

KELOWNA ART GALLERY

MEMBERS' EXHIBITION 2015

BRING OUT

YOUR BEST





# Director's Foreword

*To draw, you must close your eyes and sing.*  
– Pablo Picasso

The capacity for art to connect people in so many ways, by providing employment, forming life-long friendships and creating inspiring works of art, continues to fascinate me. The Kelowna Art Gallery is pleased to present this exhibition of artworks produced by Gallery members, titled *Bring Out Your Best*. The exhibition features the art of seventy-four Kelowna Art Gallery members and artists that support the Gallery by being part of our growing membership.

Congratulations and THANK YOU to every artist who has taken the time and effort to participate in this exhibition. We hope to see you at the Gallery and that you will bring your family and friends to see the show.

Thanks to Hanss Lujan for his leadership in realizing this ambitious project and to Addison Oberg, our UBCO intern, for her assistance. We are delighted to have created this digital catalogue to accompany the show. Thanks to Graphic Designer, Kyle L. Poirier for his work on this catalogue and to curator Liz Wylie for her detail when editing the artist's statements and biographies for this publication. Thanks to preparator Mike O'Doherty, for his work in installing the show in The Front project space. In addition, we are grateful for the work of all KAG staff, Marketing and Events Coordinator, Joshua Desnoyer, Registrar, Clea Haugo and Gallery Assistant Vanessa Trenholm.

Thanks to the Gallery's Board of Directors who provide leadership and guidance in overseeing the Kelowna Art Gallery's operations.

Finally, as always, thanks to all our supporters, members, volunteers, sponsors and granting organizations who contribute on an ongoing basis for the exhibitions and programming at the Kelowna Art Gallery.

We gratefully acknowledge the financial assistance of the City of Kelowna, the Canada Council for the Arts, British Columbia Arts Council, the province of British Columbia, School District #23, Regional District of Central Okanagan and the Central Okanagan Foundation.

We hope you will enjoy the exhibition.

All the best,  
Nataley Nagy

## The Artists

# Suzanne Anderton

Anderton is a Kelowna based artist who paints with the Impressions group and at her private studio at Jackson's Landing. Her works are inspired by an ever increasing appreciation for trees – their structure and role in keeping the world a better place to live in – inspires the art world. Anderton's work presents in a loose and personal style, with the idea that it is the essence of the subject rather than the reality of the image that is at the forefront. This painting is one of a series that has focused on local forests – alive with colour and form – our amazing local landscape.

*Okanagan Orchard, acrylic*





# Jeanne Bates

Perfectly calm water reflects the serenity of the shoreline.

The rising sun begins to dissipate the clouds.

Hints of a breeze to come.

Reflections on the surface of the water encourage reflections from within.



*Still Morning on a High Mountain Lake, acrylic on canvas*

# Maria Bayford

For me art is about discovery. The million ways in which people can express themselves always mesmerize me. Whether it is in painting, writing, acting, decorating or any form of self expression, the way they do it, always takes me by surprise. I love the WOW moment!! I love colour and movement and I find inspiration in everyday moments. Painting allows me to explore, take risks and be free . It also demands self-control and discipline: take another brush stroke, slap some more colour, and when I thought I was done ... a dab here, a line there ... or I take a step back ... be bold and know when to stop ... I find painting very intuitive, relaxing and all absorbing. I am curious and like to push the envelope. I like to be pulled into the painting and let form and colour show me the way. I usually start with an image in my mind of where I want to go ... it usually deconstructs itself pretty fast ... only to reveal itself in a totally different way. My WOW moment!! I like my work to be provocative and nuanced. Let the viewers find their own resonance and interpretation. Your own WOW moment!!

*The Mind of Creation, acrylic*





# Prazeres Bayford

*Dragon Lady, acrylic*



# Lynden Beesley

Dragons are legendary fire-breathing creatures with lizard-like characteristics such as scales, four legs, and a serpentine tail. They also have leathery wings. Dragons are part of the mythology and folklore of many cultures around the world. Dragons have been immortalized from biblical times. They are portrayed in medieval manuscripts, Anglo Saxon literature, such as *Beowulf*, Tolkien's fantasy fiction of *The Hobbit* and more recently in the movie *How to Train your Dragon*. Qwerk is a European dragon with a penchant for gold and in particular golden pomegranates. He is a benevolent, wise old dragon who is protective of people and tries to help whenever he can. His all-seeing eyes are able to focus on problems and allow him to come to the rescue. Beesley's latest series of sculptures is based on the medieval bestiary. The fantastical animals found in bestiaries, with their richness of symbolism and attributes have captured her imagination. Of course she could not leave her enduring symbol of the pomegranate out of the work. Beesley's work is conceived and produced in her home studio Atelier Pom, in West Kelowna, as well as at Pyramid Bronze works. Ashlea Bannerman of Blowfish Glass was commissioned to produce the glass eyes.

Qwerk, bronze, glass

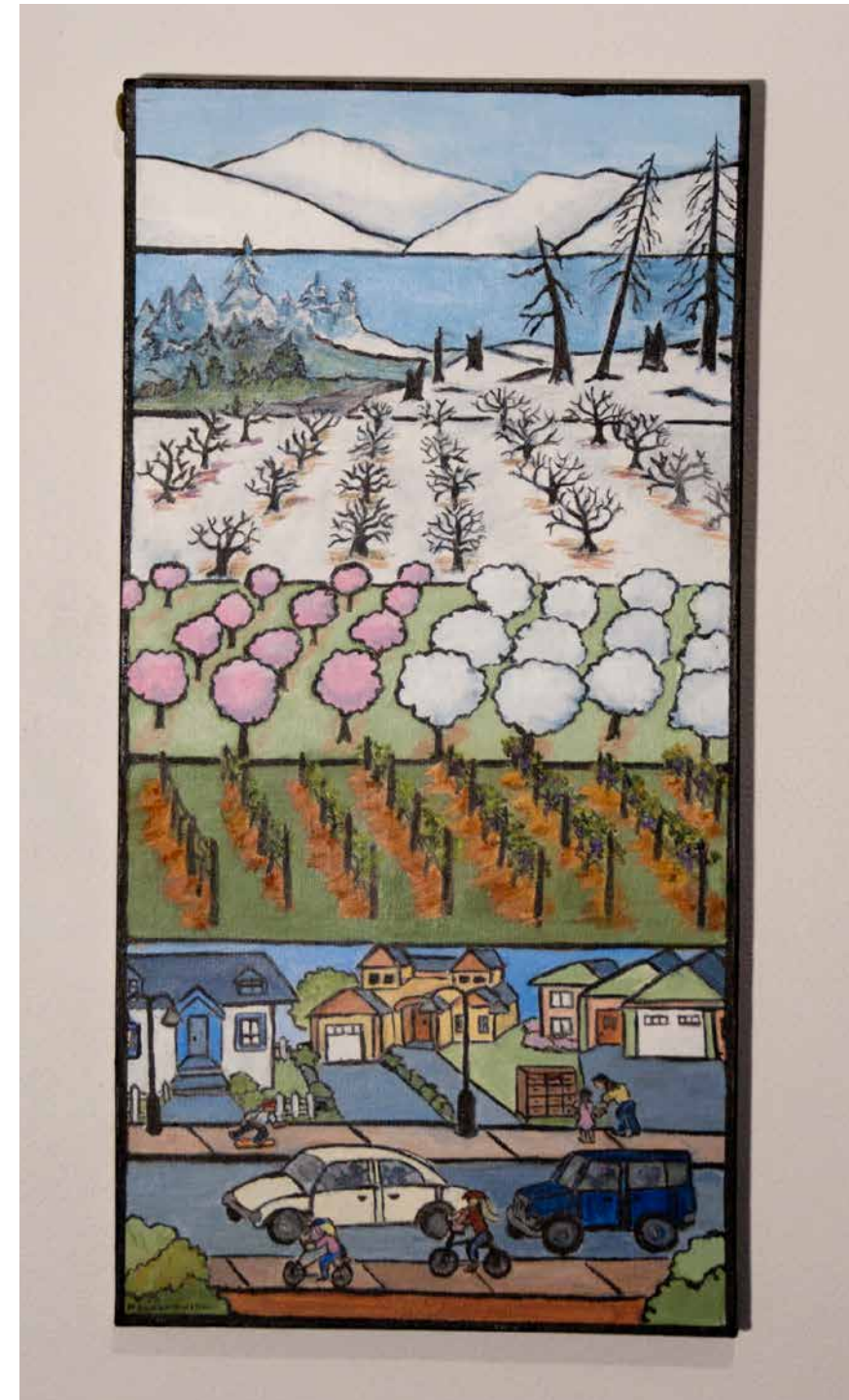




# Pamela Blaskovich

Every year I am reminded of the transitions that have been taking place in this valley. This piece reflects several of those transitions. There is the obvious change of season when snow is still seen on the hilltops whilst the blossoms of spring colour the orchards. On the other hand the black skeletons of the trees attest to the destructive yet transformative power of fire. Of course when people move to the Okanagan the changes are very evident, as the natural landscape is converted to agricultural use. Even within that category more changes occur as some of the early apple orchards are replanted with new varieties, or move to peaches, cherries, or grapes. Finally comes the shift from rural to urban with ever increasing speed. My work is often quite detailed and realistic so the simplified forms in this work are a transition for me too.

*Transitions, acrylic*



# Cherie Braham

God gave us one of his sweet angels for 14 years  
We were blessed to have our kind and gentle golden retriever  
Lucy until December 4<sup>th</sup>, 2015,  
when He called her back home.

*Lucy was easy for me to paint, the love flowed  
from my brush as I knew her every line,  
every soft hair and the twinkle in her eye.  
She was the most beautiful soul ...  
we love you Lucy.*

[www.artisticview.net](http://www.artisticview.net)

*Lucy, oil on canvas*





# Jaydean Braham

My name is Jaydean Braham, I am 16 years old.  
This is my first painting on canvas.  
My art teacher at Aberdeen Hall  
Encourages us to challenge ourselves  
with new styles and concepts.

The artist who inspired me is Leonid Afremov.  
I tried to capture the bright colours using  
acrylic and a palette knife.

This art piece was a challenge for me  
to make the tower the main focal point  
and not get lost in the background.

I hope you enjoy my first painting!

*Paris, acrylic on canvas*





# Shannon Brown

When I was younger my favorite television shows were the ones that involved turtles. They are my favorite animal and my favorite colour is green. Turtles are fairly easy to draw for me and all of the colours they can have in their shells is fascinating.

*King of the Turtles, watercolour pencils and trend pen*



# Amy Burkard

Colourful skulls and decorative floral imagery have been appearing in my art practice for a few years now. It was after a trip to Los de Marcos, a small paradise at the Riviera Nayarit, where the true essence of Mexican culture permeates the calm streets, colourful flowering trees, and brilliantly painted facades. It was shortly after being home that an influence started showing up in my work. I became moved by the highly symbolic imagery and I also further educated myself on skulls in art. I found my own style and continue to expand and explore the incorporation of skulls. My process when designing felt wall hangings is a building up from the base to the surface, bottom to the top, layer by layer, with up to fifteen or more layers. The process of building an image by layering material is very meditative and involved; it is slow and thoughtful. Wool fibers migrate during the active process of working them together and the image can move during the making of the piece creating an element of unknown, only to be revealed at the end.

*Felt Skull, wool, Silk, Llama, Alpaca*





# Monica Burnside

Burnside is an artist who likes to work *en plein air*, but also does studio landscape and still life paintings. Her painting style has been described by others as impressionistic. Her oil paintings have been displayed in several juried exhibitions and galleries in Toronto, Kelowna and Salmon Arm. Painting has always been a very significant part of her life. Exploration of unlimited artistic creativity is her goal.

[www.Monica Burnside-Art.com](http://www.MonicaBurnside-Art.com)



*Where the Quails Run*, oil



# Jaine Buse

This art works reflects the love of my time spent in San Miguel de Allende (SMA), Mexico. It captures the architecture, colours and feelings of this quaint Mexican treasure. The history of the silverado trail, the love of culture and humanity are suggested as you glimpse the woman wandering down the cobblestone streets. This works was accomplished using techniques I learned from a Bulgarian Artist who resides in SMA. I achieved the roughness of the buildings using cement, sand, and plastic techniques. The paint is made in Mexico and uses the colours of the buildings that the town restricts residences to use in the Old Town to keep continuity. The traditional dress of the woman is collaged with different papers.

*Best Friends Forever, mixed media*





# Suzanne Chavarie

*Thinking ... is no more and no less an organ of perception than the eye or ear. Just as the eye perceives colours and ear sounds, so thinking perceives ideas.*

– Rudolf Steiner

The inspiration for this piece came from my idea to invite members of my “heART Fit” group to paint collaboratively on Tuesday, December 1st, the day of sharing. Since February 14<sup>th</sup> 2008, this group, founded by Karen Close, has been meeting weekly at the Rotary Centre for the Arts to share in creative spirit.

*Creative Spirit nourishes belonging and encourages cooperation.*

– Karen Close

This piece was a collaboration among:

Steve Aird  
Alberto Azzi  
Mary Broadland  
Denise Cesselli  
Suzanne Chavarie  
Karen Close

Renata Kerr  
Shelley McGee  
Jim Mosher  
Nela Odarijew  
Dena Peters  
Keith Routley

Austin Seibert  
Marilea Sharpe  
Amy van Dongen  
Carmen Venturi  
Ursula Wedmann



*Idea*, a collaborative mixed-media collage



# Kena Cumming Cormier

A light-hearted and whimsical approach is my preference when creating my out-of-the-box wall art. Working within the confines of the canvas is not for me! You will pretty much always find a plasma-cut, welded and torched metal bit hanging off my art. Generally, I will work on multiple canvases at any given time. If I am stumped on one, then I will look to another for inspiration. It always works and it amazes me how my energy leads me. It is as if one canvas feeds the other. My imagination steers the body of my work. I am fascinated with the relationship of shapes and how they interact with one another. This particular work is number ninety-eight in my Vessels & Flowers series. Occasionally, a photograph will provide a reference point for me, which in this case, was a village, perched on a hill on the way to Barolo!

Further work can be viewed at [www.cormierstudio.com](http://www.cormierstudio.com)

*On the Road to Barolo*, acrylic on canvas with steel





# Lawrence Cormier

As a self-taught sculptor my medium of preference is mild steel. It comes in various lengths and thicknesses of rods and sheets. My process includes mig welding, plasma cutting, torch heating, grinding and cold forming. My creative process is driven by the transformation of steel – a cold and rigid material – into sculptures that are lively and fluid, and seem to dance. I have a keen interest in producing figurative works, generally ranging in size from eighteen inches in height to life size. I first sculpted *The Passion of Dance* a few years ago as a full-form dancer. The pose intrigued me enough that I decided to challenge myself and more recently made a life-sized sculpture, using positive and negative design. The end result is somewhat abstract, a deviation from my usual realistic presentation.

Further work can be viewed at [www.cormierstudio.com](http://www.cormierstudio.com)

*The Passion of Dance*, steel



# Carolyn Cowan

I'm at my artistic best when accessing the creative energy that is available when I am consciously engaged in the moment. Sometimes it works, and words, paintings and concepts stream from that mysterious source. Other times, reality remains veiled. Nevertheless, this belief in and hope for authenticity suits my spirituality and philosophy, both of which order my world. Writing has been constant throughout my life, but writing and poetry and painting—oftentimes simultaneously—is relatively new as an expression of creativity. Just over four years ago, I began to paint. Soon after, as I painted, a phrase of poetry popped into my head. I wrote it down and continued to write for as long as the words flowed. When they stopped, I returned to the painting. Over time, the simultaneous construction of a painting and poem continued. I found the process engaging and liberating. I sit vigil for the Central Okanagan Hospice Association. The art piece and poem presented here deals with an abstract visualization of the soul and life force in silent partnership with the every present reality of death in our lives. From my time with hospice, I recognize that for many people in our society mortality is a taboo subject, difficult to grasp and fearful to discuss. Whereas with knowledge, the natural ending of life is neither complicated for us, nor to be feared. The body takes over and knows exactly what to do.

*The Silent Partner*, acrylic on canvas



# Sea Dean

Sea Dean was born in the UK and studied photography, graphic design, jewelry and metal work at the Great Yarmouth School of Art, before moving to Canada. Throughout her life Dean has continued to develop her skills in those and other art forms, including pottery, printmaking, sculpture, home décor, and fashion design. Dean is truly a modern Renaissance woman. She has exhibited widely and her work is now held in private collections, both locally and around the world. Her recent work shows a strong sense of colour and texture and incorporates a wide cross section of media, from oil, acrylic, alcohol ink and applied texture, to repurposed pieces. “I am a prolific daily painter, creating over 100 works per year which can be purchased via exhibitions, shows and the Internet. I am also a daily blogger, curator and art instructor. I love to design custom work, ranging from simple pet portraits to large corporate pieces.” Dean lives in Kelowna, and can be found most days in her Paint a Masterpiece Studio, which is open to the public by appointment. Private classes are also available by appointment.

[www.paintamasterpiece.blogspot.com](http://www.paintamasterpiece.blogspot.com)

*Beyond the Stars, acrylic*





# Catherine Doherty

Weeds from around Munson's Pond wrapped in silk and put outside for three months left ochre stains. Silk and cotton threads stitched and ruched, embroider the fabric for texture and body. Milkweed's pearly insides match the sheen of the silk. Upon returning to the pond I discovered plastic among the weeds. Weeds and plastic –resilient, persistent, invasive, pervasive, and insidious – never die!



*Weeds and Plastic from Munson's Pond*, hand-dyed silk, paint, stitchery, plants

# Vikki Drummond

The co-mingling of paint stroke and graphite line interests me. The bold simplicity of line work suggests transparency and feels authentic. In starting a painting, subject matter is secondary to the act of painting. I paint what I feel more than what I see. Beginning each work is both exciting and terrifying. I play music while I work, which clearly influences and guides me in the early stages – until I see the makings of a finished piece. This can take several hours or several weeks. I never know. I am influenced by a combination of mid-century pop culture (think Dr. Seuss and MAD magazine) and the cave paintings of ancient civilizations. The work of Basquiat, Cy Twombly and the early drawings of Joan Miro, as well as graffiti and my children's early artistic efforts have all, I believe, had input on my style. My goal is to allow myself complete uncensored freedom in my work. Preconceived ideas and my own limiting sense of self can be set aside when I paint. I like to pay attention to overall composition and negative space. Often I remove more than I leave in a painting. Colour and surface texture consistently factor in my work and sometimes words play a role. A phrase or thought might start a work and then be completely hidden beneath or peek through to leave an impression that is interpreted uniquely by each viewer.

*Little Pink Houses, acrylic and graphite*





# Heba El-Hak

The Okanagan Valley's scenic views fascinate me with their richness and diversity in nature. Using acrylic helped me with its flexibility to deliver my idea. I took inspiration for my painting from the relationships among the mountains, lakes, creeks, forests, colours, and shadows. The combinations of intersected lines create a dynamic view. The work expresses the Okanagan's captivating nature with an abstract rhythm of undulating lines.



*The Okanagan Valley, acrylic*

# Dennis Evans

There is nothing complicated about the theories and images that I paint: I am, interested in the relationship of the landscape to me, the painter, and to the viewer. Druidic mythology says that all natural objects have inner spirits. Landscape and images of the land affect each individual differently, and this is what I call the “spirit” of the landscape. Each viewer brings their own experiences to their interpretation of what they see before them. As an artist, my hope is that I stir these emotions in the viewer. It is that simple.



*North Naramata Road #10*, acrylic and graphite on canvas



# Cassandra Gibbs

Cassandra Gibbs grew up in many small but beautiful BC communities. One of her earliest memories is the sense of awe and fascination felt upon gazing at the moon and mountains. Mount Baker in Washington was her first mountain view—she could see it from the road 64 years ago. That road was Zero Avenue in Aldergrove, BC. *Winter Moon's Ice Reflection* is her “very best artistic expression” of that awe and fascination that began so long ago. She continues with her love of the moon and mountains and nature in general, but especially that of southern BC. She loves to create pictures in pastel, pen, and pencil. She also loves photography.



*Winter Moon's Ice Reflection*, pastel

# Ehsan Hafez

Art has always been part of my life. I have always been fascinated by the interactions of colours, light, shade and patterns, which together define everything I see. My paintings are influenced first and foremost by my Egyptian / Middle Eastern heritage. They are also inspired by the paintings of Henri Matisse, who liked and frequently incorporated the decorative patterns of textiles and their harmonies of lines and colours in the background of his paintings. Additionally, I am also inspired by many of the impressionist artists; Paul Cezanne, Edouard Manet and Pierre Auguste Renoir. My preferred medium is oil on canvas, which helps me achieve vivid colours, fluid lines and great depth, created by multiple layering of colours.

*Resting in a Bedouin Tent* is based on a photograph taken by my husband during a trip to one of the Egyptian western desert oases. The background depicts a textile wall of a traditional Bedouin tent with its classic Egyptian motifs and colours. In the foreground is a typical Bedouin carpet [Kilim]. Incidentally, I found that Matisse used similar carpets in some of his Moroccan influenced paintings.

*Resting in a Bedouin Tent*, oil on canvas









# Marilyn Harris

I am a self-taught artist who has been painting for twenty-five years. I have developed my own style that tends to favour impressionism, using oils and stylized themes in experimental mixed media. I am intrigued by colour and shape and try to convey this in my art. I am captivated by the creative process and often find the painting dictating what it wants to become. I enjoy teaching painting – it galvanizes me to explore new techniques and subject matter. This fuels my desire for experimentation. I taught watercolour for five years although I no longer work in that medium. My paintings are featured in numerous art books, a novel, a Canadian textbook and the mural mosaic unveiled at the Winter Olympics at Vancouver. My paintings are in private and corporate collections locally, as well as across Canada, and in the USA, England and Japan.

*Mountain Ridges, acrylic on canvas*





# Elaine Hatch

As an artist, my mantra is to:

Embrace uniqueness

Take risks

Have fun

Enjoy the process, not just the result

Stop hiding and come out and play

I play nicely with acrylics and various media including sand.

*Masquerade, mixed media*





# Clea Haugo

In this work I am juxtaposing an archival image from popular culture with an abandoned industrial monument that is along the Lachine Canal in Montreal. But this image of urban decay is not exclusive to any region. I aim to engage the viewers and provoke their own memories and connection to everyday industrial spaces while commenting on the co-dependent relationship between industrial architecture and our society that has demanded it.

For information on my work, please see my website:  
[factorycentral.ca](http://factorycentral.ca).

*Canal-side Serenade*, acrylic/mixed media on panel





# Dirk A. Hiel

While firmly entrenched in the 21<sup>st</sup> century, Hiel draws on the Renaissance tradition, and his work is reminiscent of Fragonard and Boucher. Other influences include the chiaroscuro, compositions and moods of Rembrandt; the light and compositions of Vermeer, Whistler and Robert Johnson; the teachings of Jannes de Vries, David Leffel, Greg Kreutz, Thomas Buechner, Zhioming Wu, and Richard Schmid; the sensual style and compositions of John Singer Sargent and J.M.W. Turner; the vibrating sunlight of Joaquin Sorolla; the Toronto architect Harry McDonic, whom he watched doing his watercolours and marvellous drawings. Hiel succeeds in thinking, while feeling and putting paint on canvas in a most alive manner. Hiel is Dutch born and lives in Kelowna where he enjoys completing twenty to thirty commissioned portraits per year. To complement the portraits, Hiel likes to do paintings about water. His work can be found in more than one hundred private collections. He has participated in fourteen exhibitions, of which one was a solo show in a public gallery. He was World of Art Featured Artist twice on the Painter's Keys website: [www.robertgenn.com](http://www.robertgenn.com) Hiel's works hang in the Stakenborg Gallery in Sarasota, Florida. In Kelowna, he is represented by Gallery 421 for commissioned portraits.

*Margaret and Alanis, oil on canvas*



# Jolanda Himmelstein

For me, creating art is a process from the inside out. When I go into listening mode I focus either on my emotions and current relationships or I give space to some inspirational impulse. In both situations I let the colours that resonate with what I am focused on guide me into a painting adventure without knowing where they are going to lead me. This enjoyable, at times even exciting process allows me to make new discoveries regarding the world I live in or myself. Using this approach I sometimes end up creating an abstract piece of art; at other times a painting with elements from nature such as trees, flowers or fish. Initially my portfolio contained works done with acrylic paint only. In recent years my interest in textures led me to explore working with mixed media as well. Over the period of many months in 2013 and 2014 *My Tree* gradually emerged, growing in between two very different worlds. As I have a passion for rugged tree trunks, all weathered and gnarly, the tree was never meant to have leaves. The rocky ground where *My Tree* grows needed a certain roughness, which had a hard time manifesting. Finally, the addition of sea salt on top of the acrylic paint brought the growth of this painting to a conclusion. *My Tree* is currently my favourite work in my Soulscapes series.

*My Tree*, mixed media





# Emerald Holden

Recently I have been having a lot of conversations about how life is not black and white. Everything does not fit into certain guidelines or regulations. I made rules while creating this piece about the lines and shapes, and then broke them. I spend a lot of time creating and following different rules in my life and this process allowed complete control over my own restrictions.

Untitled, ink on canvas

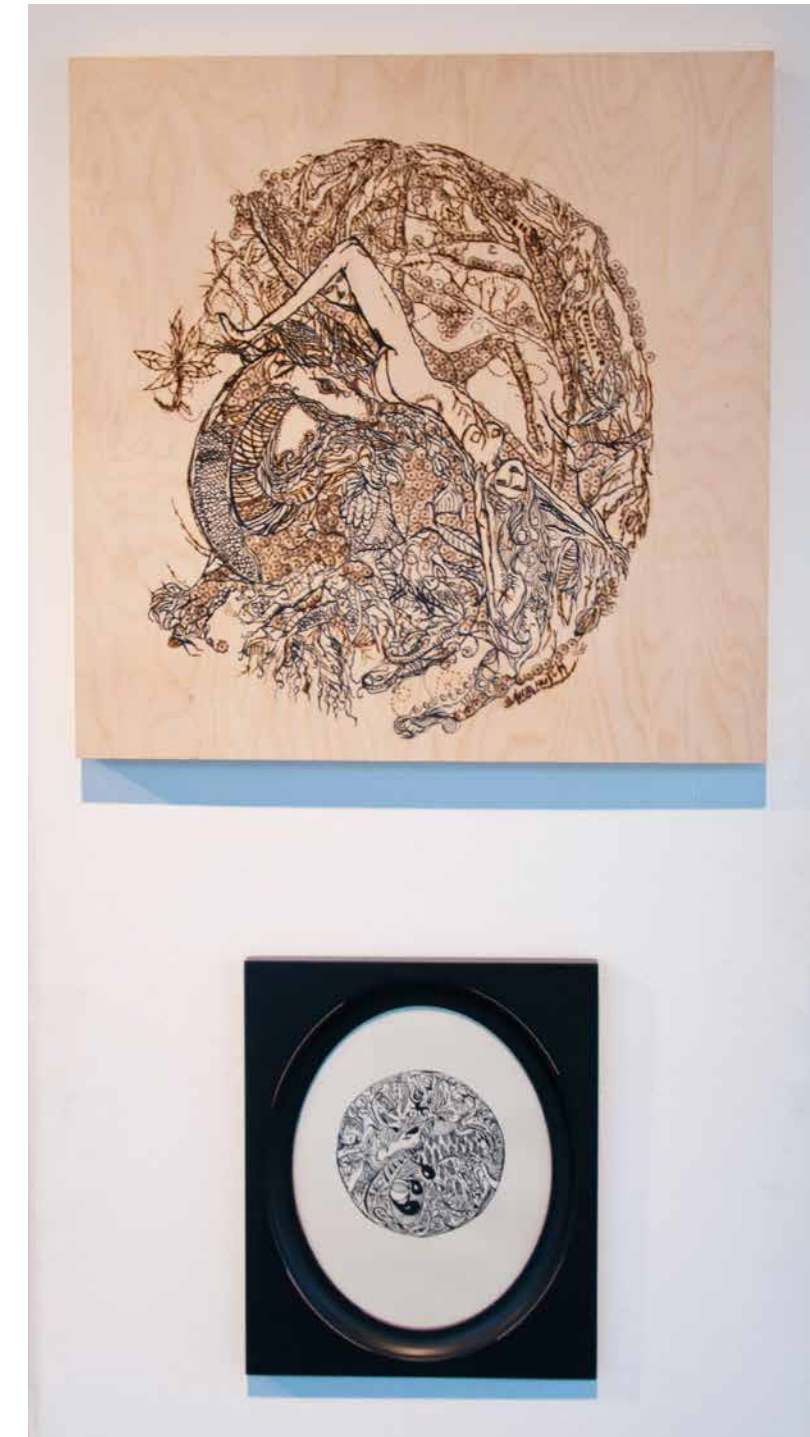




# Nata Hutch

It is an honour to be here at the Kelowna Art Gallery, to have you embrace the art we all share. I have been working with paint and ink since I was young. I have recently been wood burning. I believe in myself and never give up on my dreams. I have learning disabilities but am determined to make the most of my situation. I choose to embrace the positive energy around us. I love art. My latest prints are done with in on a circle I call an orb. The wood burning picture is called *The Kelpie*. It is a picture of a water dragon. I call my work *The Rebirth Collection*.

*The Rebirth Collection: The Kelpie & The Water Horse, watercolour, woodburning and india ink*





# Bernice E. James

As I explore the creative process, my objective first and foremost is to connect and to communicate feelings. The challenge is always to find the correct balance of colour, shape, texture, and composition to create a final product that will achieve the desired effect. The technique in this painting, which a leading artist in Kelowna described as “sculpting on canvas,” is one I have used in several works. Acrylic medium was used to create the bones of the painting while colour created the mood and dictated the title. I particularly value this painting because to me it represents hopefulness. Ideally this feeling will be shared by those who come to see it!

*New Day*, acrylic on canvas



# Jo-Ann Jenkins

*The Funky Fiddle* was conceived from the question “how would I paint music?” Contemplating the answer to this query brought me back to when my children were young, and their ability to pick up an instrument and make beautiful music purely using their inherent talent. Being able to visualize music without hearing it became the journey, and the state was set to create a collage. A visit to the back room of a local music company, where they restore and repair instruments, and sometime later I left with a bag of treasure. Old guitar strings, bits and pieces of history including a violin bow, fragments of old sheet music that are now embedded into the painting. To complete my vision I added a photograph of the renowned fiddler, Eddie Plotnikoff.

*The Funky Fiddle*, acrylic and mixed media





# Mary Jenkins

Sometimes our lives get totally confused and we see ourselves losing our grip. This curious castle looks like an architectural adventure gone awry, a metaphor for our crowded, confused lives. Gone are the days when we were younger and could manage a full schedule. The combination of too many medical issues, doctor's appointments, commitments and the like overcrowd our once-sane lives. The castle's mess is what our lives look like. We cannot escape or make sense of it.



*Curious Castle*, pen and ink

# Robert Jenkins

Hiking up a creekside trail in the Kootenays near New Denver, one passes through a lush interior rain forest, in a valley that narrows as it goes up into the mountains from Slocan Lake. Occasionally, one comes upon something that surprises, and presents a mystery, while at the same time expressing something of the spirit of the forest. Here is a broken tree, maybe struck by lightning, maybe broken by rocks in a recent landslide, attesting to some recent traumatic event. It carries the spirit of the forest, something having lived and died, something changing, providing sustenance for what is to come. It remains as part of the forest. For me, a hiker in these surroundings, it is these things that stay in my mind, that enrich my world, and that I want to share through my art.

*Blasted Tree, pastel*





# Byron Johnstad

Beginning a new abstract image presents a choice ... where do you begin? Will it be a reflection of the simplicity of the universe or the complexity of it all? In this physical two-part (diptych) canvas, it is an example of the complexity of the universe and how it evolves past time ... which is the line that divides, yet joins and relates. *Green Overture* is a reflection of how I see things evolve ... just as in an orchestral piece, it is based upon variations on a theme (colour, shape, li, etc.) Here, the color palette was chosen, repeated, transformed and became part of the visual symphony! They say the one certainty in life is CHANGE and this colour diptych is a reflection of change and transformation! The canvas began as simple fields of color, but evolved to become a more complex final construction, a reflection of the ever-changing complexity of the universe.

*Green Overture*, acrylic on canvas



# Shannon Johnston

My influences as an artist are everything I see, feel, and experience. I connected with the process of creation. I cherish stillness, the natural, and the ordinary (which is really extraordinary!). I take a special interest in the energy that flows not only through us, but through everything around us. Recreating this energy in my paintings not only adds to the visual dimension of interest, but it also excites me and keeps me wanting to create.

*Pure Energetic Form*, acrylic on canvas





# Renata Kerr

After graduating from the Ontario College of Art and Design in the 1980s, Renata enjoyed a successful career as a graphic designer in Ontario and Europe for over 25 years, specializing in corporate design. Since her retirement to Kelowna, she has rediscovered her love of painting and the opportunity it provides for creative expression. She brings her extensive knowledge of the fundamentals of design to the painting process, creating works filled with texture, movement, and explosions of vivid colour. Working spontaneously, she lets her heart (as well as the painting itself) guide her movements and brushstrokes, allowing the process to unfold naturally. Renata is an active member of the Federation of Canadian Artists and she continues her artistic journey by participating in various courses and workshops given by prominent Canadian painters. She believes in the healing power of art.

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

*Transcending the Heart*, acrylic on canvas





# Helene Killingsworth

Retirement in Canmore, Alberta, brought the opportunity to fulfill a lifelong dream to study painting. A subsequent move to the Okanagan has provided opportunities as well: becoming a member of the Kelowna Pleasure Painters has allowed for weekly painting sessions, lessons by well-known local artists, and the opportunity to create canvases in various media, from watercolour to acrylic. An introduction to chalk pastels has been eye-opening, most recently, and inspired this work. *Bent Yet Strong* – a watercolour painting with a chalk pastel finish and protective coating of Karmar Vanish.

[helenekillingsworth.com](http://helenekillingsworth.com)

*Bent Yet Strong*, watercolour and chalk pastel

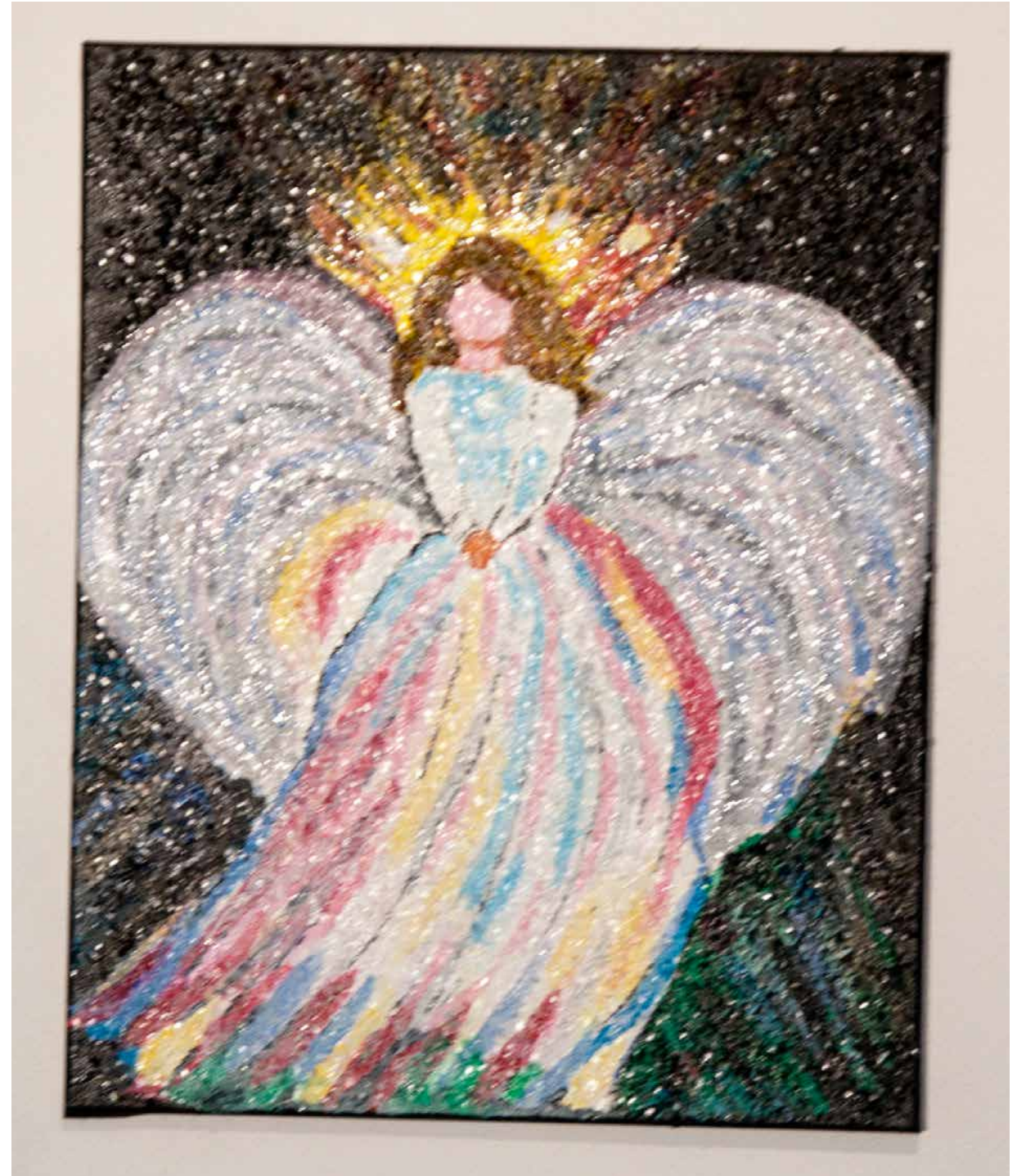




# Marlene Lalonde

I was inspired to paint this picture because of my life-long interest in angels, their awe-inspiring beauty, as messengers of spirituality, and heartwarming tenderness.

*Angel of Hope and Light*, acrylic and crushed egg shells on canvas



# Paul Lewendon

I have been working with mostly black-and-white photography as a medium for a number of years, using mostly abstract, industrial, and macro subjects. Around 1998 I started experimenting with different light sources and processes with my camera, and also in the darkroom, which included photograms, and the light generated by the arcing of high voltage equipment. Through a lot of trial and error over the years, I fine-tuned my multi-stage process for making the high voltage images. Around 2011 I started using a digital camera so I could capture all the colours of the high voltage arcing. Part of this process includes a large, heavy 15,000-volt transformer (the standard household voltage from your wall is 120 volts), so naturally I need to be very careful when I activate the high voltage, as it can jump and travel places where 120v cannot. A lot of the objects I use end up being damaged from the shock and burn of the electricity jumping across and through them.

*High voltage arc images, photograph*





# Tascheleia Marangoni

Tascheleia Marangoni is a professional dancer and artist who resides in Kelowna. With a life-long passion for the arts, she has dabbled and trained in a huge range of art forms. As an artist who uses mixed media Marangoni works with acrylics, oils, inks, charcoal and various other materials. She is also a trained calligrapher and has done lots of work over the years as a muralist, and a writer. She also enjoys playing with photography. As a professional dancer Marangoni has studied classical dance and has extensive training in a wide variety of cultural dance forms, focusing on her passion for Dance Ethnology. Bringing these two passions together is very exciting for Marangoni, which is why her main focus as an artist this past year and a half has been painting dancers. *Druid Dancer* is part of this series, and came about as a small project for an event held here in the summer called *Forest Call*.

Her *Dancer Series* can be viewed at: [www.tascheleia-arts.com](http://www.tascheleia-arts.com).



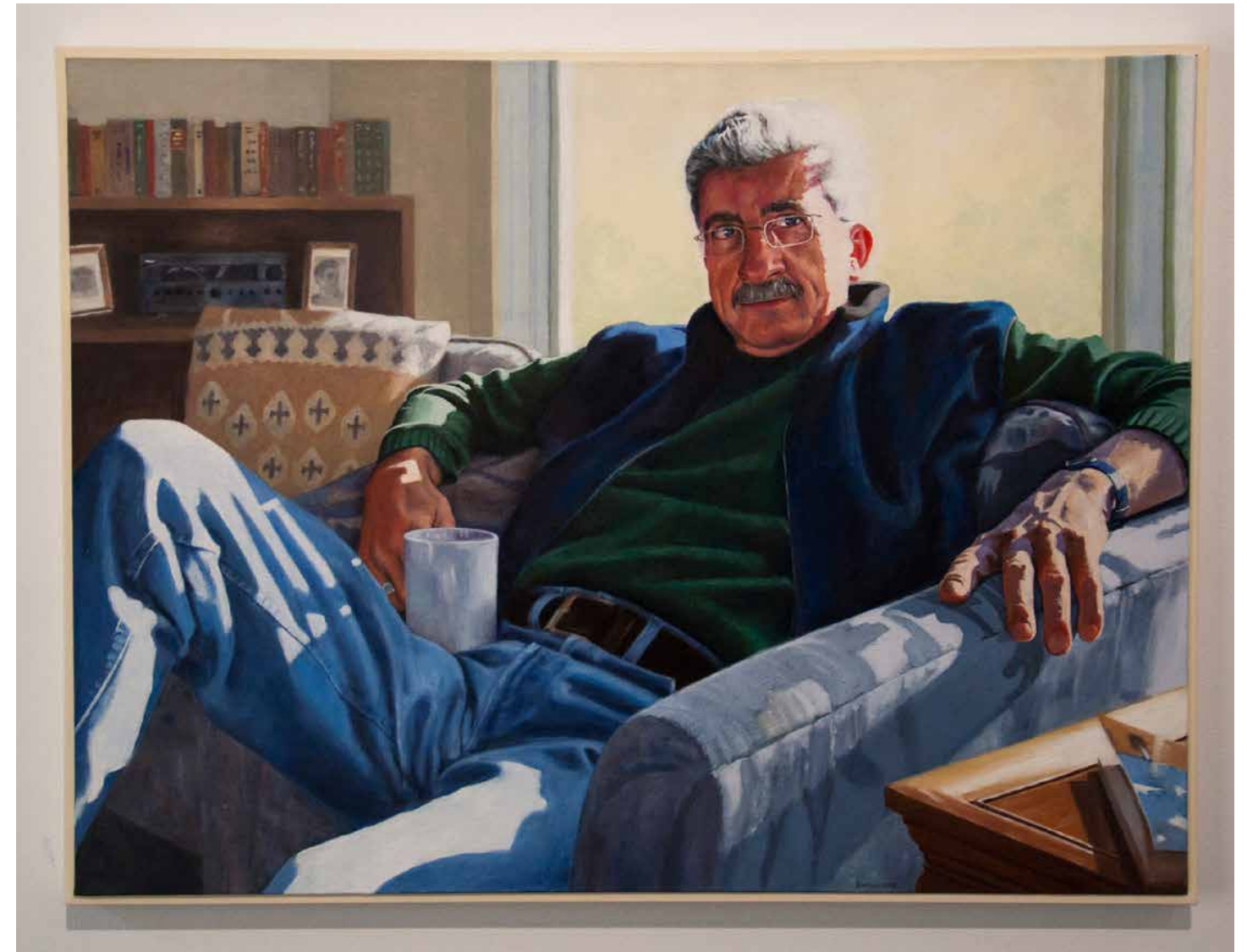
*Druid Dancer*, mixed media on canvas

# Brenda Maunders

The idea for this painting originated one gloomy afternoon when my husband Barry and I were enjoying a mug of hot tea in front of the window in our living room. Suddenly the sun broke out from behind the clouds and poured into the room. Everything was brilliantly lit — the chairs, the pillows, the table, and especially Barry. The bright light bleached his grey hair white, turned his ear bright red and pink, and sculpted the surface of his hand and arm, detailing the bones, muscles and sinew beneath his skin. The luminous scene, which lasted only a few moments, was an extraordinary study of light and colour. “Light,” said Cézanne, “is a thing that cannot be reproduced, but must be represented by something else – by colour.” Like other artists before me, I’m constantly struggling to transfer the colours of our flesh-and-blood reality onto a flat, two-dimensional piece of canvas. It’s as challenging as trying to capture a sitter’s likeness, and just as gratifying when it succeeds.

Visit [www.brendamaunders.com](http://www.brendamaunders.com) to see more of my work.

*Coffee Break*, acrylic on canvas





# Susan McDougall

My painting is of my two grandchildren, Austin and Max, as seen last summer in Ontario. Austin is five years old and Max was 19 months when this was painted. Max is now two. I thought it was a perfect picture of the older brother taking care of his younger sibling. I paint mainly in acrylics and find it to be the medium that suits my painting. I have been taking art lessons for three years now and I enjoy the time spent painting in the classroom and also at home in my studio.

*Brothers Austin and Max, acrylic*



# Marlene McPherson

*Wood Lake Summer Song* was inspired by a view at Wood Lake in Lake Country, along the former Hwy 97 route. Every time I drove north towards Oyama, I would pass by this scene and think I need to paint that. I finally stopped one day and snapped some photographs that later became the basis for this painting. I usually paint in a looser, more impressionistic style using palette knives but for this artwork I decided to try photo realism. Using acrylic paint and brushes I worked through the visual elements on canvas, adding my husband's fishing boat on the lake in the distance. This painting has become my husband's favorite. When he was in the hospital last year for an extended stay, he talked the nurses into allowing him to hang this painting across from his bed so he could see it all day. I was surprised at the buzz it created in his ward, with many visitors popping in to take a look. It reminded me of how much we all need creativity in our lives, and how beautifully it can feed our souls. McPherson is an art educator who lives in Lake Country. She teaches and works in a variety of media, painting the reflections of her life. Her art speaks of her community, as she ponders her Mennonite heritage of the Christian faith, and mirrors the daily rhythms of her life. Her watercolour monoprints are represented by ARTE funktional in Kelowna.

[www.marlenemcpherson.weebly.com](http://www.marlenemcpherson.weebly.com)

*Wood Lake Summer Song*, acrylic





# Drew McRitchie

ATUVA  
POLEMICS  
DISTRACTION COERCION  
GROUP MIND  
INVERTED FASCISM  
PILLAGING MOTHER  
EARTH  
CULTISM  
EXCEPTIONALISM  
RIGGED MARKETS  
CIVIL FORFEITURES  
DOGMATISM  
COLONIALISM 2.0  
PATHOCRACY  
WORLDVIEW CENTRISM  
WORLDVIEW  
PATHOLOGY  
RACISM  
AGEISM  
ESCAPISM  
DESPOTISM  
NIHILISM  
UTOPIAN DYSTOPIAN  
MYOPICS  
STATISM  
VULTURE CAPITALISM

SOCIETAL  
HORIZONTALISM  
STATIC PROFESSIONAL  
PHILOSOPHY  
CONTINENTAL  
PHILOSOPHY  
MEDIA CONCISION  
PROPAGANDA WARS  
CULTURAL WARS  
CYBER WARS  
ECONOMIC WARS  
SPACE WARS  
REGIONAL WARS  
WEATHER WARS  
LINGUISTICS  
STRUCTURALISM  
EXISTENTIALISM  
PHENOMENOLOGY  
LOGICAL POSITIVISM  
TRADITIONALISM  
MODERNISM  
POSTMODERNISM  
TRANSHUMANISM  
ATHEISM  
SCIENTISM  
LEGALISM NEOLEGALISM

EUGENICS  
ROGUE CORPORATIONS  
ROGUE NATIONS  
PROXY TERRORISM  
TECHNOADDICTIONS  
ZENOPHOBIA  
INDOCTRINATION  
NORMALCY BIAS  
RAMPANT MISOGYNY  
HUMAN TRAFFICKING  
SOCIETAL  
DECONSTRUCTIONISM  
ENVIRONMENTAL  
CRIMINALITY  
DEGENERATIVE  
BARBARISM  
THE HUMAN ZOO  
MEDICAL CORRUPTION  
AGRICULTURAL  
CORRUPTION  
SCIENTIFIC CORRUPTION  
BANKING  
CONSOLIDATION AND  
CORRUPTION  
ROBOTICA A.I. SYSTEMS

DREW MICRITCHIE.ORG

*Infinity Flow*, ink on paper



# Baleigh McWade

I enjoy Death as a literary character, particularly in stories that show Death struggling with curiosity about his work subjects and the confusing sorrow their short lives cause him. I read *The Book Thief* this year, and one night I had a dream I was sketching Death. I caught myself dreaming and paid careful attention to the pen strokes. When I woke up, I quickly recorded what I had dreamt. In the novel, Death took a moment to give “An Abridged Rollcall for 1942 ... their spirits in my lap as we sat on the roof, next to steaming chimneys ...”. (*The Book Thief*, by Markus Zusak)

*Even Death Needs a Holiday*, watercolour and ink on paper





# Yvonne Morrish

I experiment with colour, composition, and paint in my pursuit to create art that uplifts, encourages thought, and invokes feelings and memories. Paint reveals something that could not be expressed in words – the language of feelings and self awareness. I look to colour and texture to connect art to reality. I paint to release ... I place my trust in my intuition and unconscious, believing that the resulting forms and colours have a strength and merit of their own. Born in Penticton and a lifetime resident of this beautiful land of diverse landscapes, I find I appreciate it more as I get on in my life. Experiencing the change that occurs as the years go by, only my memories keep alive the visions of orchards, sage brush, clay cliffs, blue lakes, blossoms in the Spring and the plentiful fruit. Art is an ongoing journey of discovery as is life itself ...

*Path to the Future, watercolour*



# Susan Burnham Neilson

This painting was one of a series that I started with inspiration from visits to fabric shops in Vancouver. I bought samples of richly coloured silk, as well as woven fabrics with beautiful textures and surface qualities. These were then spread out around my studio. I began painting with an interest in illusion, studying subtle folds and shadows of cloth on a tabletop. Then I moved towards abstraction and purely playful design. Colours, shapes and patterns hinted at undercurrents of meaning. By altering bands of colour and considering different points of view, new possibilities were suggested, with vertically stacked layers reminiscent of geology or the passage of time.

*Undercurrents*, oil on canvas









# Pat Nelson

*The purpose of art is to convey truth of a thing, not to be the truth itself.*

– Sylvie Beresford Todd

In my art I strive to capture the essence of the scene or object and my relationship with it. Heartbeat Accelerating was inspired by the joy I felt gazing out on the sun-drenched orchards on a gorgeous Okanagan summer day.

*Heartbeat Accelerating*, acrylic on canvas





# Elma Neufeld

I believe that whatever I create is an expression of my life's experiences—of who I am and of what I have encountered. Each exploration, each decision adds another layer and another line to my artistic exposition. I have always loved texture. When I first started working with acrylic on canvas, delighting in the depth it allowed me to achieve, I found myself experimenting with various substances in order to achieve these multiple levels. I also began making rag paper from natural fibers such as cotton, silk, and linen, which I tinted with water media. I began to integrate this paper into my acrylic work. One day, as I was tearing this rag paper, I became aware of its beautifully fragmented edges. By layering and collaging these shreds into place, I created a unique form of work. Soon I began incorporating oriental and other papers, bits of yarn, and other fragments of life collected throughout the years. The textured surface generates endless possibilities. The play of colours is suggestive, fluid, and sometimes luminous. I especially like the play of shadows weaving in and out, and have become increasingly aware of the many layer appearing in nature, such as the bark of the Ponderosa pine in my yard, and the rock strata of the mountainside. My artistic interpretation results in works of art that become allegories for the organic and spiritual process of life. The strong, rhythmic lines of my work express a sense of reality, as the weight of the earth and ethereality of the soul are reborn in the collage.

*Evening Performance # 2, collage*



# Jay Page

Quiet, peaceful, serene ... these are some of the thoughts that come to mind when people think of Venice – a medieval city lost in time, bypassed by the modern world, a quiet world of quaint canals and ochre-coloured architecture that has survived centuries. But this impression of timeless permanence is a mirage. Venice is not built on solid ground and the future holds some very big problems for Venice. Venice is sinking, and the world sea levels are rising – not a good combination for a city with the sea quite literally at its front door. Venice in many ways is a metaphor for the modern world; a comfortable world of complacency that we live in with little regard to the future, or for the dark clouds on the horizon that are moving quickly towards us.

I am a fine art photographer and printer based in the north Okanagan. My primary artistic interest is landscape photography, especially cultural landscapes, many of which are part of an older world that is slowly disappearing. I work in both color and black and white, whichever is most appropriate to the subject. My photographs are not simply documentary records; they are an interpretation of the world that I live in and experience.

*Reflections on Venice, photography*





# Gillian Paynter

I grew up in the Okanagan Valley, working in orchards and at a family fruit stand. I attended the Kootenay School of Art in Nelson, studying clay and painting, eventually opening the Westbank Pottery Studio, from 1984 to 2010. Many years decorating on glazed ware gives me a stylized version of what I see. A local bee keeper uses my orchard as a bee site; he paints his hives in different colours. Not this bright though. The grayness of the Okanagan winters in the lower valley pushes me to exaggerate colour. Several times a year I use red earthenware clay and decorate small hangings with rich colours in the winter season.

*Winter Bee Hives, acrylic*





# Kyle L. Poirier

Kyle L. Poirier is a Kelowna-based artist, graphic designer, husband, and father of two. He works primarily in acrylic, playing with layers of colour underneath moody washes, using a palette that mixes earthy colours with jewel tones. His subject matter is diverse, but many of his paintings have a familiar, whimsical, illustrative quality.

For over 16 years Kyle has been working in Kelowna's arts community as an artist and as the graphic designer for the Kelowna Art Gallery.

Kyle was the recipient of the award for Graphic Arts at the 8th annual Okanagan Arts Awards in March, 2015.

[www.thepeartree.ca/kyle](http://www.thepeartree.ca/kyle)

*Pitter Patter Two*, 2015, acrylic on canvas

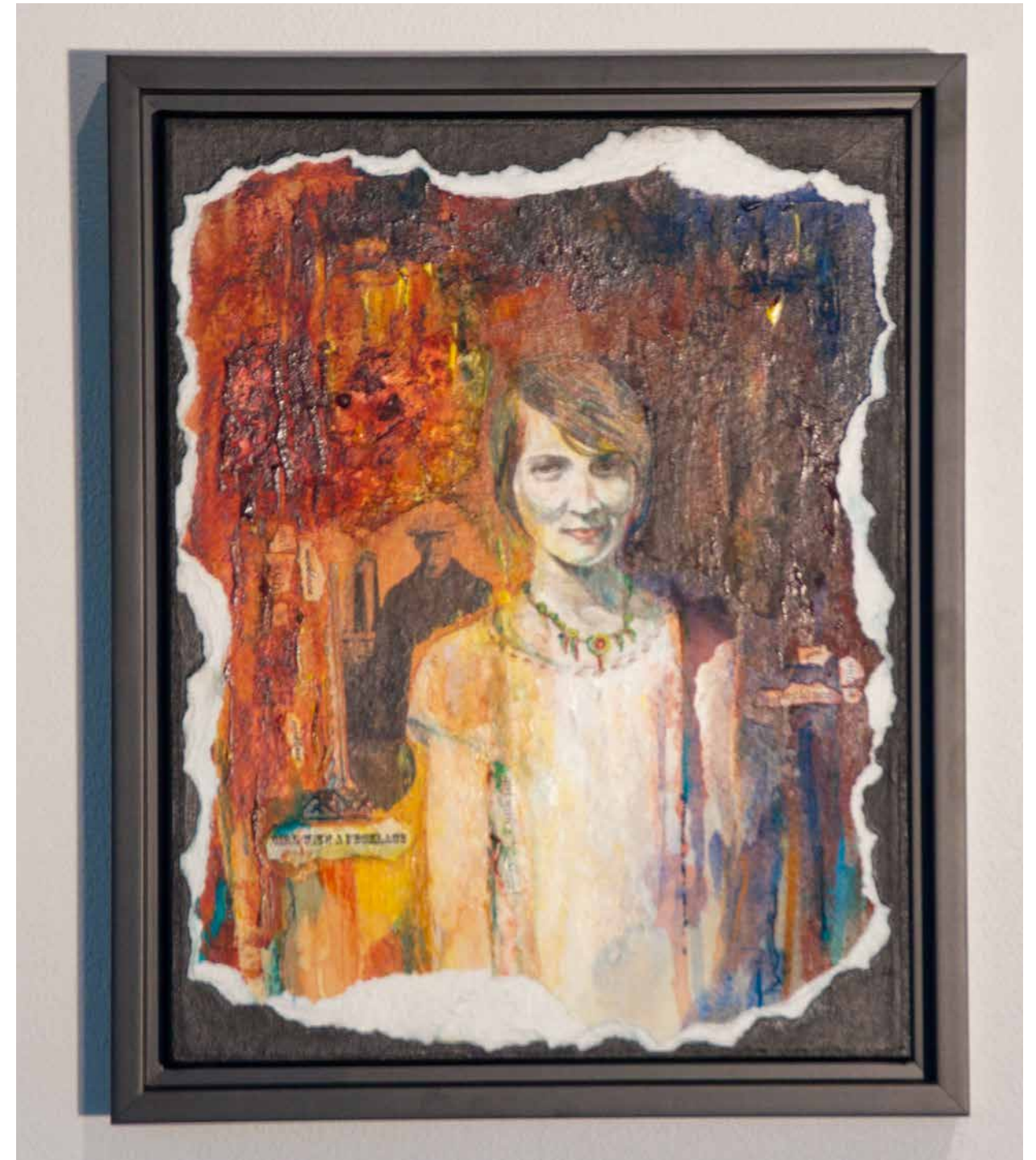




# Dianne Postman

I am fascinated with what I call the old days (early 1900s) – the days when courting meant writing letters and visiting loved ones via slow modes of travel, all prior to computer technology taking over the world. Storytelling with art is very exciting. In my painting *Girl With A Necklace*, I created my own story and it is my hope that viewers will examine, reflect and come away with their own stories. *Girl With A Necklace* began as a pencil drawing and soon became a mixed-media piece. It consists of acrylics, watercolours, pastels, photo transfer, and collage. Raising a family and establishing a career put my artistic endeavours on hold for many years. Now retired, I spend many hours each week painting and creating, often exploring with colour and different media, not holding to any particular style. I relocated to West Kelowna from BC's Pacific North Coast just over a year ago. I have exhibited my work in the Terrace Art Gallery, Mountainside Gallery and Framing, Kitimat Museum, Smithers Art Gallery, and Icehouse Galley, Prince Rupert.

*Girl with a Necklace*, mixed media



# Ronald Roy

After many years of doodling with pencil on scraps of paper, the margins of newspapers, and backs of envelopes, I was curious to see what these doodles would look like with a limited colour palate. The relatively fine point of pencil was easily duplicated with markers. I also found that the texture of this watercolour paper added a new and interesting dimension. This is one of three similarly framed small pictures, and all three are quite different! I am experimenting with large formats and find that some of my doodles have micro-like qualities as well as suggestions of native art.

Definitions of doodling: random, thoughtless drawings on whatever topics happen to be flowing through the artists' head; to scribble absent-mindedly; a casual or rough drawing made without much thought; a drawing made while a person's attention is otherwise occupied. However, this little piece required actual thought and effort!

*Illumination without a Manuscript, markers on watercolor paper*





# Patricia Reid

*For being*

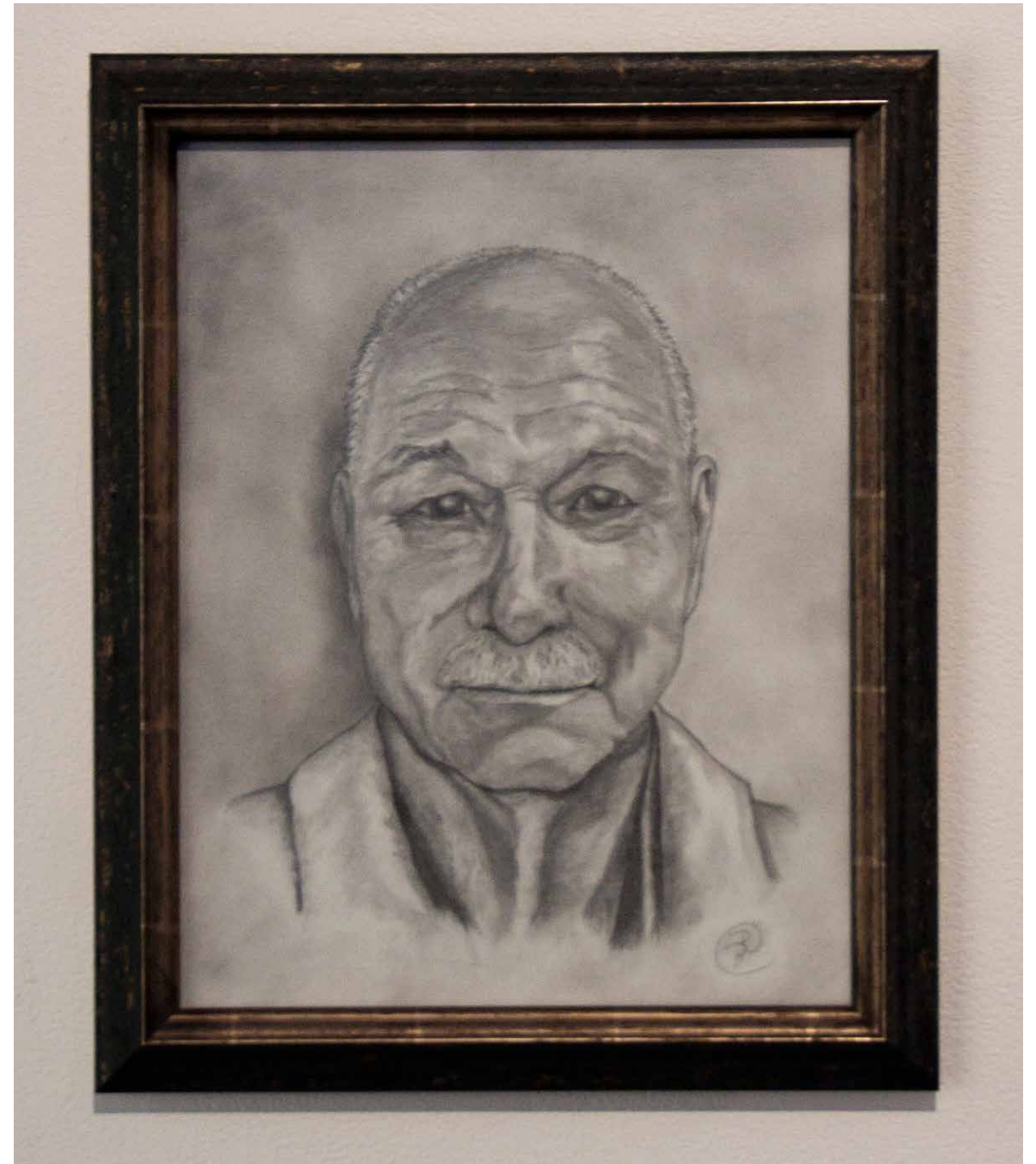
*Either*

*The giver or receiver*

*Of this gaze*

My subject is my driver's license photo from 2009.

*Gratitude, graphite on canvas*





# Beverly Rein

For as long as I can remember I have been fascinated with the colour, lines, shapes, and patterns that I observe in rocks and gemstones. I am inspired by the landscape and interesting compositions I see in even the smallest of stones. Exploring encaustic painting has consumed me for the past three years. The process involved with the heating of beeswax and dammar resin and mixing pigments to make my own encaustic medium is very contemplative for me. Applying layers upon layer of coloured encaustic medium, then cooling, scraping, inscribing and reheating is reminiscent of the ancient formation of rocks that often involved heat, pressure, glacial striations, weathering, and erosion. There is always an element of surprise when I employ the sgraffito technique. I scrape off dull layers of wax to reveal the beautiful colours underneath. Similarly, rocks often appear rough and drab but when layers are cut or polished away an amazing, colourful world is uncovered. In my ongoing series, *Stone Myths* I explore translucency and subtle layering of colour. There is a sense of mystery that emanates from stones, and I attempt to transfer this to my paintings. Because of their inherent qualities I believe that stones can serve as mediums through which we can access universal knowledge. With a stone in my hand I can focus, meditate, dream and seek answers.

*All Is Not Lost, Stone Myth Series, encaustic*





# Laurie Ryan

What began with crayons and colouring books has become a life long creative journey that has taken many forms. During my career days, and later as a full time mom of two very active boys, my interest in art never diminished, but the time I could devote to it certainly did! When I became an empty-nester, living in Ocean Springs, Mississippi, I had time to devote my attention to my artistic passion, which is painting. Ocean Springs has a vibrant arts community, and I immersed myself in learning oils, acrylic, and watercolour from the exceptional artists I met in the South. I especially love landscapes and portraits. Here in the Okanagan, art inspiration is also easy to find. I have been influenced by the old masters and continue to be inspired by the many talented artists of today – learning is a lifelong journey. I am an active member of the Federation of Canadian Artists, Central Okanagan Chapter, and paint with various art groups in Kelowna. I am very grateful to be able to pursue my passion here in the Okanagan.

*Feeling the Blues, acrylic*





# Laura Salisbury

This work is an exploration of painting in an intuitive style and playing with paint in the moment. My typical painting style has been more realistic. I would visualize the piece finished and deconstruct the visual to determine how I might get there. I have in the past enjoyed in-depth exploration of detail, preparing a preliminary drawing and discovering and getting to know my subject in the process. But what you saw was what you got. There was little asked of the viewer. Today, I'm more impatient and wish to be more spontaneous, to make art that is expressive, utilizing mixed media, employing tools for mark making, and using acrylic mediums for added texture. This all makes for a loose start and for now this is where I want to be, where the fun begins. What these two methods have in common is layering paint. My previous method would be using transparent pigments, often applied as a glaze over white ground to create fresh and glowing colour, then to save the under-painting to appear in several places at the end as in watercolour. A guarded method. Now the layering works to create a matrix of color and texture, building on what was previously laid down, often covering what was laid down and I enjoy the unity that cannot be accomplished in one passage of paint. *Inner Vision* allows for interpretation. It feels calm and deep, feels otherworld and organic. It could be so many things and that speaks to the explorative process in which I engage.

*Inner Vision*, acrylic





# Amanda Shatzko

My journey through life is an ever evolving allegory. I continually encounter different people and landscapes that embody greatness. They are all diverse, but they share an essence of movement and change in order to progress and prosper. My paintings are visual journals of this transitioning spirit, expressed through my own language of drawing and painting.

*Daydream*, oil on canvas



# Janice Sich

It's surprising the number of people who have lived here for a long time who haven't heard of Spotted Lake. You'd think because of its unusual features that more people would be intrigued with this spot. The First Nations revered Spotted Lake as a sacred site and it was thought to provide therapeutic effects. Most of the water in the lake evaporates over the summer, revealing colourful mineral deposits. Large spots appear on the lake and are coloured according to the mineral composition and the amount of rainfall. Magnesium sulfate, which crystallizes in the summer, is a major contributor to the spots' colour. Each summer the remaining minerals in the lake harden to form natural walkways around and in between the spots. I remember my mom digging up some of the minerals decades ago and using them in her bath. Of course it is now fenced off, but one can still get close for a view. It's just west of Osoyoos on Hwy 3. I am drawn to the eerie contrast in colour and tone. Yet there are many subtleties in the leaves and in the mineral walkways – lots of mauves, blues, and yellows. To me the painting has a mysterious quality and other-worldliness to it, making one wonder if it is real.

*Spotted Lake*, oil on canvas





# Tina Siddiqui

My fascination with the human form and my quest to capture its image with the minimum of rendition was the driving force for this painting. Deconstruction of forms as I build up my collages is totally consuming as I work my way through composition, colour, form, and light. Playing with colours is always a joy for me and I splash paint instinctively as I proceed through the painting process. Often enjoying an explosion of colours, I find working with a limited palette equally thrilling as it was in this case.

<http://fineartamerica.com/profiles/tina-siddiqui.html>

*Red Shawl*, acrylic and collage on canvas





# Sheilagh Simes

Recently I have been spending time in Hawaii, enjoying the sun, sand, and surf. There is something to be said about digging your toes into hot sand on pristine beaches. The sound and sight of the waves rolling or pounding on the shore, is music to my soul. In particular, I stand in awe of those who diligently paddle out beyond the surf to catch the waves. They wait so patiently. Their thoughts seem focused while their eyes scan the horizon. They are looking for the perfect wave. And here it comes! The power of the wave pushes them forward. As their boards gain speed and they ride down and sideways through the pipe towards the foaming surf a feeling of extreme joy is experienced. Time is suspended. They are one with nature! I live in Kelowna. Working with gourds is a passion in my life. The size and shape and the markings of each gourd guide me to tell a story. I am a member of the Canadian Gourd Society and am an active participant and member of the local Just Gourdgeous gourd group.

*Catch the Wave, mixed media on a gourd*





# Margaret Smith

I just loved planning and painting this picture! It truly reflects the spirit of my backyard in the winter. The fence has a history. I was having trouble with bears in my yard so I asked a friend to make a fence for where they were entering. To my delight, he produced this unique fence, complete with birdhouses! I just love birds, especially chickadees. After a substantial snowfall, I bundled up and went outside to snap pictures. The sun shining through the clouds was beautiful and thus I was able to capture the lovely backlight. There were snow crystals in the air and the shrubs were laden with heavy snow. The birds had come out of their hiding places in the trees and were feeling a taste of freedom. While producing the picture, the salt reacted to the watercolour producing the perfect crystals, and the light shining through the shrubs turned out to my expectations. Goauche was used to touch-up where it was difficult to keep the white.

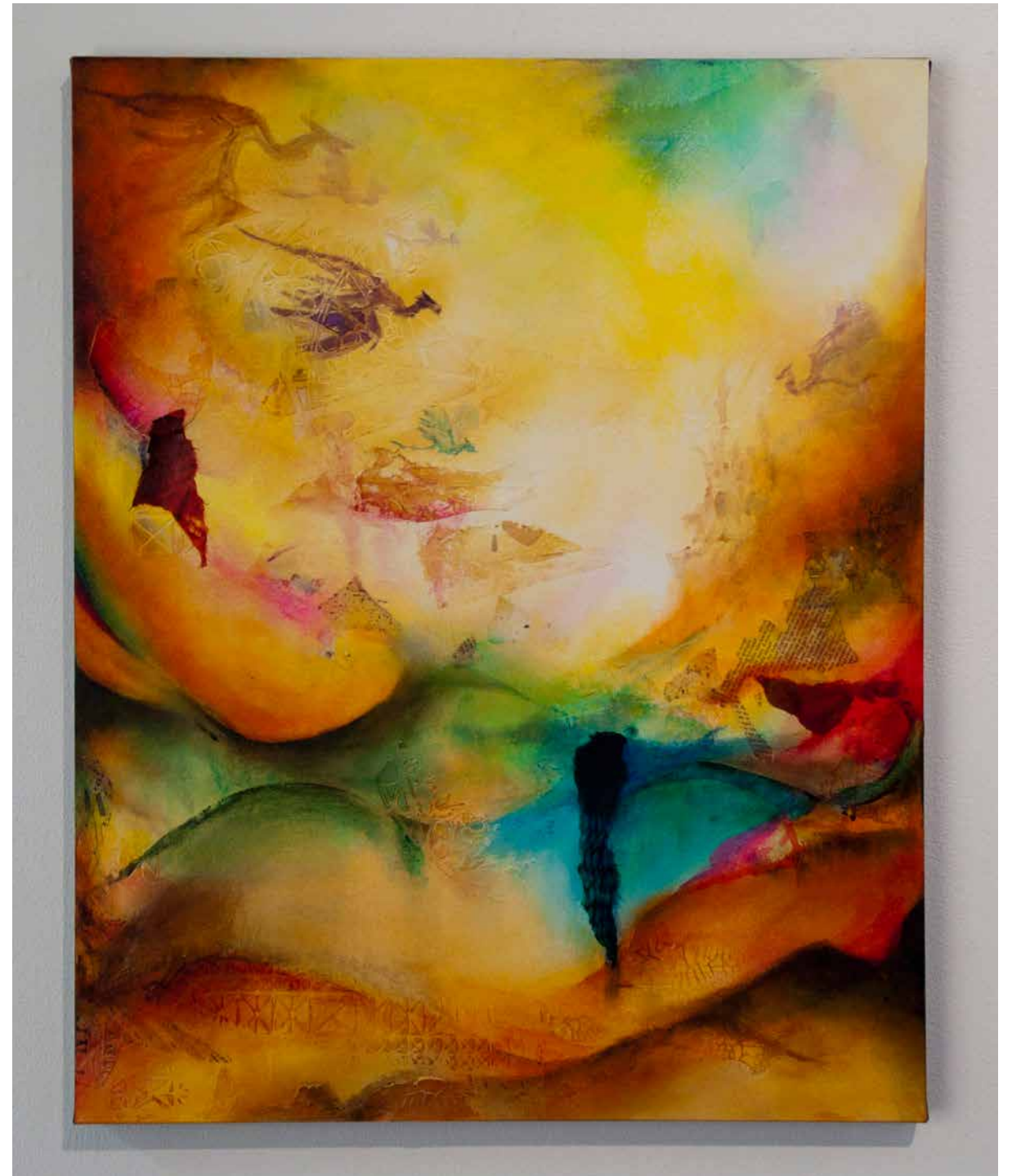
*My Backyard Fence, watercolour*



# Stacey Smith

I love paint itself. It is a joy to feel the smooth viscosity of it as it slicks over the surface of my work. Each piece is a process of shattering the broad expanse of the canvas into little areas of discovery and wonder. There are pockets of colour – glowing lights and velvet shadows. Some areas feature texture or layers – places to explore the paradox of peering deeply into a flat surface.

*Billow and Glow*, mixed media





# Vanessa Trenholm

This piece was inspired by the October blood moon. I was riding home from work late one night and came around the corner just before my apartment and suddenly it was hanging supernaturally large above my head, both beautiful and kind of ominous in its bloody glory. I feebly attempted to take a picture of it with my phone but the camera was inadequate to the task so this painting is an attempt to capture some of the awe that I experienced in that moment. I was born and raised in Merritt, and moved to Kelowna to complete my Bachelor of Fine Arts at the University of British Columbia Okanagan.

*Bloodmoon Rising*, mixed-media collage



# Stew Turner

Photography has been an important part of my life since 2006 when I bought my first digital single-lens-reflex camera. Since my retiring in 2001, photography has been my primary artistic focus and means of self expression. Before moving to Kelowna in 2013 I lived on Vancouver Island and spent much of my time shooting coastal scenes such as shorelines and marinas. *Seashell on the Seashore* was photographed in Lantzville, BC, in February of 2011. I used a thirty second exposure to give the sea a silky smooth look and to turn the waves washing over the foreground rocks into a soft mist. The texture was created by photographing flattened, crushed wax paper and adding it as a layer. I am a member of the Kelowna Art Gallery, the Lake Country Art Gallery and CAPA (Canadian Association for Photography Arts).

My website is [www.stewturner.com](http://www.stewturner.com)

*Seashell on the Seashore*, photograph





# Liz van Golen Vincent

My work often fuses watercolour or acrylic painting with the written word done in calligraphy, using pen nibs or flat brushes or quills, and various inks. I have always loved dictionaries as they define a word's meaning, and I love collecting quotations. I rarely plan out a complete painting to begin with. It usually starts with a few gestural strokes that inspire me. In the case of *Tulipa Fantasy Parrot*, it began with a black ink brushstroke, hinting of tulip petals. I wanted an edgy feeling to the work, so I chose to paint a parrot tulip, which has irregular edges and colour patterns. Being of Dutch origin, I love tulips and also greatly admire the work of Vincent van Gogh. I not only admire his passionate brushwork and use of colour, but also his unyielding drive to continue painting, despite selling only one painting in his lifetime. His passion endured. This quotation of his was written to his mother in 1880, and really resonated with me: "But one may reason that, though the tulip trade has long been gone and is forgotten, the flower growers have remained and will remain. And thus I consider painting too, thinking that what abides is like a kind of flower growing. And as far as it concerns me, I reckon myself happy to be in it." I chose a modern, lower case lettering style to harmonize with the initial brushstroke.

*Tulipa Fantasy Parrot*, watercolour and ink



# Toby Wesenberg

This is my second foray into working with aquatint. I was drawn to portray the female workings of the mind, and our inner duality – how we present ourselves to the outside world vs what we have going on internally. For myself, I know that I always have an internal monologue running, absorbing what goes on around me, and running over ideas and situations in my mind that are somehow unresolved (as with most people I'm sure). Many of these thoughts are often unconscious, and when I am mid-painting or drawing, I must force myself to stop and be present or conscious, to either resolve or rest a thought, or to just be present in the moment to fully appreciate it for what it is. As a result, this painting is also a visual portrayal of the internal workings of the mind, and the moment before we become conscious or present to the moment.

*Mindworkings*, aquatint

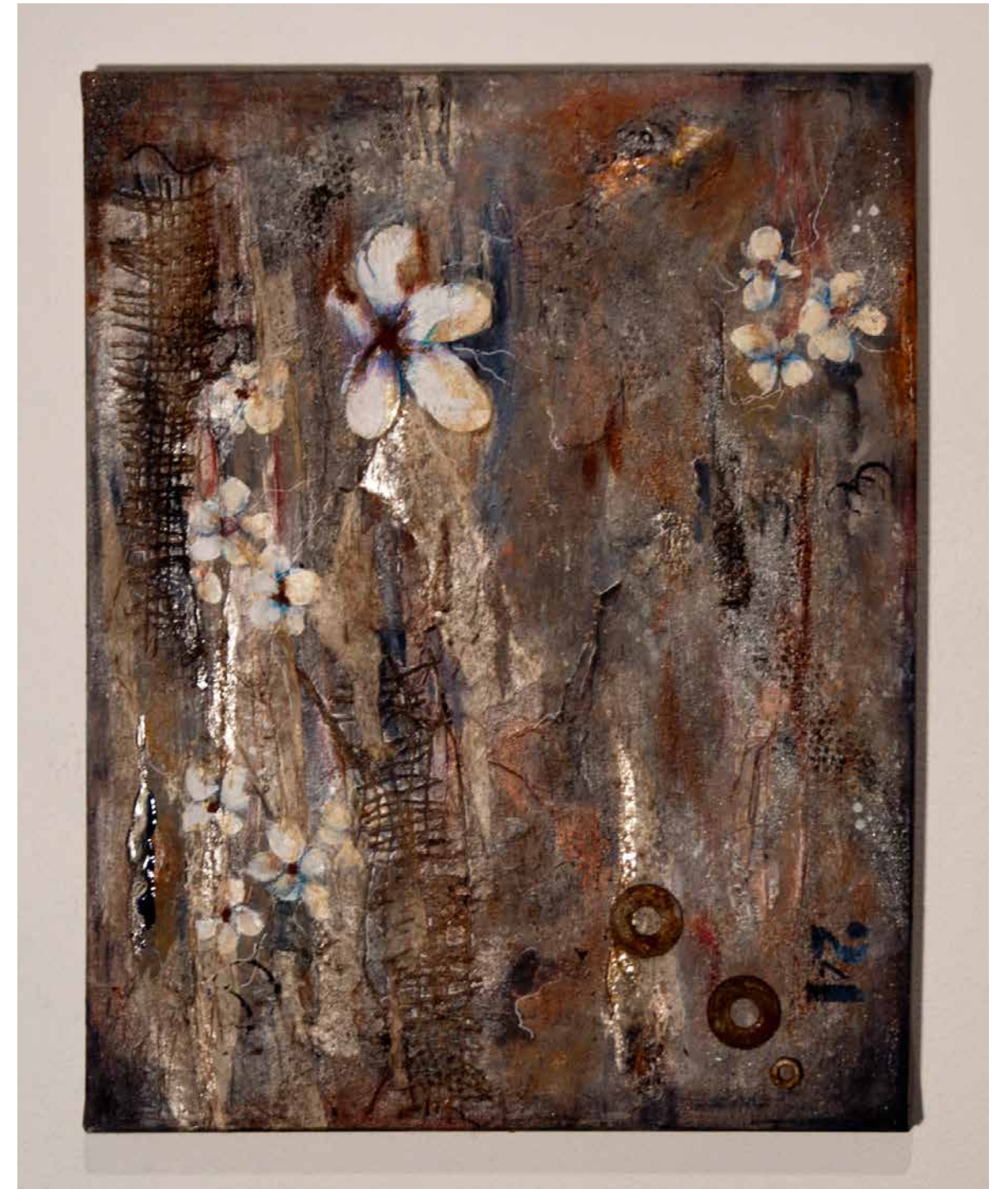




# Allanah Weston

I have dabbled in painting and drawing, using various media for many years. With no formal training, I am mostly self-taught, but in the last few years have endeavored to expand my knowledge by attending demonstrations, and taking several workshops and classes in acrylic painting, encaustic, and most recently mixed media. I find the process of mixing texture, colour and found objects to create a finished piece very satisfying. I recently came across an old picture with faded flowered curtains in the background. This was the inspiration, although a loose one, for this mixed-media painting.

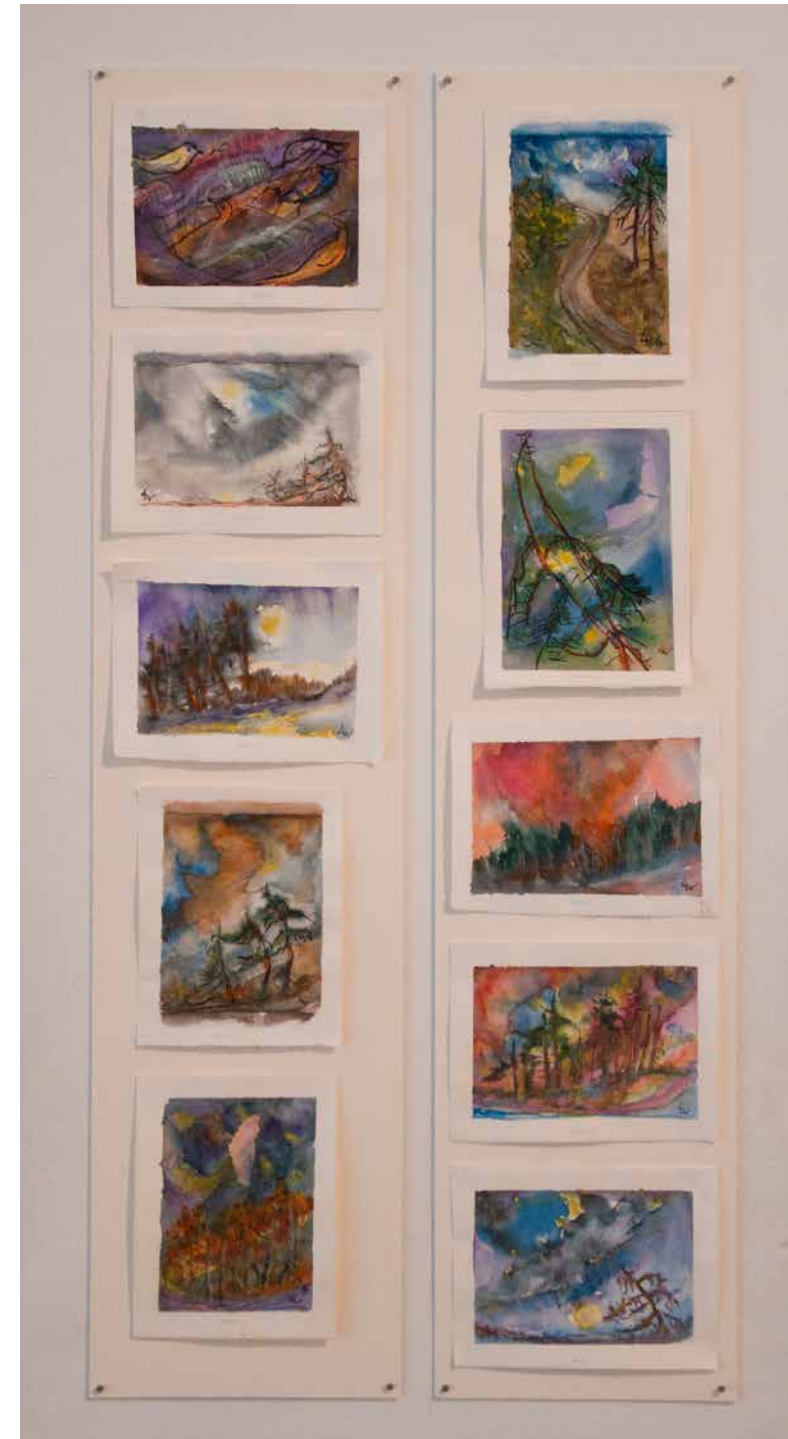
*Flowers and Rust, mixed media on canvas*



# Lore Wiggers

I have been painting all my life in every media and have exhibited in various countries My favorite subjects are landscapes, trees, water, and clouds Recently I have done small paintings about our area here. My landscapes are mostly dream-like and imaginary.

*One Day, watercolour*





# Wayne Wilson

All painting, all art is a kind of fiction that struggles its way to the surface of our consciousness. Landscape and panoramic imagery clearly dominate my current art. For the most part, this grows out of a strong notion that there is something attractively primal in the panoramic format. The eye, sweeping from side to side, pays a kind of homage to the horizon—and even in every culture, it seems to me, the horizon both pushes and pulls us to its brink and beyond. Some of my other compellingly strong tendencies, however, are more strongly drawn toward the eclectic, and bring influences from still life and the abstract. A geographer by training, it has always struck me that the nature of space and/or place is never merely important to the expression of who we are; it is critical. I try to find that in my art; to distill the place and reveal its own rhythm. I was born in Lillooet, BC, in a house my father built out of railway ties. He had grown up in the Okanagan (Oliver) and, after moving around British Columbia as a school teacher, we moved back to the Okanagan (Kelowna) in the 1960s. I have worked as a cowboy, truck driver, lounge singer, purchasing agent, college professor, narrator and at many other jobs—I spent most of my career, however, in the museum field, and loved every day of that work. Sketching and other art activities have been a part of my life since I was teenager, and since then I have taken a sketchbook and paints with me wherever I go.

*Streetscape, watercolour and india ink*



# Nicole Young

My work is about combining textiles and paint in a way that feels logical, and gives the viewer an emotional and nostalgic reaction. I take everyday items, such as fabrics, and use them to generate abstract works. These familiar fabrics are arranged in a way that alters the context of the fabric. I start by creating studies using various techniques to combine acrylic paint and textiles, and keep generating studies until I find an element that needs further exploration in a finished piece. Each study generated creates a new avenue for me to explore, and elements from the most successful studies are utilized in my finished pieces. I select a colour scheme based on the fabric I am using, and paint intuitively, balancing controlled and more accidental movements. I work in layers and try to build complexity as I go. My interests lie in the tactile qualities that are generated through the combination of fabric and paint. In my work I am creating a final image based on the fabrics that feels complete and whole.

*Brown/White Floral, mixed media on canvas*









Kelowna Art Gallery Members' Exhibition 2015  
Bring Out Your Best  
December 12, 2015 to February 28, 2016

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KELOWNA *Art* GALLERY