide toward the Rohingya that is already decades in the making.

I returned to Bangladesh in September 2017 and then again in May/June of 2018. The sheer number of Rohingya sharing the same level of desperation and suffering in Bangladesh is epic in size and scale. Those Rohingya violently thrown out of their homeland of Myanmar since August 2017 now live a makeshift existence in an even more desperate and desolate place where they will never be permitted to belong. Each Rohingya has a story to share. Stories of mass killings. Stories of the use of rape as a weapon of violence. Stories of torture. Each of those stories, whether told by a father, mother, grandmother, wife or child is wrapped in loss, abuse and trauma. Today, as displaced people in Bangladesh, the suffering continues, which I have always felt is an extension of the violence perpetrated against them by the Burmese authorities in 2017. Their statelessness as well as the terror they experienced and the displacement from their country into Bangladesh will impact the lives of generations of Rohingya to follow.

On August 27, 2018, a UN-Fact Finding Mission released a scathing report that concluded Myanmar's top military generals be prosecuted at the International Criminal Court for genocide against the Rohingya. This report adds to a growing recognition of genocide against the Rohingya and the need for justice for the mass atrocities committed against the Rohingya in 2017. While there has been an abundance of media attention on the Rohingya since 2017, I've been determined all these years to create a sustained, comprehensive documentation that exposes the slow, strategic and tragic destruction of this community. Years, even decades of human rights abuse often become invisible to the world due to the demands of current events as well as the fatigue of the international community toward human rights issues. Situations like that of the Rohingya are recognized and acknowledged by the world's diplomatic elite. High-level missions and delegations from all the major power countries in the world have visited Myanmar and Bangladesh and have voiced their outrage over the abuse of the Rohingya. But, as is often the case, the will of the international community to hold perpetrators and states to account, uphold justice and actually find solutions to stop the abuse, are easily sidelined by the pressures of realpolitik. The situation for the Rohingya is a perfect example of this.

I made my first trip to Bangladesh in early 2006. Since then, I have explored how the Rohingya have been stigmatized, dehumanized and harassed; subjected to violence, mass displacement and terror; and have been targets of hate speech, religious persecution and deep rooted racism. I've tried to document how the Rohingya have been segregated and isolated into camps,

Greg Constantine | Exiled To Nowhere: Burma's Rohingya continued

denied education and health care as well as the freedom of movement. To add, I've tried to visually translate how the Rohingya have endured deprivations (including the deprivation of citizenship) and discriminatory policies that have systematically weakened this community over time.

As the years have passed, my work on the Rohingya developed from that of a visual documentation of their plight into a visual account of 'slow violence' that I hope can challenge and expand our contemporary understanding of genocide as being a process that can be slow, protracted and attritional. When sewn together, the work over these past twelve years collectively shows how the tactics taken over this time, combined with those of previous decades, have led to the near destruction of this community.

Unfortunately, there seems to be no meaningful solution in sight to ease their plight, let alone their statelessness. My years of photographing the Rohingya serve only as a small window and a slice of time within decades of similar abuse. Over the past fifty years, the Myanmar authorities and their tactics have intentionally and systematically tried to reduce and annihilate the Rohingya from that of a people living on the land they have always called home, to non-citizens, to non-humans. In a matter of months, the Burmese military and radical elements of the Rakhine Buddhist community physically eradicated almost the entire Rohingya community from the makeup of Myanmar as a nation and a society. Sadly, Jafar's words are more relevant now as they were when I met him back in 2009. Yet, as they have for decades and in spite of all that has been done to destroy them, the Rohingya continue to find a way to survive and persevere regardless of the ground beneath their feet.

Work in Bangladesh in September 2017 was supported by the Center for the Prevention of Genocide at the US Holocaust Memorial Museum. Work in May/June 2018 was supported by a fellowship from the Independent Social Research Foundation (ISRF). For more info please visit: www.nowherepeople.org

Greg Constantine is a Canadian/American documentary photographer based in Southeast Asia. He has dedicated his career to long-term, independent projects about underreported or neglected global stories. His work explores the intersection of human rights, inequality, injustice, identity and the power the state. He spent twelve years (2005-2017) working on the project *Nowhere People*, which documented the lives and struggles of stateless communities in nineteen countries around the world.

He is the author of three books including: *Kenya's Nubians: Then & Now* (2011) and *Exiled To Nowhere: Burma's Rohingya* (2012) which was named a 2012 Notable Photo Book of the Year by the Independent on Sunday in the UK and Photo District News Magazine (PDN) in the US and was named a finalist for the 2013 IPA Photo Book Asia Award. His third book, *Nowhere People* (2015) was named a 2015 Notable Photo Book of the Year by the editors of Photo District News Magazine and was recognized as one of the Top Ten Photo Books of 2015 by Mother Jones Magazine in the US.

His work has been featured in the New York Times, International Herald Tribune, The Atlantic, The New Republic, Newsweek, South China Morning Post, The Economist, Wall Street Journal, Mother Jones, The Telegraph Magazine, Virginia Quarterly Review, Internazionale, CNN, and Al Jazeera. The work has been recognized in Pictures of the Year International, NPPA Best of Photojournalism, the Human Rights Press Awards (Hong Kong), the Society of Publishers in Asia, Days Japan, Allard Prize for Photography, International Photography Awards, Prix de la Photographie and the Harry Chapin Media Award for Photojournalism. In 2009, he was a co-recipient of the Osborn Elliot Prize for Journalism in Asia presented annually by the Asia Society. In 2011, he was shortlisted for the Amnesty International Media Award for Photojournalism.

Exhibitions of his work have been shown in over 50 locations worldwide. Exhibitions have also been shown in Bangkok, Yangon, Manila, Kuala Lumpur, Jakarta, Istanbul, Tokyo and Phnom Penh. In 2014, an exhibition of his work was shown at the Peace Palace in The Hague during the 1st Global Forum on Statelessness. In early 2016 he spoke about statelessness and the project *Nowhere People* at TEDxEastEnd in London. He is also the recipient of multiple grants from the Open Society Foundations, the Pulitzer Center on Crisis Reporting, the National Endowment for Democracy, the Oak Foundation and has also received grants from American Jewish World Service and the Sigrid Rausing Trust.

In late 2016, Constantine earned his Ph.D. from Middlesex University in the UK for his research on the issue of global statelessness and his visual approaches as a documentary photographer. He was a 2015 Distinguished Visiting Fellow with the International State Crime Initiative at Queen Mary University of London and a 2017/2018 Artist in Residence of Salt Spring Island in British Columbia.

Since early 2006, he has been documenting the persecution of the stateless Rohingya community from Myanmar (Burma). He is currently an ISRF Fellow with the Independent Social Research Foundation in the UK and is using his fellowship to continue his

Toni Onley Gallery | September 21st, 2018 - November 4th, 2018
Saw Lay | The Beauty of Memory
Exhibition Opening: Friday September 21st, 2018 | 7:00 pm - 9:00 pm

In the early spring of 2014 the Penticton Art Gallery partnered with the South Okanagan Immigrant and Community Services (SOICS) and their first annual One World Festival, to put together and host the exhibition Welcome/Home which paired up local artists with recent immigrants to our community to share their stories. One of these artistic marriages was between the Trout Creek-based artist Robert Dmytruk and Thaw Simon from Burma, which brought the story and plight of the Karen people into my life for the first time. As fate would have it, my wife and I were finalising our plans to travel to Thailand to visit her sister and we had begun to look at spending time in Myanmar as it had just started to open up its borders again to Western tourism. We met with Thaw Simon and her sisters and made arrangements to meet family friends in Yangon. They were going to show us around the city and help make travel arrangements overland to Mae Sot, Thailand, where we would then be hosted by their father who ran a Christian school in the Mae La refugee camp. It was an incredible journey and one which I'll never forget and will be forever grateful to have been able to experience.

Once at the Mae La refugee camp we were introduced to Saw Lay who would become our official guide and personal caretaker. We spent four days there, experiencing such generosity, compassion and love. One surreal moment came on our last night at the camp when Saw wanted to share with us a movie which he said would give us some insight and context for the persecution the Karen suffered under the military Junta. To our surprise the film was *Rambo IV*. Saw told us that the movie is based on the true events and the main female character, the city of Juge were all real and they even call the country Myanmar. The film is banned in Myanmar to this day. For the Karen people Stallone is a hero and his movie tells the story of the persecution, and attempted genocide of the Karen ethnic minority. They believe that as a result of this movie the world knows more about the Karen and what the military troops did. The sad part on our end was that this was the fourth installment of the Rambo franchise and went straight to VHS. That being said it's a shockingly violent film and while sitting there watching the well-worn VHS tape play with the sounds of the generator humming in the background, while the lights flickered in the middle of the Thai jungle really brought home the magnitude of these peoples plight and in that moment I promised I would do all I could to make their story better known.

Saw Lay was born in 1984 in Demaw So., Karenni State, Myanmar and fled to Thailand in 2008 with his cousin who passed away in May 2014. He remembers his hometown being a peaceful place before Military troops came and attacked the KNPP (Karenni National People Party). His father was a farmer and when the military attacked the farmers were afraid to go to their field and harvest their crops, resulting in great food shortages. This was the experience not only of my father, but also of all the men in my home town who were afraid of the military troops who force them to carry munitions and form a human wall at the front line in battle.

Saw Lay: "My mother was a teacher who gifted me chalk to draw which I did on a blackboard. In 2006, my parents sent me to learn art in Rangoon as they were afraid for my safety should I stay in Karenni. In 2006 I graduated and joined Golden Valley Art Center where I studied with Kyaw Thu Rain and had an outlet where I could display my work. Artist whose work has inspired me include Vincent Van Gough and Claude Monet."

When Saw Lay was studying art he had no materials, no art supplies and no means. But he did not give up. He completed his studies and now he paints whenever he has the opportunity. He has also chosen to share his talents by teaching others. Students come to his art studio in the refugee camp and he offers free classes in drawing, painting and art theory. Saw Lay's philosophy is "to study art is to study God's creation."

Saw Lay: "In 2008 Cyclon Nargis caused the worst natural disaster in the recorded history of Myanmar sending a storm surge 40 kilometres up the densely populated Irrawaddy delta, causing catastrophic destruction and at least 138,000 fatalities. A friend and I traveled there to take photos and document the destruction when we were approached by the military guard who confiscated our camera equipment. It was at this time I no longer felt safe and I left for Thailand and I have never been back and still fear for my safety.

Life in Mae La refugee camp is full of sorrow, and the people here are afraid and sad, and I use my art to help people find joy and feel happy remembering the beauty and peaceful life we once enjoyed. I do dream of a time when the military rule will end and I can return to my birth place and live in peace. If this is not possible I hope that I can start a new life in a safe country like Canada where I can enjoy a peaceful life and security.

Saw Lay | The Beauty of Memory continued

I was recently married and my wife is my blessing from God, helping me and loving me. We hope to be good parents and work to build our gallery for my students and other refugee artists. Currently I am teaching art and giving lectures to students who are interest in art. In 2016 I founded the Red Line Art studio which I have been running since. I ask that when you pray to God please pray for our Karen people and for me.”

Saw Lay paints because he wants his brothers and sisters around the world to see the awesomeness of God's creation. He believes nature was the first thing God created and it was beautiful and useful for mankind. Saw Lay's art depicts both of these qualities of creation. Saw Lay: “To display our work in your museum is the best way to help us as it lets the world know we exist. Thank for your help. God bless.” You can contact Saw Lay on Facebook or by email: sawlaymichael@gmail.com



A Brief History of Mae La Refugee Camp

Mae La is by far the largest of the nine refugee camps in Thailand located along the border with Burma/Myanmar. The camp is located approximately 60 km from the city of Mae Sot and is 8 km from the border covering an area of 184 hectares within which houses a population of more than 37,580 (August 2017) representing over 6,700 households. More than three-quarters of the population come from Karen/Kayin State, while around 10 percent are from Mon State and more than 8 percent are from Bago Region in Burma/Myanmar. Small numbers also come from Yangon city and the Ayeyarwady Region.

The sprawling camp set among hills was originally established in 1984 with a population of some 1,100 people following the fall of a Karen National Union (KNU) base near the Thai village of Mae La. After the fall of the KNU headquarters in Manerplaw the following year, a number of refugee camps in Thailand were attacked in cross-border raids in the area, and the Thai authorities began to consolidate the sites to improve security. Mae La was designated as the main consolidation site and by April 1995 its population was 13,195.

That number more than doubled during the following years when more camps, including the large Shoklo camp, were closed and residents were moved to Mae La. Due to its size, Mae La has a wide range of educational opportunities and is considered a centre of study for refugees. The current population includes a few thousand students from other camps as well as from Burma/Myanmar who are registered as temporary inhabitants. The camp could not run without the efforts of a huge number of camp workers such as rice warehouse worker Saw Great Soe and warehouse security guard Saw Dai Wi.

Since 2008 mobile phone coverage has been available at the site; this has facilitated privately-run Internet services and other business activities in the community. A year later, the camp was connected to the mains electricity grid. The camp office and most health, education and social centres, as well as a number of households, now have access to constant electricity.

In 2005, the Royal Thai Government gave approval for resettlement opportunities to be offered to camp residents. As of September 2017, a total of 31,823 persons had departed from Mae La, according to IOM data. The majority had resettled in the USA, followed by Canada and Australia.



Saw Lay. Watercolours



Calling all Members: Thursday October 4th, 2018
The Penticton Art Gallery's Board of Directors invite you
to a special meeting of the membership to vote on the society's new constitution and bylaws
The meeting will commence at 6:00 pm in the Penticton Art Gallery's Tea Room.

On November 28, 2016 the Government of British Columbia introduced significant changes to Societies Act, governing how societies (not-for-profit corporations) are created and run in B.C. The Act included significant updates to allow for more flexibility in how societies operate, while still protecting the public interest.

In keeping with these changes the Penticton Art Gallery's Board of Directors has worked over the past year revising the society's constitution and bylaws to bring them into compliance with these new changes. Earlier this summer we reached out to the membership for your input receiving a number of responses over the past month. Each response was given careful consideration and a number of changes were made as a result of this process.

On Thursday October 4th, 2018 the Board of Directors would like to invite the membership down to the gallery's tea room at 6 pm for a vote of the membership to ratify our society's constitution and bylaws which will bring us into compliance by the Government of British Columbia's deadline of November 28, 2018.

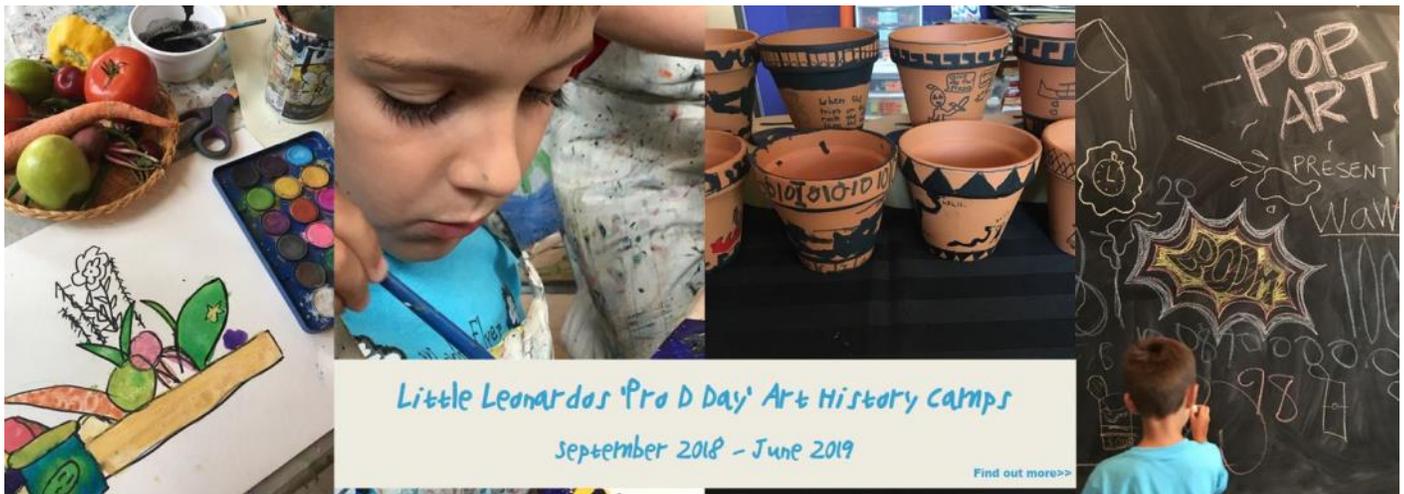


Joshua Van Dyke. Process shots



**Greg Constantine. Exiled To Nowhere.
Burma's Rohingya**





ANOTHER PRO D DAY AND DON'T KNOW WHAT TO DO? LEAVE IT TO US!

The Penticton Art Gallery is now offering educational day camps for ages 6 to 10 during Pro D Days for both School District 67 and Ecole Entre-Lacs. Little Leonardos is an art history-inspired program where children are introduced to the history of art through hands-on projects and crafts, literature, and interactive activities.

Register early as space is limited to only 15 spots each day.

TIME: 8:45am - 3:00pm | AGES 6 - 10

\$40 Single class | Package of 8 classes \$300 PAG members or \$315 non-members

Monday, 24 September (SD67 & Ecole Entre-Lacs)

TREASURE HUNTING DOWN THE NILE
An introduction to archaeology and the civilisation of ancient Egypt. We will explore Tutankhamen's tomb, learn about hieroglyphics, and sail down the Nile to the Valley of the Kings.

Friday, 19 October (SD67 & Ecole Entre-Lacs)

IT'S ALL GREEK TO ME!
We will travel in time to Ancient Greece to discover the stories of the Greek Gods and the art they inspired.

Friday, 9 November (SD67 & Ecole Entre-Lacs)

BUILDING ROME IN A DAY
What have the Romans ever done for us? Come and find out! We will visit the Colosseum and Pantheon, and learn how they built bridges and roads.

Monday, 3 December (Ecole Entre-Lacs)

CHRISTMAS IN PARIS
A day dedicated to "la Ville Lumiere"! We will explore the sights and sounds of Paris, learn about the engineering feat of the Eiffel Tower, and the treasures of the Louvre.

Friday, 15 February (SD67)

OH THE PLACES YOU WILL GO!
From treasure maps to Google maps, we'll learn all about cartography. Wherever you go, there you are!

Friday, 22 February (Ecole Entre-Lacs)

'CARNAVAL' FUN!
It's carnival month! We will travel the world to learn about the traditions and visit the celebrations in Quebec, Venice, New Orleans and Rio de Janeiro.

Monday, 15 April (SD67 & Ecole Entre-Lacs)

ON THE TRAIL OF MARCO POLO
Great adventure awaits as we travel the Silk Road from Italy all the way to China.

Friday, 3 May (SD67)

CASTLES, AND KNIGHTS, AND DRAGONS, OH MY!
Welcome to the Middle Ages! A day dedicated to Celts, castles, and cathedrals. We will learn all about illuminated manuscripts, stained glass, and life in a medieval town.

Tuesday, 21 May (Ecole Entre-Lacs)

CASTLES, AND KNIGHTS, AND DRAGONS, OH MY!
Discover the castles of the Loire Valley and life in the medieval town of Mont St. Michel.

Friday, 28 June (SD67 & Ecole Entre-Lacs)

THE TREES OF EMILY CARR
Let's explore the great Canadian outdoors with Emily Carr's art. We will learn about First Nations culture that inspired her art and love of nature.

CREATIVE KIDS ART ADVENTURES



I personally had an awesome summer at the Penticton Art Gallery that I completely owe to the bright, energetic, and diversely spirited youth that attended Creative Kids Art Adventures this year.

I had the joy of introducing art history lessons through a variety of media such as sculpture, weaving, collage, drawing, and painting (just to name a few!). The kids concentration on their projects definitely paid off, as we closed each week with a child-curated art exhibition enjoyed by all. I want to say a big thank you to my flexible, talented and supportive team of Samara, Will, Petra and Antonella for their positivity, hard work and high energy contribution to the program. We wish every child a happy school year filled with creative expression, and look forward to hearing all about it next summer!

~ Allehea Bowen, Creative Kids Camp Leader

young@art

Starting Thursday September 27th

Thursdays 3:15 – 4:45 pm

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

*Admission is free but pre-registration is required,
and gallery membership is encouraged.
Please call the gallery at 250-493-2928 for more info*



From the Vault: The Inuit Collection Revisited

A peak into the Penticton Art Gallery's Permanent Collection



An image from Madeleine Salter's slide collection from Pangnirtung which accompanies the collection.

Earlier this year we launched our From the Vault feature with a highlight on the Inuit Collection. Since that time we have been in contact with Robyn Salter, daughter of Jill and Derek Salter, who were the donors of this collection to the gallery. Through Robyn we learned more about the origins of this important collection and about the woman who is responsible for bringing them south.

Madeleine Salter was born in 1920 in North Vancouver. In the 1950s and 1960s she worked as a nurse at the St. Luke's Hospital, operated by the Anglican Mission, in Pangnirtung on Baffin Island in Nunavut.

Staff notes



It is with a heavy heart that I depart from the Penticton Art Gallery and head off to complete my BFA at Concordia University in Montréal. I have studied already at Concordia University for three years and will be returning to the Art History/Studio Arts split major program.

I am incredibly thankful for my time at the Penticton Art Gallery. I have learnt so much under the mentorship of my coworkers and from our collaborators in the bigger community. My experience at the PAG began two years ago when I signed up to volunteer at the Front Desk. I was on Tuesday morning shifts and it quickly became the highlight of my week. I was then hired on in May of 2017 for a Young Canada Works grant over the summer of that year. This was then extended into the fall, and then eventually rolled into a permanent part-time position.

During my time at the PAG I have gained experience with many different aspects of running a gallery. This has included reception, social media, website maintenance, exhibition installation, curation, archive management, research and writing, graphic and printed material design, documentation, fundraising, event and programming coordination, workshop instruction, and much, much more.

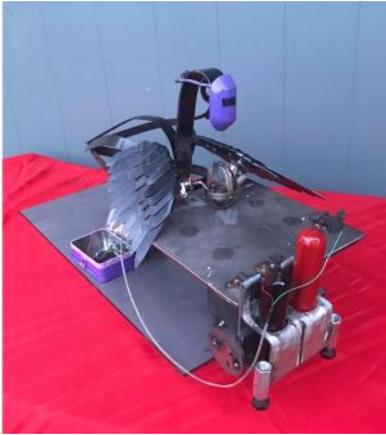
It is an incredible privilege to return to my studies with all of this experience. Additionally, I feel that I have a stronger vision of what the arts can mean within a community and how my efforts can go towards promoting accessible and empowering experiences within the arts for people from all walks of life.

Even from a distance, I will be staying connected to the PAG. The recent developments with the Madeleine Salter Inuit Collection (See From the Vault write up) has opened up an opportunity for a research and curation project in connection with the Canadian Museum of History in Ottawa. This will complement my studies on Inuit Art and Post-colonial Theory at Concordia University. And I will certainly be stopping by every time that I visit the Okanagan, for, as I have often said, the PAG is more home to me than home.

Farewell for now!

Petra Höller, *Gallery Assistant*

The Education Space | September 21st, 2018 - November 4th, 2018
What Words Cannot Say | 11th Annual Mental Wellness Exhibition
Exhibition Opening: Friday September 21st, 2018 7:00 pm - 9:00 pm
Artist Talk: Wednesday September 27th, 2018 2:00 - 3:00 pm



This year marks our 11th annual collaboration which started back in 2007 with the an art program started by Dr. Mark Welch, who was the Nurse Manager of Acute Mental Health Services for the South Okanagan Similkameen. The original show included mixed media creations by persons who were hospitalised at Penticton Regional Hospital and photos from the Photovoice program co-ordinated by Canadian Mental Health Association South Okanagan Similkameen Branch. Over the years, it has grown. Artists are now asked for a single piece as there are usually more artists than space to show all their work to advantage!

The contributors are community members who may have a mental illness or from the general public who want to show their support or lived experience with mental health challenges. Many contributors speak eloquently of the therapeutic impact creating art has on improving their mental well-being. For some artists, their work represents their struggles. For others, their work represents relief from the effects of their illness. The Art Show is a joint effort between the Penticton Art gallery and Valerie Wood, Society volunteer and help each year in conjunction with Mental Illness Awareness Week to educate the community to reduce the stigma of mental illness.

In addition to the local call for artists this his year's exhibition features entries from United States, Great Britain and a local quilter Rob Appell. Exhibition Talk features Sharon Evans RPN BScPN (non-practicing) Graduated from Riverview Hospital in 1967. She has worked with seniors and general population who have a mental illness and is the current President South Okanagan Similkameen Mental Wellness Society.

13TH ANNUAL CHRISTMAS EXHIBITION & SALE | CALL FOR ARTISTS

SUBMISSIONS FOR OUR 13TH ANNUAL CHRISTMAS EXHIBITION & SALE

Exhibition runs November 9th - December 24th, 2018.

Artists and artisans working in all media may submit up to three (3) works, framed and/or presented ready for sale.

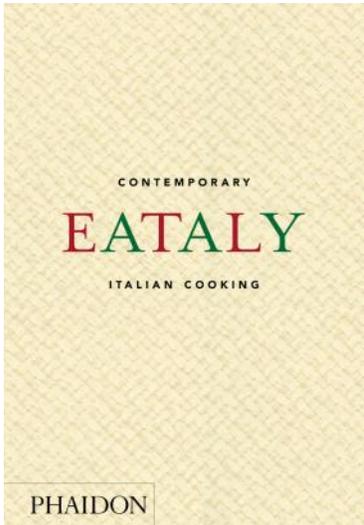
All works must be priced at \$500 or less. We encourage artists of all professional levels and ages to apply!

Submissions must be dropped off between Tuesday October 23rd and Sunday November 4th

Completed submission forms must accompany each submitted work. ~ Submission forms can be found online at the following link:
pentictonartgallery.com/under-500-exhibition-sale/



arTTalks | continuing education programming



MADE IN ITALY Lecture Series

Would you like to take a trip to Italy and bask in its culture and art? Let Italy come to you the first Tuesday evening of each month (or thereabouts! see schedule). Take in a university lecture; during the break enjoy a glass of wine generously sponsored by Bench 1775 with Italian cookies & nibbles. PAG's very own Antonella De Michelis, PhD will be leading the MADE IN ITALY Lecture Series, presented by MAD Studio, as a gallery fundraiser.

Returning by popular demand, the second series of lectures begins with the Grand Tour of Italy traveling to Venice, Florence and Rome. Learn about Renaissance law and the trials of courtesan 'Camilla the Skinny' and young Octavia who ran away with her music teacher; the passionate art of Artemisia Gentileschi, the female Caravaggio; bask in the Tuscan sun in the medieval city of Siena or on the golden island of Sicily. And no series would be complete without an evening dedicated to Italian food and living the Italian way!

Remaining 8 Lectures: \$90 PAG members
 \$110 non-members
 Single lecture: \$13
 At the door: \$15

- 7-8:30 Tuesday, 9 October***
Multicultural Rome: Jews and 'Foreign' communities then and now
- 7-8:30 Tuesday, 6 November**
Creating Italians: Building a national identity
- 7-8:30 Tuesday, 4 December**
Eataly: The Slow Food Movement
- 7-8:30 Tuesday, 8 January***
Futurism: The art and architecture of speed
- 7-8:30 Tuesday, 5 February**
Artemisia Gentileschi: The female Caravaggio
- 7-8:30 Tuesday, 5 March**
Law in the Renaissance: The Trials of Rome
- 7-8:30 Tuesday, 9 April***
Under the Tuscan Sun: Siena & the Val di Chiana
- 7-8:30 Tuesday, 7 May**
La Conca d'Oro: Sicily



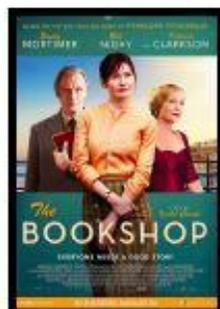


KITCHEN STOVE FILMS

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

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

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



September 20, 2018 **THE BOOKSHOP** (UK/SPAIN/GERMANY)

Director: Isabel Coixet Cast: Emily Mortimer, Bill Nighy, Patricia Clarkson Drama Running time: 113 min

Florence Green is a free-spirited young widow who shocks her rural village by turning a weathered old house into a bookshop. She faces vehement opposition from the locals but finds unlikely support from a bookish recluse who takes up her cause. When the battle lines are drawn, the fight moves beyond the shop to touch on sociopolitical values and class barriers facing the residents of the town in 1950s England. *The Bookshop* acts as a love letter to the importance of dreams and an ode to the power of a good book. As independent bookstores face increasing competition from corporate giants *The Bookshop* is as timely today as ever.



October 18, 2018 **LEAVE NO TRACE** (USA)

Director: Debra Granik Cast: Ben Foster, Thomasin McKenzie, Dale Dickey Documentary Running Time: 109 min

Leave No Trace is an endearing and complex coming-of age story following a PTSD-inflicted veteran and widower living off the grid with his teenage daughter, set against the rugged backdrop of the Pacific Northwest. A mistake alerts the local authorities of their existence and their lives are rapidly altered. "Once again, Granik introduces us to a kind of family that cinema rarely captures believably, and she does so with a style that's both lyrical and realistic at the same time, anchored by a pair of unforgettable performances." - Brian Tallerico, RogerEbert.com



November 22, 2018 **TRANSIT** (GERMANY/FRANCE subtitled)

Director: Christian Petzold Cast: Franz Rogowski, Paula Beer, Lilien Batman Drama Running Time: 101 min

From filmmaker Christian Petzold, *Transit* is an extraordinary modern-dress experiment which takes place just after the German invasion and follows Georg, a German refugee who discovers a stranger's personal effects in his bag and assumes the identity of a recently deceased author. In a twisted turn of events he meets a young woman in Marseilles desperate to find her missing husband - the very man he is impersonating. What follows is a rare and uncanny story which defies time and straddles both past and present. "...an audacious and beguiling drama...a richly rewarding film, packed with ideas and riddles." - Ed Frankel, Berlin Review



January 17, 2019 **SHOPLIFTERS** (JAPAN subtitled)

Director: Hirokazu Kore-eda Cast: Lily Franky, Sakura Ando, Kirin Kiki Drama Running time: 121 min

Winner of the 2018 Palme D'Or award, *Shoplifters* focuses on a makeshift family of petty criminals who steal from local stores to make ends meet in the poor back alleys of urban Tokyo. Their conditions are cramped and squalid, but as the shoplifters take in an abused five-year-old girl they start to look something like an ideal family unit. Kore-eda's film is a warm, gentle and humanist experience, delicate and precise in the way that it slowly unfolds these characters' secrets and motivations, while exploring the ways in which the nurturing security of a loving family can sometimes overshadow morally questionable behaviour.



ALL FILMS SCREENED AT LANDMARK CINEMAS



Printmaking Workshops at the Shatford A Community Partnership between the Penticton Art Gallery & the Okanagan School of the Arts

Instructor: Melanie Mehrer

Location: Printmaking Studio, Shatford Centre
760 Main Street, Penticton

Dates: Saturdays, 9am to 12pm
October 6th to November 10th

Age: Adult (13+)

Cost ~ Full Course

Non-Member: \$300 - plus a \$60 material fee

Shatford / PAG Members: \$290 - plus a \$60 material fee

Drop-in (requires pre-registration)

Non-member: \$55 - plus a \$10 materials fee

Shatford / PAG Members: \$50 - plus a \$10 material fee



**Week 1: Introduction to Tools and Tesselation:
The Basics of Lino Cutting**

Participants will have a low-pressure opportunity to try out various gouges and learn a simple way to create a tessellated print. Participants will also look at some examples of tessellation with a focus on Islamic geometry basics and the works of MC Escher. This class covers cutting techniques and how to print by hand.

**Week 2: Excursions in Ex Libris:
Bookplates and Hand-coloured Prints**

This will be a fun class which will encourage participants to create a small work that reflects their own personal Ex Libris. Participants can use their plates to create prints for their own books or trade their works with other class participants. Participants have the option of hand tinting their prints and bringing their plates to future classes for further experiment.



About Melanie Mehrer
Artist Melanie Mehrer has returned to her hometown of Naramata after living and working in The Dominican Republic, Taiwan, China, The United Arab Emirates and most recently Turkey.

**Week 3: Chine-collé
Printmaking During the Fin de Siecle**

Participants will have the opportunity to plan and carve a small linocut and learn the skills of Chine-collé (a technique of collaging with paper) to add depth and colour to their linocuts. Japanese papers will be on hand for participant's use, however, you are encouraged to bring any kind of interesting paper or ephemera for experimentation.

**Week 4: Registration, Rainbow Rolls
and Japanese Woodblock Prints**

Completely cut off from outside influences, Japanese woodcuts are unlike any other printmaking we have ever seen. We will step a little further back into art history to look at how these beautiful prints were created. We will focus on artists such as Hiroshige and Katsushika Hokusai as well how Japanese woodcuts changed after exposure to the West, both chemically and culturally.

Week 5: Reduction Linocuts

Melanie will take you through the complete process of reduction printing (a process where the whole image is created using a single piece of lino, cutting more away with each layer of colour). Melanie will use examples of her own work along with others to guide your approach and to encourage creative cutting, making sure you get the most out of your printmaking.

Week 6: Group Linocut on a Theme and Group Show

This week, participants will display their best linocut in a group show and be encouraged to trade extra prints with other participants. We will create a group linocut on a theme and print an original print for each member of the class. (students can bring snacks and something to drink, though light refreshments and snacks will be available.)

Space is limited so register early ...

To Register please call the Shatford Centre:
Phone: (250) 770-7668



The Penticton Art Gallery Proudly Presents
Charles Ross Starring in *One Man Lord of the Rings*
7:30 pm Tuesday November 13, 2018 | Cleland Theater, Penticton

General Seating Only | Doors 6:45 pm | Showtime 7:30 pm
Student Tickets: \$10:00 | Adult Tickets: \$20:00
One Man to do it all. One Man to rule them all!
Written and Performed by Charles Ross Directed by TJ Dawe

Be prepared for 65 minutes of mind blowing amalgamation of 42 characters, familiar theme music and sound effects written by and performed by Charles Ross, creator of the worldwide hit *One Man Star Wars Trilogy*. In this 65 minute show, Ross hurtles his way through the entire Tolkien trilogy – *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* – recreating the magical world of Middle-earth and all its enchanting characters. In 3600 seconds Charles manages to complete Frodo's epic journey from the Shire to the fire – armed with nothing more than a pair of elbow pads and his outrageous imagination. If you've seen the movies or read the books you'll love Charles Ross performance of *One Man Lord of the Rings*.

watch a clip at: <http://onemanlotr.com/videos/>



The Penticton Art Gallery Proudly Presents
Charles Ross Starring in *One Man Stranger Things*
7:30 pm Wednesday November 14, 2018 ~ Cleland Theater Penticton

General Seating Only | Doors 6:45 pm | Showtime 7:30 pm
Student Tickets: \$10:00 | Adult Tickets: \$20:00

Join 'One Man' legend Charles Ross as he brings to Penticton his hilarious brand new show *One Man Stranger Things* which parodies the first two seasons of the Eighties-based Netflix horror/sci-fi phenomenon that has intrigued, engrossed and spooked millions of viewers worldwide. Watch him flail about the stage using just his voice and his frenetic physicality to recreate the much loved characters and entire storyline. *One Man Stranger Things* will appeal to anyone who has marvelled at the kooky 1980's setting, the mythology and the weirdness – all of the factors which made the TV show shine. You'll laugh till you bleed from your nose – just like Eleven! Prepare to have your Upside Down turned right side up.

watch a clip at: <https://youtu.be/O-1fhKDArZl/> / show duration: approx. 1 hour 20 mins plus interval



TOPICS & TEA
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TOPICS & TEA 2018 - 2019

November 28, 2018	Susan Lopatecki: Fabric artist
December 12, 2018	Isaac Gilbert: Improv actor
January 30, 2019	Melanie Mehrer: Artist, art teacher
February 27, 2019	Alice Strohmaier: Papermaking & upcycled art
March 27, 2019	Kerri Younie: Costume designer & creative
April 24, 2019	Tempest Society: Theatre, tv & film
May 29, 2019	Paul Crawford: The stories behind the paintings

Upcoming speakers

Wednesday Sept 26, 2018 at 2-3 pm

Sharon Evans: How the Arts Promote Good Mental Health

Sharon Evans is the President of the Mental Wellness Centre, BC Schizophrenia Society - Penticton Branch. She will speak on the subject of how the arts promote good mental health.

Wednesday Oct 31, 2018 at 2-3 pm

Kindrie Grove: The Anatomy of a Professional Art Practice

Kindrie will speak about building a sustainable professional art practice -- from the protocols of how to approach galleries and get your work seen, to selling your own work yourself, your way. Setting up a studio practice that supports your creative needs as an artist, but still allows you to make a living is a challenging but rewarding goal.

Kindrie Grove is an Alberta-born artist, art educator and author. Her works express her reverence for animals -- both wild and domestic -- as powerful and magnificent creatures. Studies of wildlife in natural habitats throughout North America and southern Africa have informed Kindrie's work. Her art is currently featured in galleries across Canada, and in numerous international private and corporate collections including the Toronto Congress Centre's Kindrie Grove Lobby. Although best known for her large, original oil paintings of wildlife and horses, Kindrie's distinctive hand cast bronze sculpture has been showcased at the Calgary Stampede Western Artist Studios for five years.

The Legend Art Collection currently occupies her time. These are bronze sculptures and paintings inspired by the characters and themes of the fantasy novels she is currently writing. To find out more about her current book and art series visit www.thestoneguardians.com. Volume one of the series is now available through Amazon.

To see more of Kindrie's fine art works visit:

www.kindriegrove.com



The Penticton Art Gallery proudly presents
William Kuklis | Live in Concert | Thursday November 15th, 2018
General Seating Only | Doors open at 6:45 | Showtime 7:30 pm
Student Tickets: \$5:00 | Adult Tickets: \$10:00

Prolific Singer-Songwriter William Kuklis delivers a musical experience that is not to be missed. Flatteringly compared to such artists such as David Gray, Matt Anderson, Van Morrison, Steven Page, and John Popper, here are some of the things that the fans and critics have this to say about William Kuklis and his music:

"His voice is one of those rare instruments that could sing a grocery list or the ingredients in a soup can and make it sound delectable",

"As comfortable and robust as a belt of 28 year old Bourbon"

"He projects vocal sound like an athlete projects balls over home run fences, the lyrics are clear and well enunciated but he can whip your hair straight back."

www.williamkuklis.com



SOUP BOWLS -2018-

Friday November 9th
Saturday November 10th

Doors open at 6:30
Evening Tickets
\$45 Members
\$50 Non-members
Tickets for Both Nights
\$80 Members | \$90 Non-members

Tickets on sale at the gallery
Starting Tuesday October 2nd

The Pentiction Art Gallery would like to thank the Pentiction and Summerland Potters' Guilds who collaborate with the Soup Bowls Project. These guilds have a rich history and bring that unique flair to the occasion. The Pentiction Potters' Guild, first established in the 1970's, has been contributing to community fundraising events for many years. The Soup Bowl Project is their biggest contribution. This year they will create 200 bowls for the event. Summerland Potters' Guild was established in 1998 by Wendy Ferlin and Ralph Critchlow, the Summerland Potters Guild is an active, friendly, diverse group of people who have in common a fascination with Clay, and a desire to learn and create in that medium. Experience ranges from novice to advanced and our aim is to improve and encourage the development of Ceramic Arts skills and artistry in the community.



FIRST FRIDAYS



• Open Mic • All Ages Welcome •
• Free Admission •
Exhibitions Open Late • Doors 7:30
Refreshments by Donation
Hosted by Laurel Burnham and Daryl O'Neill



Each Month your invited to drop by the Pentiction Art Gallery the First Friday of each month as a participant or audience member to enjoy our monthly Open Mic night hosted by the Laurel Burnham and Daryl O'Neill. Come discover a room filled with an incredible array of artists and performers and a wonderfully supportive and encouraging audience.

First Friday's provides an inspired evening of fun, providing fertile ground for lovers of art and culture. Come network with friends, find like-minded souls and meet potential collaborators for your next artistic project. Whether you're a seasoned veteran or a first-time performer, we have a spot for you!

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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 and the Soup Bowls Project.*

End Notes

Thank you to our incredible volunteers:

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

With heartfelt thanks to our individual donors from May through August:

Merle Waite, Tom & Kathleen Jasper, Jim & Donna Simpson, Joan L. Luckhart, Kenyon & Co., Susan Austen, Les & Sandy McKinnon, Sharon Kelly & Horst Messer, Allan & Evelyn Markin, Carolyn Barnes & Frank Artés, Sonya & Harvey Quamme, JAKs Cherry Lane, Carol & Gerald Kenyon, Shirley Goble, Penny Santosham, James Corbett, Norberto Rodriguez de la Vega, Marilyn Hansen, Joan Lansdell, Bob Muraschuk, David & Beverley Hogg, Sims Publishing, Marlene & Robert MacFarlane, Pat Lee, Jim Gawne, and Arlene Gawne.

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 Comish, Robert Doull, Candy Foran, Rosemarie Fulbrook, Vickie Garrett, Rob Hill, Sandra Henderson, Virginia Jewell, Jeanne Lamb, Audrey Lawrie, Les & Sandy McKinnon, Natalie Minunzie, Evan Mitchell, Dennis Nielsen, Stan & Elizabeth Pringle, Marge Punnett, Sophie Rankin, Jill Leir Salter, Ruth Schiller, Ret Tinning, Roy & Olga Tomlinson, Lillian Vander Zalm, Barbara Watson, Hazel Fry & Hal Whyte, Alphons & Nel Witteman, Les & Sandy McKinnon.

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The Penticton Art Gallery has over 400 members!

We welcome the following new and renewing members in July-August 2018

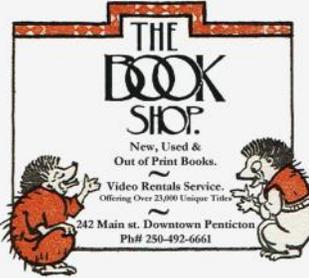
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