KELOWNA ART GALLERY

DRAWN TOGETHER

ANNUAL MEMBERS' EXHIBITION

Director's Foreword

To draw, you must close your eyes and sing.

– Pablo Picasso

The Kelowna Art Gallery is pleased to present this exhibition of works produced by Gallery members, titled *Drawn Together.* The exhibition features the art of eighty-four Kelowna Art Gallery members 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. 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 editing the artist's statements and biographies for this publication. Thanks to Preparator, John Page, 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 Desnoyers, Registrar, Clea Haugo and Public Programming Coordinator, Laura Wyllie.

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

Ginger Albrecht

This piece is part of a collection of ink drawings inspired by recent travels. For me, making art is about appreciating the beauty of everyday life, even the laundry days!

Ginger Albrecht, *Laundry Day on Rua dos Caldeireiros*, gouache

Emmanuel Guerra Aréizaga

I am an artist and animator. I have lived and worked in Kelowna since 2010, and I am pursuing a career in animation. I have always loved art. For me, it is a way of creating a whole new world at the tip of your fingers. Influenced by the great works of artists such as M.C. Escher and J.R.R Tolkien, I have developed a passion for surrealism, mixing realism with fantastic settings and subjects –breathing life into my imagination. My favourite media include pencil, pen, charcoal and pastel, but I also work with acrylic, oil, and digital painting. In my current work I mix the traditional arts with my passion for 3D animation. I combine reality and art to give the viewer an experience that they can enjoy as they interact with my work. My anamorphic depictions have an almost physical presence that gives the illusion of three-dimensional objects. In this piece I have created a three-dimensional drawing of a horse and its rider. It is the first time I have created this effect. I chose a horse because I've always found them to be very gracious and beautiful. The bucking horse was in the perfect position to take full advantage of this illusion. There is a unique excitement that comes with three-dimensional chalk art. The new angles and extra surfaces make way for new possibilities. I hope to further develop this to make more realistic and interactive works of art for Kelowna.

Emmanuel Guerra Aréizaga, *Untitled*, chalk pastel

Chris Arlidge

I've been drawn to the horizon, sometimes it's there to see and sometimes it's there to imagine. I am still finding my way and continually experimenting with different media and techniques. My work is pulled from emotion and an amalgamation of memories. My work could be considered just as much mindscape as it is landscape. I work primarily with acrylics, digital and mixed media. I've drawn inspiration from influences that include Turner, Kerr Ashmore, Maurice Shapiro, and many others. Now as I continue with my work I am finding my own direction, and enjoying the journey, eagerly looking for that next horizon.

Chris Arlidge, *Drawn To Autumn*, acrylic, mixed media

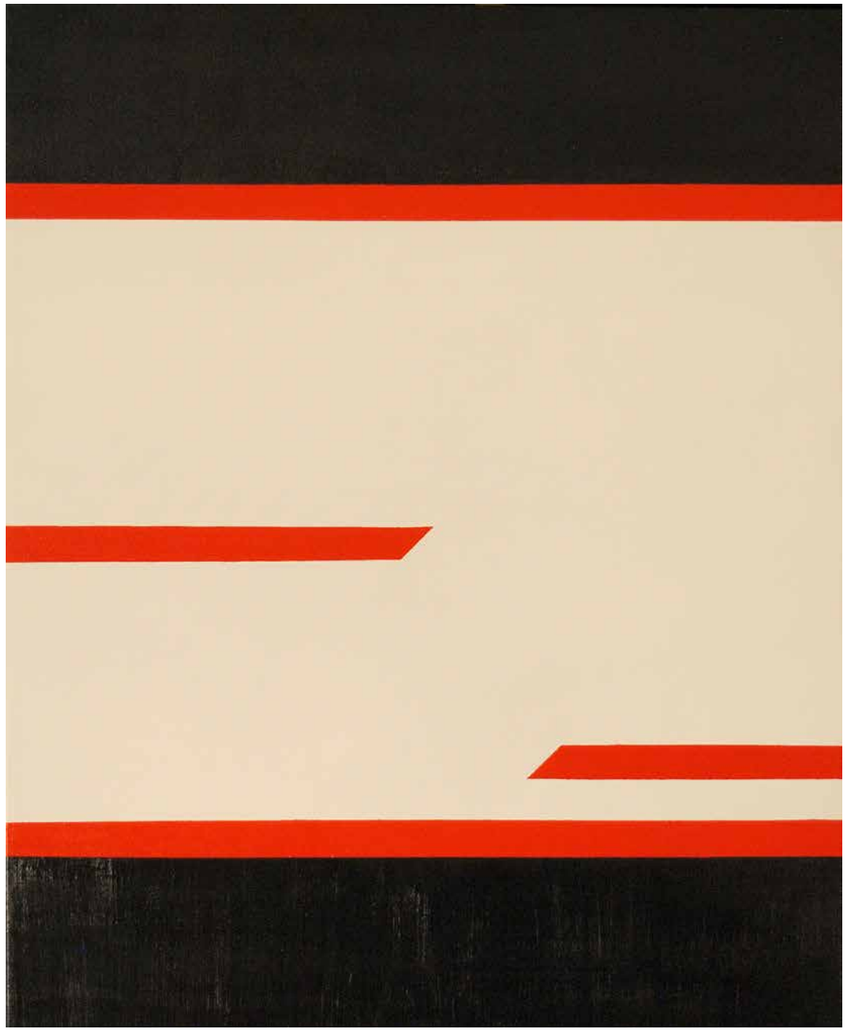
Jeanne Bates

The wild boar is a tough character. Messy? Who cares! As she crashes through the forest, she enjoys the moment. Boars are known for their aggressive ways, especially when defending themselves or their adorable baby piglets. Fear and anger combine to bring out their reckless courage! They are admired, even revered, in legends and tales.

This Japanese-style animal was drawn with an oriental calligraphy brush and two types of calligraphy ink. The finished work on mulberry paper is usually very carefully glued to a firm surface and meticulously brushed smooth. This time it demanded to be all wrinkles and roughness – the very essence of wild boar. An ancient technique, modified with reckless courage.

Jeanne Bates, *Reckless Courage*, calligraphy in on mulberry paper

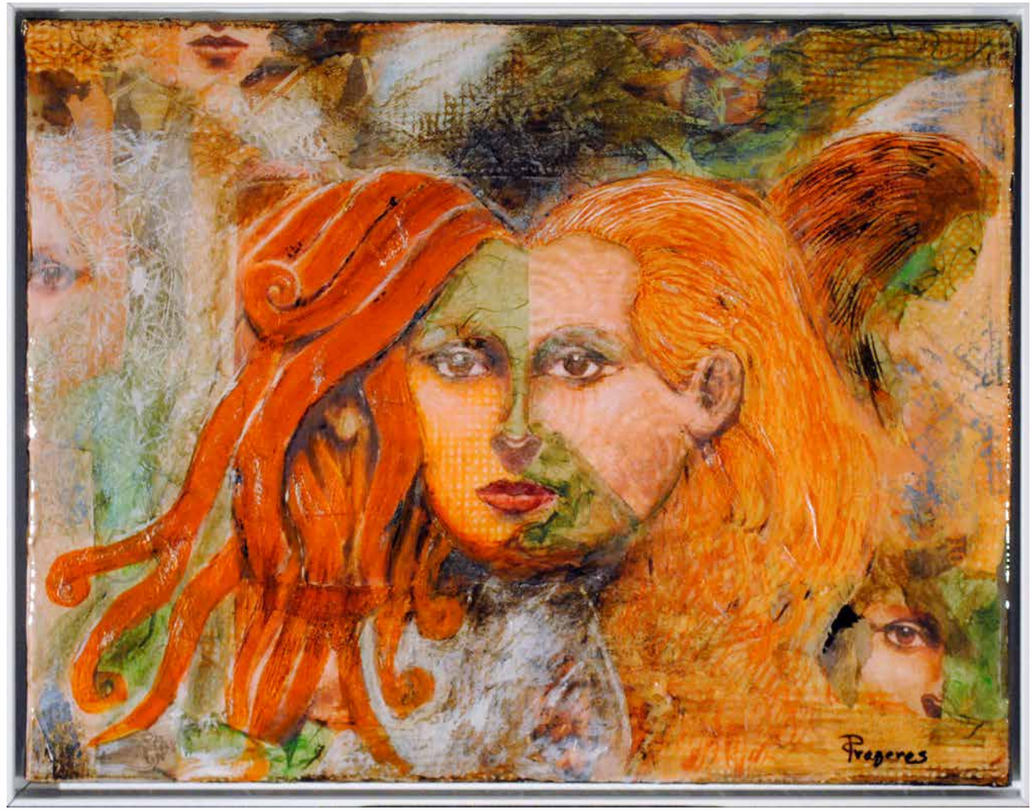
Maria Bayford



Maria Bayford, *Drawn Together*, acrylic

Prazeres Bayford

For me painting is like going on a journey – with a mind of its own; not knowing where you're going. But knowing you've arrived when you get there.



Prazeres Bayford, *Face It Together*, acrylic

Lynden Beesley

My piece combines a woodcut image of a pomegranate on Arches paper with a drypoint image of a skull with crawling worms on Japanese mulberry paper. I have bonded the two images by a technique called chine collé. A woodcut is produced by drawing on a wooden surface and then cutting into the lines of the drawing. The wooden plate is then inked and printed. White lines are produced where the lines have cut into the wood. I produced the drypoint image by making a free-hand drawing with a metal scribe onto a hard surface. Then the hard surface was inked and the surface ink wiped away, which left ink in the inscribed lines. I then printed the plate onto wet mulberry paper and the inscribed lines were revealed. Reverie 9 is the last print of my Elegy series, which I created in response to the death of a close family member. After this death, many thoughts went through my mind and this series of prints was my way of coping with the loss. The pomegranates serve as backdrops to the drypoint images in this series. The pomegranate is a symbol for many things, from love and fertility, to faith and death. In this print it connotes faith.

Lynden Beesley, *Elegy Reverie* 9, woodcut and drypoint

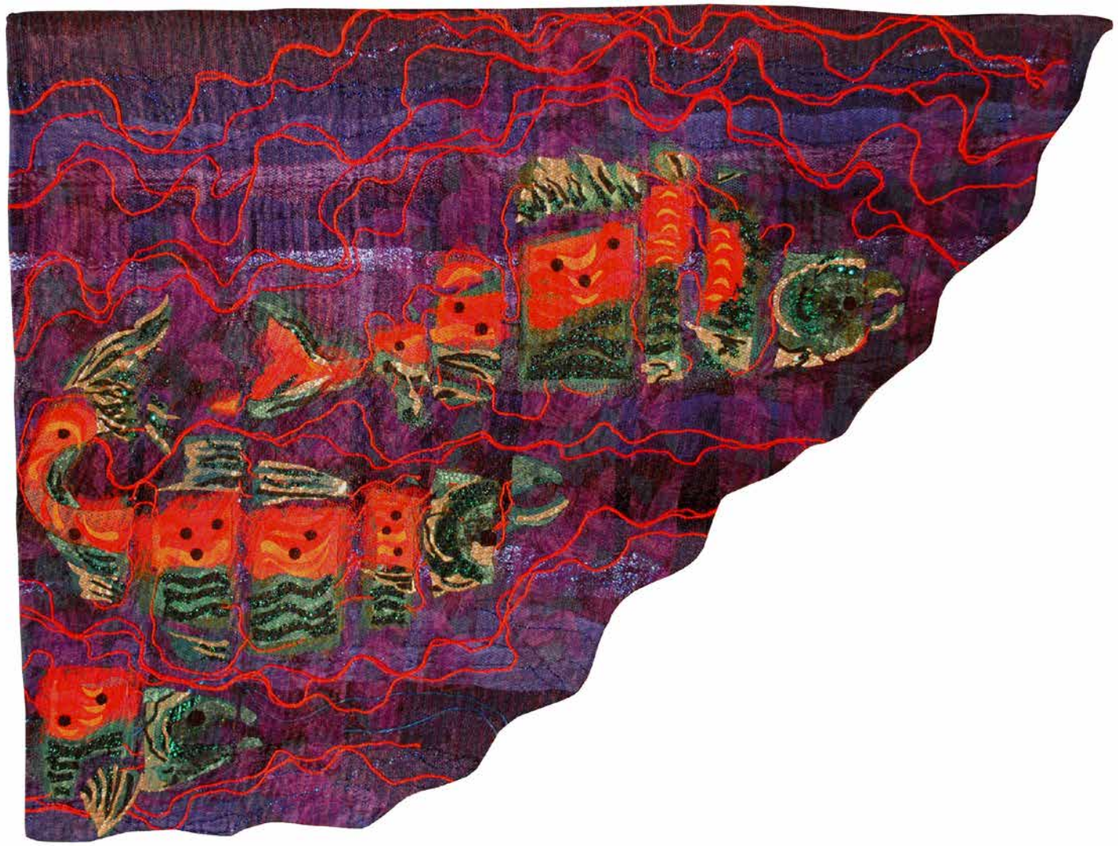
Pamela Blaskovich

A life-long interest in the natural world influences my work. Over the years I have taken numerous workshops and I enjoy experimenting with different media. The idea behind this work was to take a rather mundane drawing and turn it into something more interesting.

Pamela Blaskovich, *Saskatoons Squared*, watercolour and ink

Jean Brandel

My wall hangings are about line, colour, and shape and incorporate surface texture with a variety of fabrics and thread. I like to work intuitively, letting the piece emerge rather than planning ahead. I have not restricted myself to reproducing the fish with infinite detail, but have characterized the fish as spontaneous and immediate, while I was cutting, layering, and sewing the cloth. I want the viewer to take a "visual swim" through the school as I have.



Jean Brandel, *The Swim*, fibre

Kim Bucek

A trip to Scotland with family members inspired this scene. I found a lovely postcard that really depicted the feeling of sky and mountains. However my interpretation used colour, as it felt perfect compared to the grey/blue which truly is Scotland with a flash of green and of course white, the wee sheep who inhabit the islands!

Kim Bucek, *Isle of Skye*, acrylic

Amy Burkard

Amy Burkard, *Female Faces,* wool and silk

Monica Burnside

Drawing a sketch before painting a scene is important to me and helps me to plan and build a good composition. It also helps to sketch the shadows, as the scene in front of you will change rapidly as the sun moves across the sky, which creates different shadow patterns. I am a dedicated plein air painter in all seasons. I enjoy painting the beautiful mountains and scenery in West Kelowna.

Monica Burnside, *Trail to Glen Canyon*, oil on canvas

Jaine Buse

This work comes from pages from an art journal I kept while visiting San Miguel de Allende in February of 2016. It was a wonderful four- week-long experiment of wandering around town really LOOKING at things I had only glanced at before. The contour and drawings, using different pens, washing over the piece with watercolour and then adding words, dialogue, and random streams of thoughts, was a freeing experience. Daily wanderings turned into sketching, recording thoughts, and looking at everyday objects with a different eye. My focus on different varieties of composition, placement of words around and through the scene, using different thickness of lines, exaggerating the front object, using Spanish words in the text, and looking at ways to loosen up were engaging. I loved creating the illusion and sense of three dimensions using line and shape. The real beauty of art journaling is that it is very portable – all you need is a sketch book, some pens or watercolour pencils and a travel watercolour set.

Jaine Buse, *Art Journaling*, watercolour and ink

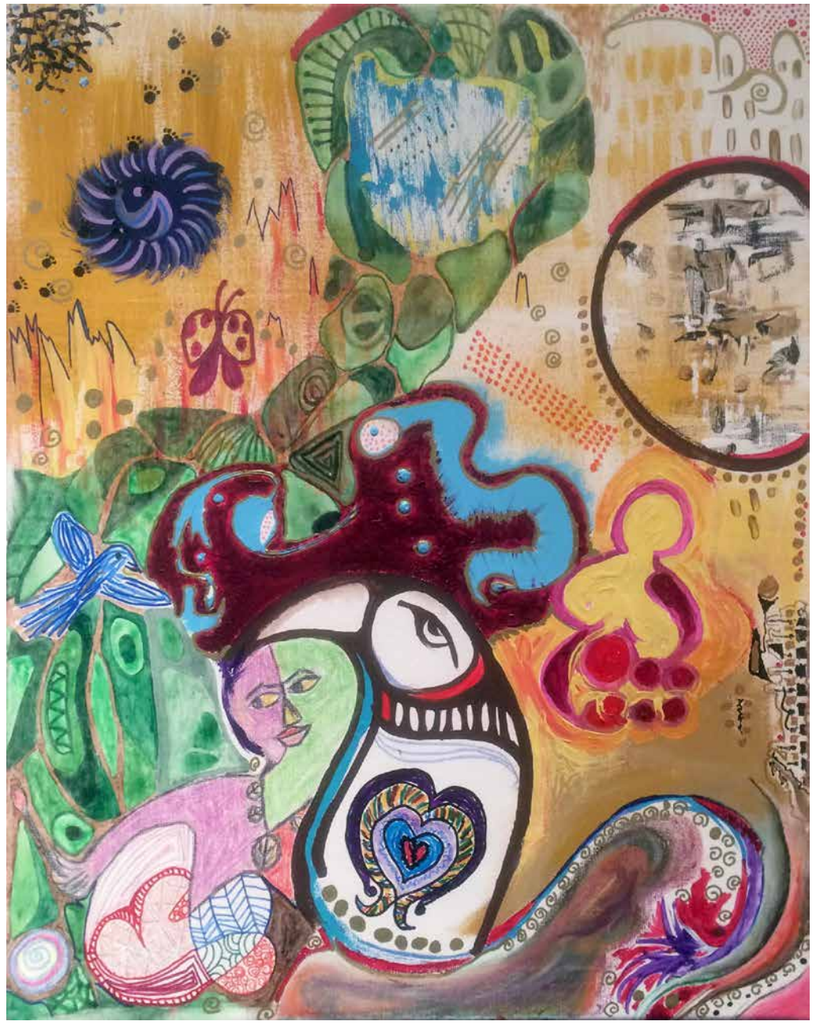
Suzanne Chavarie

"I paint what comes from my heart – what I feel and what I've experienced through life."
– Daphne Odjig (September 11, 1919 - October 1, 2016)

Kelowna heART Fit Founder Karen Close was a dear friend of Daphne Odjig's. They spent many hours talking about art and later Close would share stories of what she called "Daphne Doodles" and the joy these brought Odjig in her final days. This canvas is a collaborative piece done by myself and heArt Fit members as a tribute to the late Daphne Odjig, and her process.

The collaborative group were:

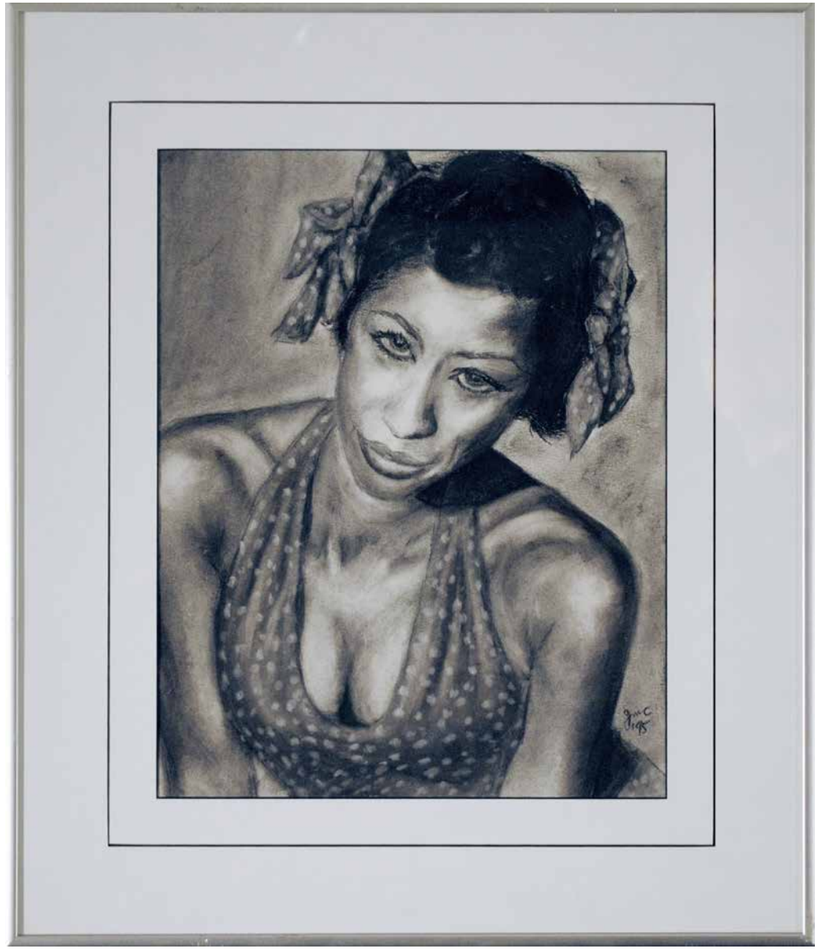
Anonymous
Wilma Arsenault
Alberto Azzis
Mary Broadland
Denise Cesselli
Suzanne Chavarie
Karen Close
Teresa Dohm
Faith Furgason
Shelley McGee
Danielle Meerdink
Marg Meyle
Nela Odarijew
Jen Pound
Cindy Richards
Keith Routley
Kellie Schonfeld
Ann Shearing
Raeleen Tebbutt
Caylee Zetter



Suzanne Chavarie, *Uniqueness Speaking – a tribute to Daphne Odjig*, mixed media

John M. Cochrane

Drawing and sketching have been of interest to me since early childhood. Formal training was limited to classes in high school and in recent years, to workshops with a variety of talented artists. Figurative drawing became my focus in the late 1990s, after a lull in career obligations allowed for a resumption of my interest in art. This work is from the 1990s and since then my drawing experience has expanded to include regular life drawing with dry media and plein air landscape and marine scapes, sketching with graphite , ink, and washes. My other passion is landscape painting in watercolour and acrylic with a focus on plein air work. This has included repeated workshops in the Rocky Mountains of BC and Alberta. I have now accumulated a body of work in which I express my interpretation of the Canadian landscape. I have been influenced by numerous mentors on this journey. Contemporary artists who have influenced me include: Gregg Johnson, Robert Genn, Liz Wiltzen, Kiff Holland and Michael O'Toole. I am a representational artist with a somewhat adventurous palette, with a focus on meticulous draftsmanship.



John M. Cochrane, *Xenia*, charcoal on paper

Karen Coon

In my work I strive to maintain a painterly quality with soft realism, while capturing the unique beauty and individuality of the human form. My inspiration comes from family and friends, as well as interesting people whom I have come upon in my travels. By using space and light, I capture intriguing characters caught in a moment of time. This painting, titled Siren Calling (which is based on an inspirational performance about the sirens of the sea), places the viewer in scorching heat. The irony of depicting a maritime story on a stage located in the middle of a desert offers a unique perspective for the viewer: the refreshing but mysterious depths of the ocean versus the intense heat of a desert sky of cobalt and ultramarine. In which place would you rather be?

Karen Coon, *Siren Calling*, oil on canvas

Lawrence Cormier

I love the freedom of sculpting or, in this case, drawing, with these left-over plasma cuts. It is an exploration of negative and positive cut outs that define the shape of the vessel and form a refreshing change from the more rigid discipline involved in creating a human or animal form that when sculpting in steel would require an armature and a plan. It is the lightness and airiness that draw me to the "doodle," plasma-cut-out vessels.

Lawrence Cormier, *Doodling in Steel*, mild steel with acrylic patina

Jan Crawford

Since 2010 I have been painting images of large preserve jars, filled with home-made jelly or peaches from my own orchard, which has been an inspiration for my recent work. My process is to set up a still life with our fruit, then walk to the end of our long driveway and take photographs as the evening sun is setting in July and August. The orchard has been my studio because I create outside before I begin a painting. My paintings begin from my own photography. The light is so critical in communicating the atmosphere I want for each painting. When the sun is setting, a warm golden light shines through the jars. To achieve this effect in painting I use a glazing technique, in which layers and layers of acrylic paint are added to achieve a translucent effect. While growing up there was always a jam jar with one of Mom's fine silver spoons sinking into orange apricot jam. My parents and my twin sister Lee enjoyed jam or jelly on toast every day. The top shelf of our fridge always had several varieties of preserves. These jars of fruit and jam are now iconic symbols that represent the height of fruit production in the Okanagan. My intention is for the viewer to be reminded of our historical and cultural identities and the role they play in shaping our cultural values today.

I hold a BEd., BFA, and AFCA signature status with the Federation of Canadian Artists. My work was featured in the summer 2016 issue of *Galleries West* magazine.

Jan Crawford, *Moorpark Apricot Jam and Toast*, acrylic 2015

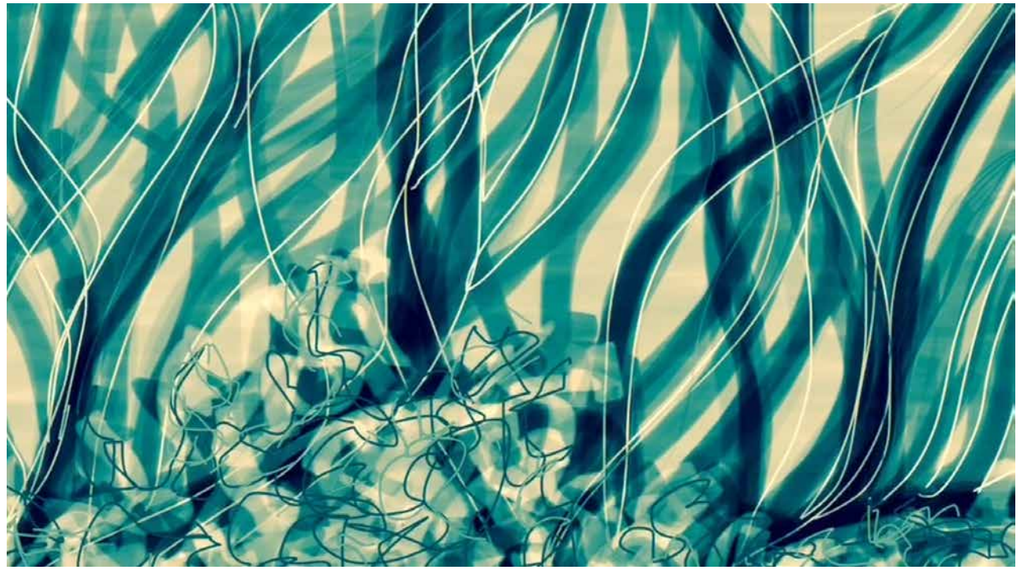
Diana Creasy-Funk

The most important thing to me when painting isn't the image, it's the process that holds me. Just simply the physical act of creating a painting is so exciting, and so fulfilling. A sketch or drawing is the bones, the skeleton of a painting. It's the starting point. The guidelines. Sketch. Paint. Draw into it again. Lay down more paint. That's the process. Once I'm finished a painting there isn't much left of the original drawing, but I delight in seeing some of my sketch peeking out from under the paint. With these markings and lines visible, the painted image becomes more than the image itself, it becomes a kind of document of the whole process.

Diana Creasy-Funk, *Joe*, acrylic, pastel, conté, and graphite on canvas

Sea Dean

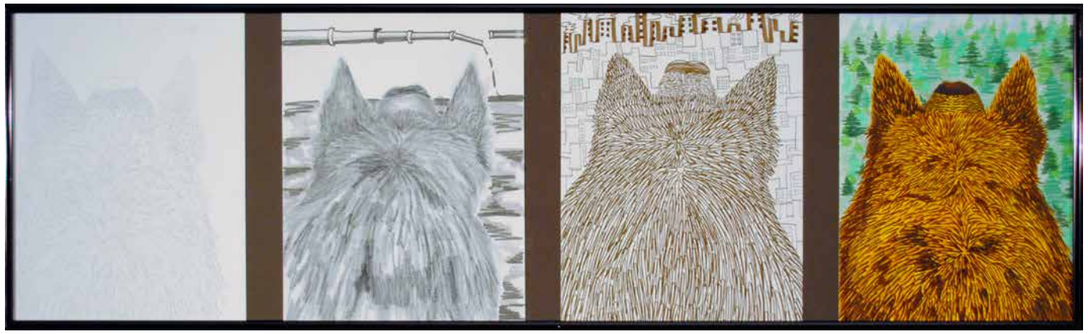
I was born and educated in Europe but I have lived in the Okanagan for over 40 years. Through the power of the Internet, my work is held in private collections around the world. During 50 years of creating I've explored many media, including drawing, photography, pottery, fashion design, jewelry making, printmaking, and sculpture, as well as painting in oil, acrylic, gouache, and watercolour. I create on average five drawings, paintings and sculptures a week, which I exhibit locally and on the Internet. However, unlike many artists, I also enjoy working with clients to create unique works of art, including but not limited to, sculpture, waterscape, landscape, floral, and pets. I also create corporate commissions. As an artist, blogger and art instructor, I lead a busy life – writing, teaching "Paint a Masterpiece" classes, and volunteering. I also own a studio/gallery/classroom in Kelowna, which is open by appointment. I love exploring advances in art and science. My latest work utilizes the fascinating world of digital art. My digital drawings are created with a very basic iPad drawing tool easily accessible through the "Notes" app. Each piece is original hand-drawn art, with no photographic source, digital collage, or artwork. The drawings can be purchased as downloads or limited-edition prints.



Sea Dean, *Oceans*, digital drawings on iPad

Pat Raphael Derrickson

Born in the traditional Okanagan territory, I am of Syilx and Cree descent. My love for art has been a path I have walked for as long as I can remember. This path eventually led to the En'ownkin Centre in Penticton, where I furthered my studies into multidisciplinary styles, along with learning the Syilx language. My art represents both the contemporary and the traditional aspects of life. Through multi-media processes it is a way to bridge the gap between the viewer and artist. Each piece has a story and is drawn from experience or legends taught from childhood or by teachers and mentors. Many pieces are given to me through dreams. Working in both traditional and contemporary materials and furthering study of the Nsyilxcn language, I am following my passion. I have won the Jacob McKay Art Award in 2015, the Willy Armstrong Memorial Award for Language, and I won the logo contest in 2014 for Westbank First Nation for Ntytyix Corporation. I have participated in art shows throughout the Okanagan, from Vernon to Osoyoos. My background also includes custom framing and gallery experience. Presently I am a member of two art councils and have been a guest mentor in the Penticton School District. Each experience has enriched my life, for which I am grateful. May the Creator continue to bless your path as you view the work presented for your enjoyment.



Pat Raphael Derrickson, *4 Faces of Sn'klip*, pencil and ink

Vikki Drummond

I draw from my inner world and don't always know where I am heading … but I seem to know how to get there. I use a combination of paint and line-drawing and scratching in and out of the paint. I add lines with graphite pencils and scratch negative lines into the paint with whatever tool is nearby. Colour is an important part of my message and I use it to convey feeling. My work is often abstract but just as often includes representational imagery, though I am not interested in a sense of reality. My love of art began with a pencil. I drew every chance I had, and on any surface. In high school I pursued drafting because of my love of the sound and feel of a pencil. When that proved too structured, I turned to paint and more primitive line work. There I found my place. I live and paint in Kelowna. When I am not painting, I am in the forest alone, or with friends, my husband, my daughter and my two dogs, Henry and Stella. My work is represented by ARTE Funktional Gallery in Kelowna and Ashpa Naira Gallery in Vernon.

Vikki Drummond, *I Still Wish I Could Fly*, acrylic and graphite

Jessie Dunlop

Jessie Dunlop, *The Lies that the Humming Birds Speak*, ink and acrylic on wood cradle

Katherine Eggleston

Mandalas have always appealed to me. Each one is unique, much in the way that each artist is unique in their practices. Mandalas have always been a form of stress release and relaxation for me. Being able to create something different, not knowing what will appear on the page each time, allows me to flow with the work I create. As someone who has suffered from anxiety for years, having my life be dictated by a mental illness, and not being able to create my own path, mandalas have been a way of letting go, and simply being as an artist. It has been recently that I have been able to get the help I have needed, and learn to live in a healthy, and productive manner. Art therapy, as I have always considered my art to be, has been a means of helping with my own anxiety. I hope that this piece I have created will help other artists find their own creativity, and give hope to others to conquer their mental illnesses. We all have strength inside us, and we all have the means to harness it.

Katherine Eggleston, *Sol et Luna*, ink

Heba El-Hak

The relationship between the artist and their work always opens the limits of using different media, colours, styles, materials, and concepts, depending on what the artist likes to represent in the work.In my piece I used acrylic. It was inspired by the unusually cloudy days of October, 2016 , as the power of nature forced the mountains to partially hide behind the clouds. I tried to copy the hide and seek between the clouds and the mountains in my work by using a new palette that helped me to rediscover new parts of myself.

Heba El-Hak, *Reflections*, acrylic

Jim Elwood

It is important to keep in our consciousness a conversation about our heritage, what gives us our "sense of place." For me that conversation is often about the west coast, and one of the strongest symbols of our relationship with the coast is the classic wooden fish boat. Beyond the subject matter I deal with the pure joy of drawing – the beauty of expressive line. I draw quickly to capture the energy of drawing. This drawing should be appreciated at two different distances. Up close you can feel the energy of the act of drawing through the simple beauty of the abstract nature of the line work itself. At a distance the lines merge and you get the realism of the subject, balancing lights and darks to create a feeling that ties to the sense of place. To add to the drawing and to the historic connection, I have hand tinted the graphite with watercolour in the same way black-and-white photographs were hand tinted in the early 1900s.

Jim Elwood, *Village Bay*, graphite and watercolour

Dee Emmerson

Harvest Moon is my acknowledgment of change and growth and how they can be drawn together. The autumn moon in brown and gold. We see the annual end of cycle by the loss of the tree's leaves. Life is ever changing. The tree is drawn to the reflection of its leaves, remembers the past and looks forward to a future cycle beginning with new growth. Life's new experiences bring growth to the individual. Always wanting to paint, I was able to start a little over a year ago. Art is fascinating! I have seen artists paint from the same reference, yet each painting is different. I feel the artist's mood, perception, and feelings all contribute to the outcome. Some of my paintings start out one way, then take on a life of their own. Harvest Moon did not start out the way it ended – it grew its own way. This is why I love painting; each one takes me, the artist, on a different journey.

Dee Emmerson, *Harvest Moon*, acrylic

Pam Fennell

Making art is huge part of who I am. It's like breathing and affects everything I do. I have always been drawn to rock formations as they are the foundation of life on earth. We wouldn't exist without them. They are eternal, rough and unique but malleable – movement and solidity together. I often think about the geological forces that formed them. *Wraprock* is a process piece and a way of defining drawing, thus the paper substrate and dry drawing materials, which are represented three dimensionally. My intention is that the abstract rock colour and texture emerge from the underside to the surface of the formed paper, forming three almost cave-wall-like vignettes.

Pam Fennell, *Wraprock*, mixed media

Colleen Gay

Studio Mates is my interpretation of similar objects that are drawn together, both in location, on my work table, and because of the similarity of purpose that they share. In my studio, paints are generally on one side as I work, and brushes and related tools are laid out separately. When looking for inspiration for a submission for this exhibition, my gaze fell upon these brushes gathered together on my work surface. I thought to myself that they were drawn together, just like companions with a common goal. I found the variety of size, shape, and colour inspired me to paint them.

Colleen Gay, *Studio Mates*, acrylic

Cassandra Gibbs

In *Celebration of Light* my intent is to share the excitement of watching an international fireworks festival. Watching excellent fireworks is rare and thrilling as they boom and blossom into drifts of falling stars. The noise and lights bring out the child in all the awestruck spectators. A burst of applause shakes the air when they are over. And everyone leaves with bright and warm memories. Thank you for viewing my picture, and all of the Kelowna Art Gallery members' art on display here.

Cassandra Gibbs, *Celebration of Light*, ink on paper

Bev Gordon

It is heart wrenching to watch on the news the bombing of innocent civilians in Syria. It is equally unbelievable that hospitals are targeted and emergency-care workers and patients are killed. This painting shows a body being pulled from the rubble. I have left the painting unfinished as there is still much to be accounted for.

Bev Gordon, *Pulling from the Rubble*, oil on paper

Jessica Gordon

I am an illustrator and graphic designer based in Toronto. I create work using a combination of acrylic paint, cut paper, pencil crayon, and ink. I am an avid recycler and incorporate reclaimed, repurposed and recycled papers into my collages as much as possible. I often use coloured papers, which allow me to draw on my own patterns. My style mixes flat areas with elements that appear three-dimensional. I often like to include nature or themes from my childhood in my art. I reference birds, wild animals, and indigenous flora. My illustrations are whimsical and playful, with occasionally a hint of the macabre here and there. This illustration, *Woodrough Lodge* is a slice of Ontario cottage country. I have included iconic imagery from wilderness Ontario and wanted to make the lodge feel warm, inviting and full of life. I have a Bachelor's of Applied Arts degree with honors in Illustration from Sheridan College, as well as a Bachelor's of Education for Visual Arts and Business.

Jessica Gordon, *Woodrough Lodge*, print

Kristy Gordon

I paint people in simple poses with strong psychological evocations. My practice of painting has become closely linked to my process of self-discovery. Of particular interest to me has been the acceptance of uncertainty and impermanence in my life. In developing my technique I have found that I have to let go of my fear of the unknown and work more intuitively. I focus on transitory periods, and my work embodies change, movement, and transformation. With a combination of blurred and sharp edges, my oil paintings blend resolution with dissolution, ambiguity with clarity.

Kristy Gordon, *Figurine*, oil

Roberta Grewcock

Roberta Grewcock, *Dyspneic, Gasping for Breath,* acrylic on canvas

Marilyn Harris

I am a painter and rarely work in graphite, however I wished to experiment with it. This work is the result of a challenging process.

Marilyn Harris, *Verdure*, graphite

Erica Hawkes

I am a Canadian landscape artist. I show my work in seven galleries across Canada, and was recently featured in the 'Artists to Collect' portion of *Arabella* magazine. I grew up in beautiful British Columbia. I earned a degree in design and was able to work as an artist in book illustration, portraits, teaching, photography, and most recently as an exhibiting artist. For this piece I explored a copse of trees in a cubist style, using metallic paint and graphite. I love nature and when I heard the title of the show was Drawn Together I thought of a copse of trees drawn in a cubist way. I love *Nude Descending a Staircase* by Marcel Duchamp. I love his cubist style and his subdued colour scheme. I incorporated these elements into my *Copse of Trees*.

Erica Hawkes, *Copse of Trees*, graphite, ink, and acrylic

Michael Healey

I have broad interests in photography, and the subjects of landscape, nature, the street, the urban environment, and abstraction. Much of my work addresses the nexus between society and the environment, and the fundamental paradox that humanity is absolutely dependent on nature yet, except when disaster befalls, is profoundly indifferent to it. Photography brings me into intimate connection with nature and, through my photographs I try to convey the wonder and humility that I feel when I am enthralled by a particular image. I want the viewer to have the same kind of emotional experience that I had when making the photograph. Urban and street photography allow me to look candidly at the built environment and the people interacting with it. Unfortunately, restrictions on publication of street photographs with recognizable individuals and sometimes, recognizable buildings, makes them unavailable for any public exploration of social or environmental issues. Abstraction adds another dimension to my exploration of people and place. I use in-camera techniques such as multiple exposure or camera rotation, as well as Photoshop techniques to create images that I feel are mysterious and evocative. *Drawn Toward the Sun* is a combination of two slightly manipulated images, bringing together the near-monochrome of the seascape with the rosy warmth of the setting sun. The three tiny figures, almost caricatures, drawn inexorably toward the fading sun illustrate both humankind's craving for the sun's warmth and our insignificance in the grand tapestry of nature.

Michael Healey, *Drawn Toward the Sun*, digital photograph

Dirk Hiel

"Hiel draws on the Renaissance tradition, while firmly entrenched in the 21st century. He reminds me of Fragonard and Boucher. He succeeds in thinking, while feeling and putting paint on canvas in a most alive manner." (Chris Stakenborg, Stakenborg Fine Art, Sarasota, Florida)

I am a Dutch-born portrait painter, living in Kelowna. I like to produce twenty to thirty commissioned portraits annually. To complement the portraits, I like to do paintings about water. My work is found in over 109 private collections. My big influences are:

The chiaroscuro, compositions, and moods of Rembrandt

The light and compositions of Vermeer, Whistler, and Robert Johnson

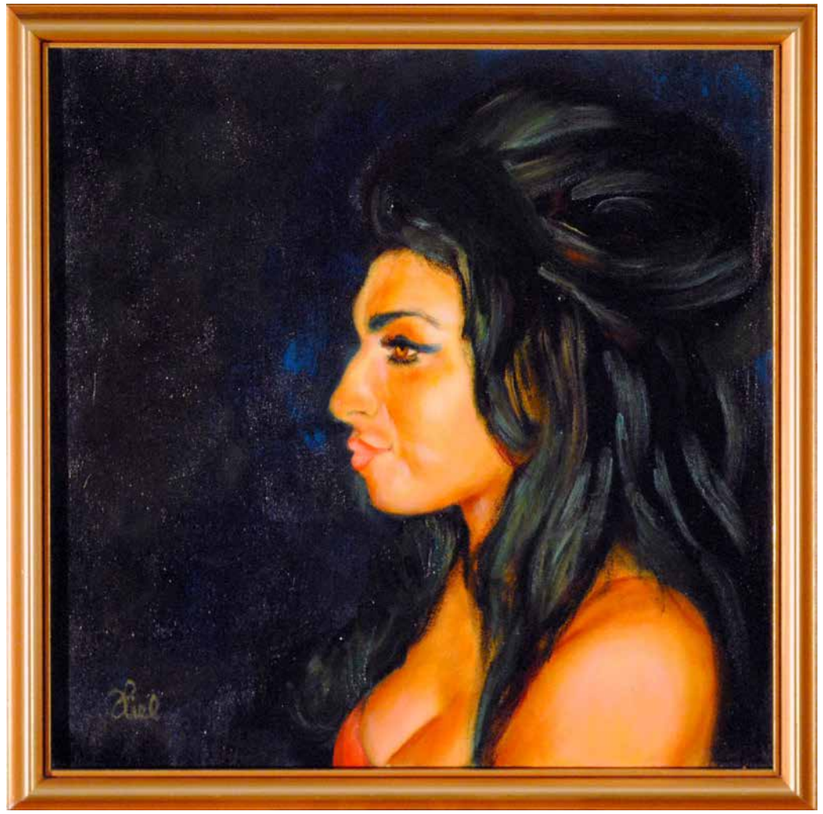
The teachings of Jannes de Vries, David Leffel, Greg Kreutz, Thomas Buechner, Zhioming Wu and Richard Schmid

The sensual style and compositions of John Singer Sargent and J.M.W. Turner

The vibrating sunlight of Joaquin Sorolla

The late Toronto architect Harry McDonic, whom I watched doing his watercolours

I have participated in fourteen exhibitions, of which one was a solo show in a public gallery. Twice I was 'World of Art Featured Artist' on the *Painter's Keys* website. My work hangs in the Stakenborg Gallery in Sarasota, Florida, and in the Contemporary Masters Gallery in Maui. In Kelowna, I am represented by Gallery 421 for commissioned portraits.



Dirk Hiel, *Amy*, oil on canvas

Ute Hilligweg

The inspiration for my paintings usually comes from my many travels and life adventures when my eye catches an image that entices me to capture it on canvas. A visit to the east coast brought back memories of my boating experience with a strong reminiscence of how the boating community is familiar with one another, and their need to draw together. The painting depicts two boats being drawn to each other by the forces of nature in order to seek shelter in this tranquil harbour and weather the storms of life together. The colours chosen bring out strength and calmness, emphasizing the community spirit and togetherness. The mirror image accentuates the balance with nature.

Ute Hilligweg, *Tranquillity Harbour,* acrylic on canvas

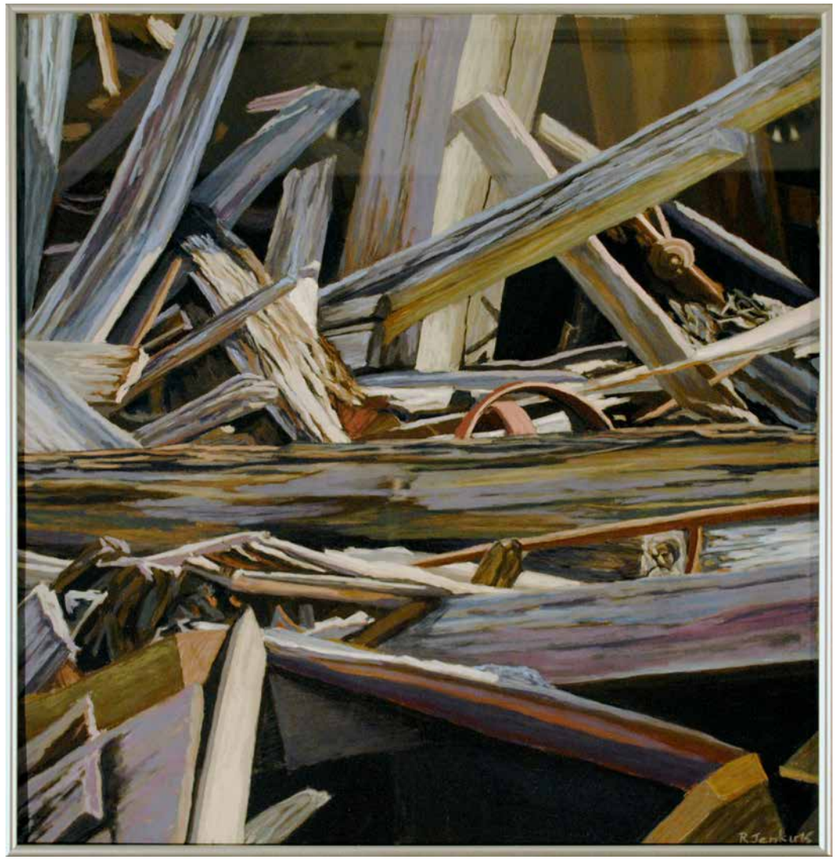
Bernice E. James

When some of us were very young, crayons in hand could result in creations on paper or walls, as the spirit moved us, characterized by reckless abandon! We drew what we felt, even if it just looked like scribbles! As we matured a bit, we were given colouring books and taught to colour precisely within the lines. It was almost a metaphor for learning life skills, the importance of rules, the need for recognizing boundaries. But, if we are lucky, a time will come when we are able once again to approach our creativity with a freedom defined only by what we feel, what is real for us in the moment! In the exploration of my artistic expression, I have used pencils and chalk to draw precise images on canvas or paper, followed by the application of acrylic paint, oils, or watercolours. Too often this felt like a frustrating, restrictive endeavour. Then I used molding paste to "draw" more permanent images before applying colour. An instructor described this as "sculpting on canvas." Ultimately, as my process has become freer, I strive to have colour, texture, and technique combine to allow my creativity to expand. My piece is an abstraction that represents not only the change of the season, but also speaks to the autumn in our lives. Change and loss seem to happen more at this time. But in dark times, light and hope are also present, encouraging us to embrace creative solutions in challenging times, propelling us forward with optimism.

Bernice E. James, *As Autumn Arrives*, acrylic and mixed media

Robert Jenkins

This work depicts a small section of a large ruin, a collapsed ore-concentrator plant, located near New Denver, in the Kootenays. The remains include building parts, bits of machinery, pipe, bolts, timbers, metal, wire, fabric – stuff that was used to do the job, stuff left behind once the job was done, stuff to which we gave a purpose and then discarded. The painting depicts a journey from a purpose-driven life of order into seemingly aimless disorder; something once organized is becoming disorganized, or rather, organized into something else – a new order dictated by the processes of nature – rust, decay, new growth. For me the work is an investigation and a celebration of the process.



Robert Jenkins, *Styx*, pastel

Byron Johnstad

I see icebergs as the endangered and silent witnesses to the past, and at the same time as the messengers about the fragility of our future. These four portraits are of giants that no longer exist and so can no longer tell us of the millennia that they recorded. They were frozen records of their births, their lifetimes, and the living history they witnessed. These floating blue giants were born on the land … so very long ago. Broken off into the black sea, floating and dripping into oblivion, giant blue and white anonymous beings … no longer to be seen. Yet, they and their kind … speak ominously of the Earth's future!

Byron Johnstad, *Born to the Land, Lost to the Sea*, acrylic on canvas

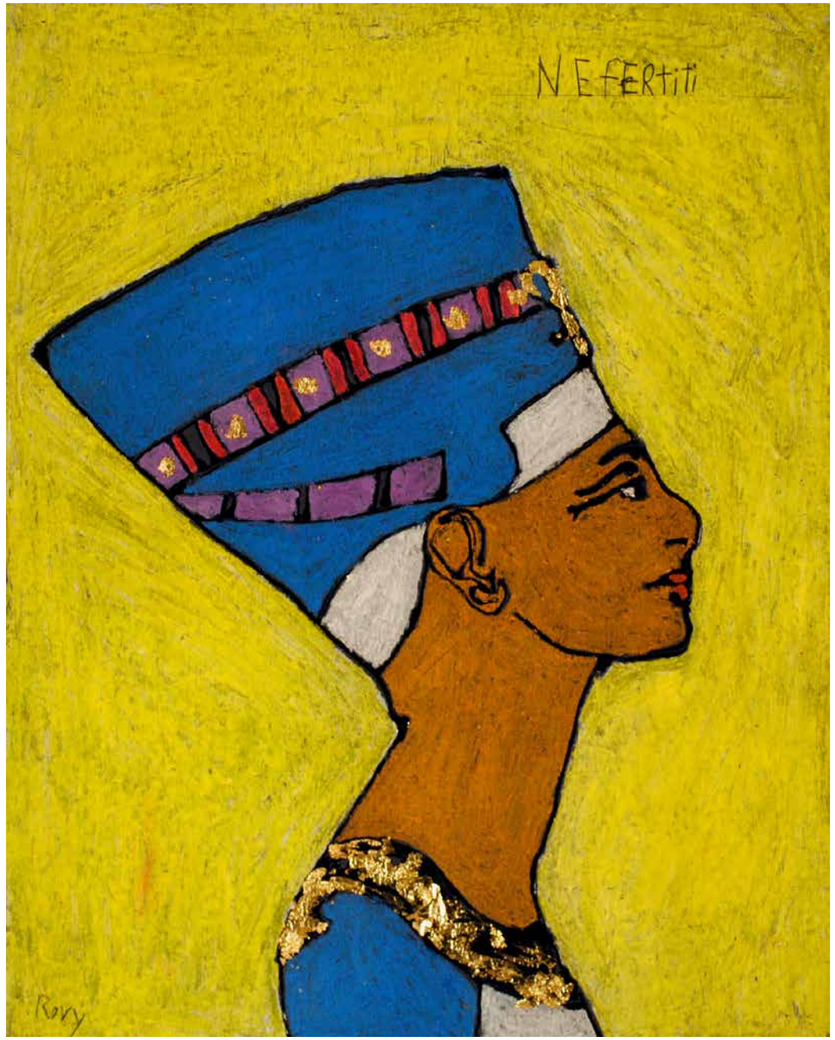
Renata Kerr

As an abstract painter, I don't "draw" in the traditional sense of the word. The drawing in my work is done with my paint brush, and is at times subtle, and at other times completely buried within the piece. My paintings are built up of many layers, with traces of previous layers peeking through. Mine is an imaginary world, created intuitively. The marks I draw on the canvas may suggest a form of some sort, but more likely will appear to the viewer simply as random gestures. Through seemingly random, these marks are integral to the soul of the painting. My goal is not to create a piece of art for someone to recognize something, rather I want the viewer to experience something when they look at the painting. What that something is, will be different for each viewer.

Renata Kerr, *Dawn of Creation,* acrylic on canvas

Rory Krnjevic

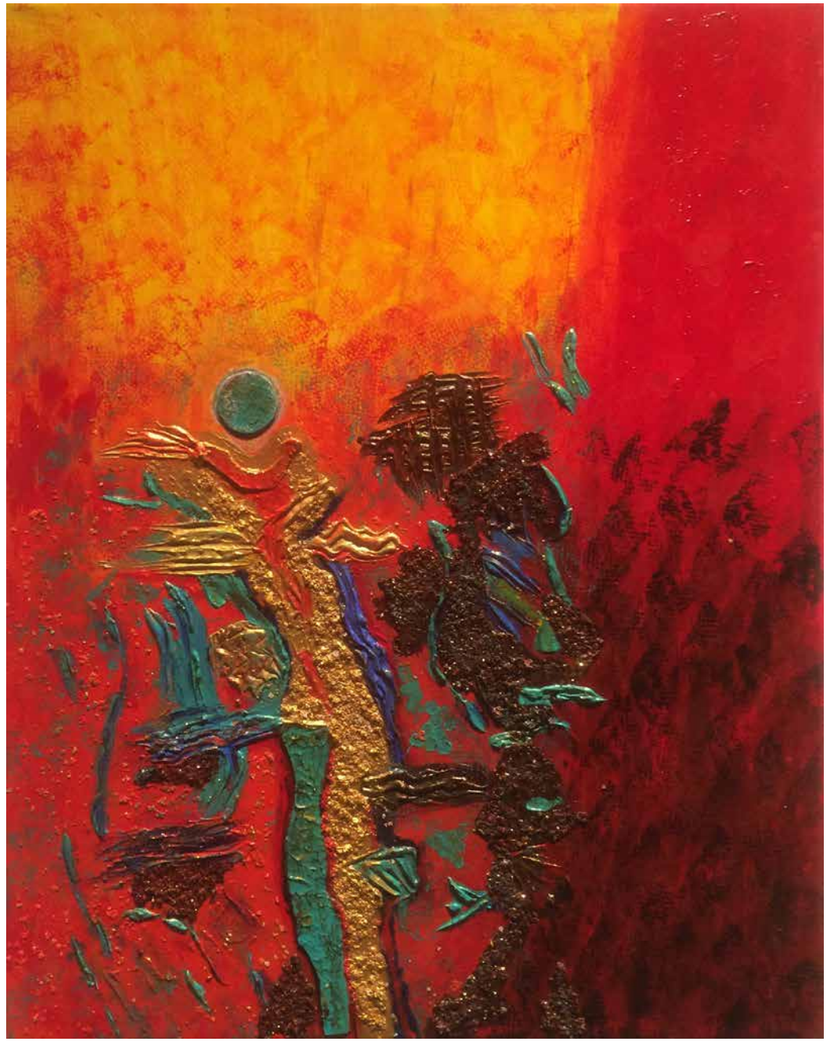
Neferneferuaten Nefertiti was an Egyptian queen, born in ca 1370 BC, who was the Great Royal Wife of Akhenaten, an Egyptian Pharaoh. She is thought to have died in 1330 BC.Not a lot of personal information has been confirmed about Nefertiti. However, her unusual position of power is hinted at in the wall murals in the tomb she shared with her husband. Nefertiti not only shows up in the murals twice as often as her husband, but she is also shown standing in front of him. This was not standard practice for the placement of women in Egyptian art at the time. Nefertiti and Akhenaten were known for instituting a religious revolution, in which they worshiped one god only, Aten, or the sun disc, instead of multi-deity worship. My drawing of Nefertiti shows her in a familiar stance, with her head held high. She is adorned with many colours that were fashionable in her time, and with much gold. She was considered a great beauty in her time. My drawing highlights not just her beauty, but also shows her pride.I think this pose and my colour choices also illustrate her position of power and royalty.



Rory Krnjevic, *True Wisdom,* oil pastels, gold leaf on bristol board

Marlene Lalonde

I drew upon the strength of women to create this painting. I was reminded of how many women are alone in the world doing their best to create harmony from chaos, and clarity from confusion. I was inspired to capture a woman in bright colours to represent her inner beauty, strength, courage, and radiance. Opportunity and peace await her as she makes sense of her aloneness. I enjoyed the healing power of the artistic process and the challenge of using modeling paste, egg shells, sponge, and glitter acrylic paint.



Marlene Lalonde, *Woman Alone*, mixed media

Helene Letnick

My mother was born with a pencil in her hand … this is what she always said anyway. When I heard about this year's theme, I knew I wanted to pay tribute to this amazing woman. She experimented with many media throughout her life, but drawing was always her passion … her first love. My mother is 91 years old and has Alzheimer's. She is now at the advanced stage. She is an artist whose eyesight has also been robbed by macular degeneration. The hardships of my mother's life have left their mark, but art is still part of her life, because it is part of mine. She felt the happiest when drawing portraits, especially of women, and flowers. As a tribute, I put together this collage of images of some of her drawings, from when she was nine or ten years old until her seventies … her little joys. All of the drawings on this canvas are gel transfers of my mother's originals. Most of them are left in their original black and white. I painted some of the smaller ones but the two dresses are the original colours from the 1940s.

Helene Letnick, *My Mother's Joy – A Tribute*, mixed media

Paul Lewendon

My love is photography, and my passion is drawing with all sorts of light in the dark or dimmed light. I have been using mostly black-and-white photography as a medium for a number of years, and subjects that are mostly abstract, industrial, or macro. Around 1998 or 1999 I started experimenting with different kinds of 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. Through a lot of trial and error over the years, I fine-tuned my multi-stage process for making my high-voltage images. Around 2010, I started using a digital camera, so I could capture all the colours of the high voltage arcing. Part of my process includes a large, heavy industrial 15,000 volt transformer (the standard household voltage is 120 volts). Naturally any images that involve body parts aren't involved at the time the h.v. is activated, as it is lethal high voltage. A lot of the objects I use end up being damaged – burnt or melted from the shock and burn of the electricity arcing through it. Mostly the images are not manipulated, just standard post processing, and removal of undesirable elements, such as shadows and distracting flares, etc. There is the occasional image for which I want to create a scene, so I set up a whole scene in front of the camera, and later I might add one or two elements for final touches from photographs that I have taken separately. This particular image *Through the Vortex* was all done in one shot and only the standard post-processing was done afterwards.

Paul Lewendon, *Through the Vortex*, photograph

EXIT

Angela Maher

I am a self-taught artist, having always been inspired by teachers and acquaintances who were artists or connected to the art world in some form or other. Extensive travels to most European countries have given me the opportunity to view and appreciate a broad spectrum of art and architecture. After more than twenty years working as an interpreter for the European Union in Belgium, I have now made my home in the beautiful Okanagan Valley, where nature is the inspiration for my art. Currently, my main focus is painting with acrylics, with my subjects ranging from landscapes to equine art and to pure abstraction.

Angela Maher, *Here's Looking At You*, acrylic

Tascheleia Marangoni

I was inspired to paint and create *The Dancers of Craigh Na Dun* as part of my *Dancer Series* because of my passion for Scottish culture, and the amazing book series *Outlander.* Painting is a very important part of my life, and I paint the things that bring me joy. For this particular piece, after completing the background, I sketched in the images with acrylic paint before beginning to paint them in full – a technique I rather enjoy using. I hope this painting brings to life the beauty and mystery of the Scottish people and long-ago Druids, as they would dance around the many standing stones in Scotland.

Tascheleia Marangoni, *The Dancers of Craigh Na Dun*, acrylic on canvas

C Mazurat

I am a portraitist whose work surfs the interface zones among the optically limited yet precise view of the camera, the too-perfect expressions of imaging software, and the inevitably flawed gaze of the human. My work celebrates faces in all forms. This particular work is a long-exposure photograph created in a pitch-black room with a manually-timed shutter and a pin light. The finished image can only be seen after the frame is created and due to the long exposure time there is invariably some movement of the subject, thus resulting in a less-than-tack-sharp final image. Despite this ostensible flaw, the portraits in the *Schneider Variations* are compelling images that straddle the division between traditional fine art photographic portraiture and drawings. I studied photography and fine art painting at the Alberta College of Art and Design, and have exhibited widely in group and solo shows.

C Mazurat, *E# 12, from the Schneider Variations*, photograph

Jo McKechnie

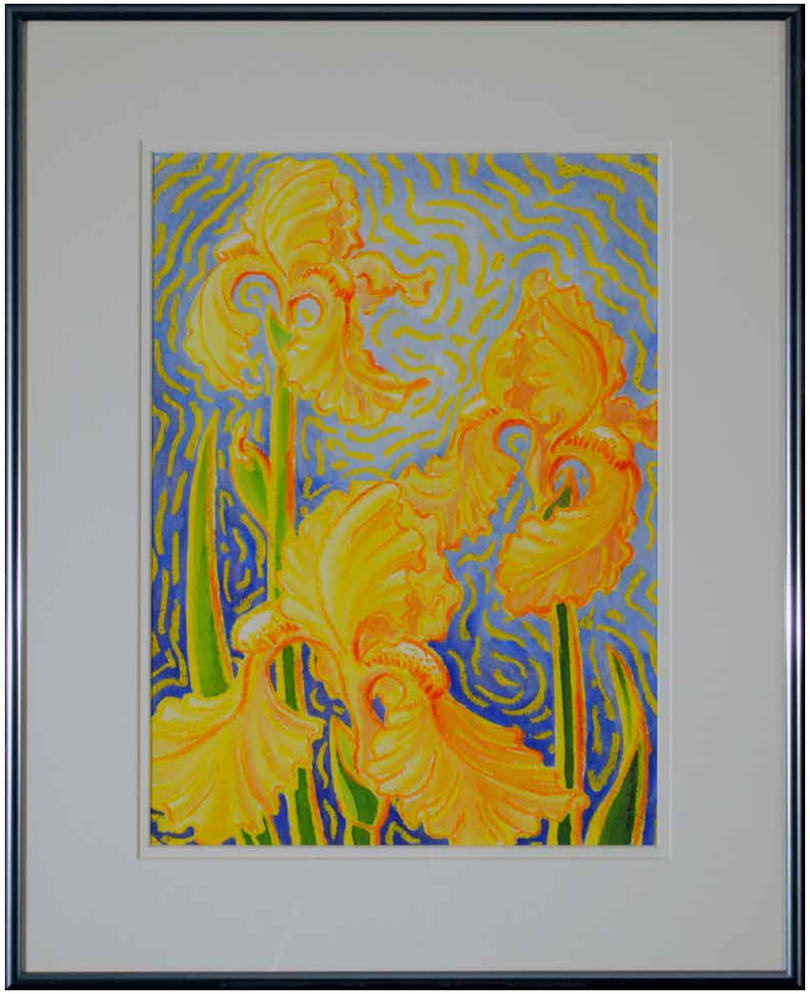
Pictographs, as created by traditional societies, are usually painted on rock surfaces. Over 260 historical pictographs have been found in the Okanagan Valley and Lower Mainland. These were most likely created by the Interior Salish people. It's possible that the native peoples of the interior were painting their pictures on rock for hundreds of years but earlier designs faded away. The catalogued pictographs in the Okanagan are thought to have originated in the first half of the 1800s. The practice disappeared during the massive cultural disruption that occurred during the Fraser and Cariboo gold rushes beginning in 1858. Pictographs are generally thought to be symbols or representations of people, things, activities or rituals relevant to community. Most of the pictographs in the Interior are made from red ochres (iron oxides mixed with clay) mixed with binders such as grease, fish oil, fish glue, or fish eggs, pitch, or saliva. The paint was then applied with the fingers or sticks. Among the Interior Salish people, red symbolized life and good luck. Pictographs are drawings in a literal sense but also draw us to or engage us with early inhabitants of the Okanagan valley – drawn from the past. This piece of art is an attempt to recreate one these early pictographs and is made with various forms of glass – sheet, frit and powders. Its title is *Coyote*.

Jo McKechnie, *Drawn from the Past –Coyote*, glass

Marlene McPherson

Gospel Light is one of my paintings from my *All Nature Sings Series*. This series began with inspiration from the irises I grow in my garden. While creating these works, I developed a new technique of using watercolour washes over oil pastel markings as a way to study both colour relationships and the expression within line and pattern. As I began researching the many different varieties of irises available, I came across a website by Aril Society International Director (and hybridizer) Eugene Hunt, who lives in Oklahoma. I learned that he has developed over fifty new varieties of irises, many of which are award winners. As I reviewed his many new creations I became intrigued by the unusual names he gave them. After more research I learned that he was a man of faith and chose many of his iris names from scripture or after characters found in the Bible. As I viewed various images of his irises I soon realized that many were very similar in colour combination to the irises in my paintings. It was then that I decided that with our shared faith and love of irises I would use his collection as the basis for my painting titles. This was back in 2003/2004 and the series is still ongoing. This exhibition at the Kelowna Art Gallery is the first time I will be displaying an work from this series. I am an art educator and live in Lake Country. I teache and work in a variety of media, painting the reflections of my life. My art speaks of my community, Lake Country, and ponders my Mennonite heritage of the Christian faith, and mirrors the daily rhythms of my life.

Marlene McPherson, *Gospel Light, All Nature Sings Series,* oil pastel and watercolour



Drew McRitchie

Drew McRitchie, *Parallel Curvatures*, ink and photograph

Michele Meckling

This painting was a first attempt using a palette knife. As a volunteer with Canadian Mental Health Association, I was fortunate to participate in a class on abstraction. I love how the reflections turned out and wonder what the girl with the umbrella is reflecting about in her life.

Michele Meckling, *Reflecting*, acrylic on canvas

Lenora Melville

"Tempus" is a Latin word meaning time, and time is what it takes to see this acrylic painting. Stop for minute or two and let your eye wander along paths through the shifting colours and shapes. Get drawn into the painting process as your mind seeks recognizable patterns in the lines and colours. *Tempus* is a real-life random scribble, a tribute to many hours spent drawing in online interactive drawing boards where lines are literally drawn together with people from all over the world.

Lenora Melville, *Tempus*, acrylic on wood panel

Margaret Meyle

I am from New Zealand and have recently relocated to Kelowna. Although I am heavily influenced by the things that I see, the detail of places and objects that we pass by every day, painting is an exploration for me. I begin with no deliberate choice of subject matter. The soft, slightly out of focus feel, is memory, just as with the pictures you see out of a moving car, or you piece together from multiple recall of a single subject. I work with a roller first. The marks made by the roller allow me to paint overlapping blocks of colour. There is no specific direction of subject matter, and gradually the relationships between the shapes I make and the colours I have chosen begin to work as groups of objects relating to one another. Only then an emergence of subject matter takes place. I extend the idea, adding detail with a very small brush. The juxtaposition of the free movement of the roller with the small, deliberate strokes with the brush is like zooming in on your subject when taking a photograph. I enjoy the surprise of discovery.

Margaret Meyle, *Water*, acrylic

Milo Molina

This graphic design was made out of old batteries that have been used in my hearing aids. With these tiny objects I have found a new way to make some beautiful, simple and naïve drawings and to help me open the doors into the world of imagination. I have been fascinated by these small and round-shaped objects. They are light, shiny and have distinct forms to create different pictures. I really like to work with these tiny dots that fit together like puzzle pieces to make a drawing like a flower in the sky, an antique and priceless vase, a dancer, animals, fountains, the Titanic ("the unsinkable ship"), and so on. There are some artists who have used different materials for drawing such as rice and breakfast cereal to make mini portraits of famous people such as John F. Kennedy. Artist Jack Daws made a replica of the Twin Towers in NYC out of McDonald's french fries cemented with ketchup. I had been planning to draw with paper and pen, but it was so difficult for me. Finally, I found how to make drawings with these tiny objects. Now, I can make not only things that I have seen and known, but also things that I imagine. Sometimes I can bring the two together to make interesting black- and -white pictures. Many of these drawings are simple, some are not. These are good examples of new uses for old batteries. So you can see what I made with 325 of these tiny objects. Enjoy this funny and cheap art!

Milo Molina, *Tiny Art*, photograph

Victoria Moore

Victoria Moore, *Around the Bend*, watercolour and ink

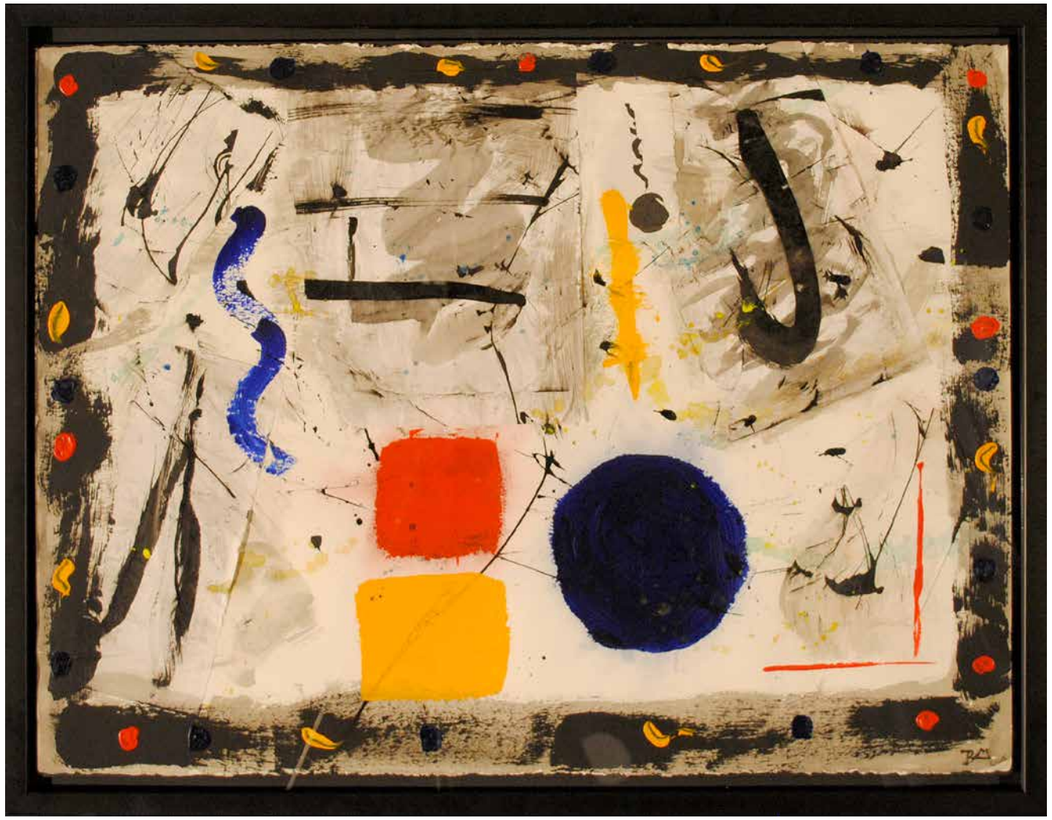
Yvonne Morrish

I experiment with colour, composition, and paint in my pursuit to create work that uplifts, encourages thought, and involves 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 the art to reality. I paint to release –I place my trust in my intuition and unconsciouss, believing that the resulting forms and colours have a strength and merit of their own. Born in the Okanagan Valley in Penticton, and as 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 plentiful fruit. Art is an ongoing journey of discovery as is life itself …

Yvonne Morrish, *Aging Memories*, watercolour and ink

Betty Morrison

Since I was a child I have loved to draw, colour, and paint. Spending quiet time this way was a therapeutic experience for me. As a mostly self-taught artist I appreciate the creative process and how important it is in my life and for our culture. After taking a mixed media class at Emily Carr in Vancouver, I have been dedicated to creating moving, meaningful works of art that are an integral part of who I am and hopefully will be appreciated by others. I have found that the process of experimentation with different media, and my growth as a person have coincided. Taking a basic idea and an empty canvas and combining materials to see what transpires is inspiring and gratifying. I usually start out with a general idea of what I would like to accomplish and then let my instincts and my tools guide me. Since art is experimental and artists are always evolving, my ideas and uses of materials are evolving over time and will keep doing so as long as I am open to this wonderful process.



Betty Morrison, *Colour and Motion*, mixed media

Nath

In creating art, I like to entertain and engage my audience. I enjoy the most basic classical way to create a painting: pencil drafted then painted with acrylic paint and brushes. Drawing and vibrant colours have always been my passions. Organized clean lines and curves reflect my love for modern architecture and their simplicity my personality. *Blasée* is one in my series called *What do you see?,* in which I draw and paint what my mind sees, not my eyes, to the point of dismantling traditional representations to the limit of abstraction and therefore allowing various viewer interpretations. When you look at *Blasée* you will see a face, but might also find the number 5, a grey fish, and maybe more. My work is the fruit of my life in several countries and the art and cultures that have influenced me. Therefore, people from many different cultures can relate. Everyone's experience of my art is different, and I embrace this openness for interpretation. I am a professional Canadian artist, born and raised in France, who recently moved from Ontario to the Okanagan.

Nath, *Blasée*, acrylic on canvas

Patricia Nelson

To me, the most powerful and poignant art is that which captures life in the moment: a gesture, a pose, a facial expression, the interaction between people or animals. These unique and special moments intrigue and inspire me. This image of Bernard Avenue captures the busy street on a cool rainy day in spring. People are huddled and hurrying down the street. The scene is in sharp contrast to what we would see during summer in the city, when the sun makes the streets, the people, and the buildings glisten with warmth, and people are relaxed and easy going.

Patricia Nelson, *Sketch: Bernard in the Rain*, acrylic

Addison Oberg

Addison Oberg, *Le Rose*, oil

Gloria Pada

I was born in Armstrong, B.C. and raised in Enderby. I received a Bachelor of Education from the University of British Columbia. After teaching in Courtney and in North Vancouver, I moved to Kelowna where I taught school for many years. I have always had a keen interest in sketching and in painting. Art was an integral part of my teaching. Over the years, I have benefitted from art courses. Since taking early retirement, I have taken courses at the Kelowna Art Gallery, and many workshops sponsored by the Federation of Canadian Artists. I have been accepted into many juried shows and have won ribbons and awards of excellence.

Gloria Pada, *Peruvian Lady*, acrylic

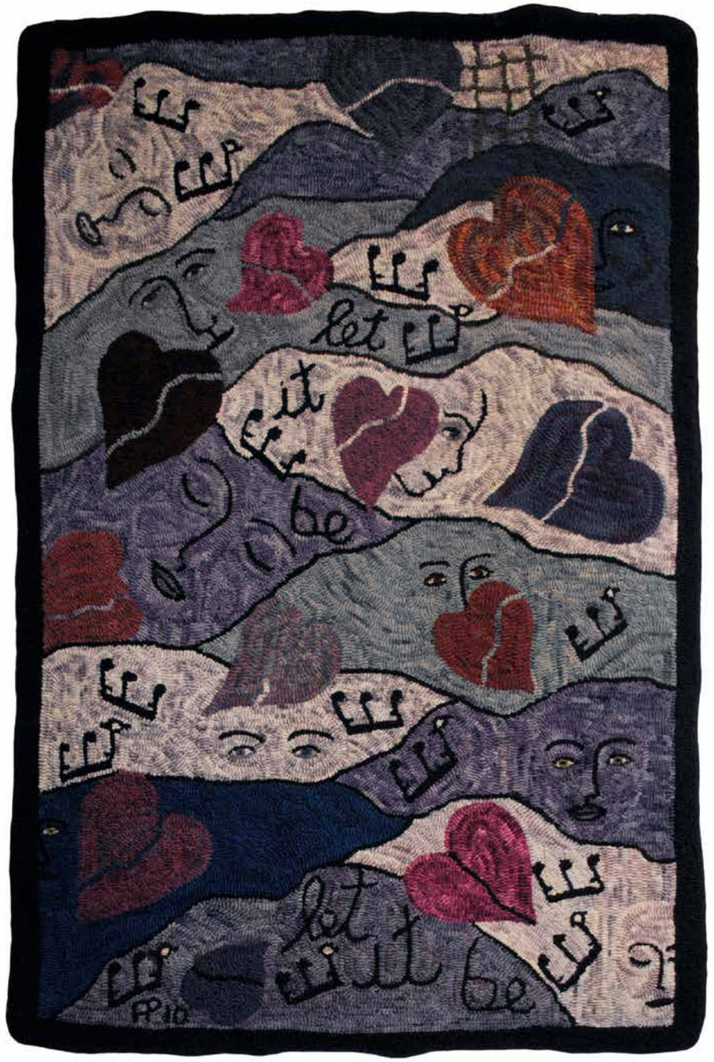
Francine Portelance

I have been drawing since I learned to hold a pencil. I majored in ceramics in Montreal, though I always kept on drawing. Three years ago I started painting with acrylics and mixed media with the intention of tackling abstract art. For this painting I was experimenting with new acrylic materials and felt compelled to include the charcoal drawing of a cyclist. I felt compelled to show my concern regarding the state of our environment. The future looks bleak … though I am an optimist and believe that there are enough caring and resourceful intelligent humans on this planet to change things around. This dark cyclist pedaling through a very dry and dark landscape remains optimistic, the light being the mountains, still shining. What will be our future? How long will the light keep shining?

Francine Portelance, *Dark Passage*, acrylic and charcoal

Angela Possak

This rug was created for a gallery installation based on the Beatles' works. I chose the words to "Let It Be", words and music by Paul McCartney. I have always found the words of this song so profound. They can take one back in time, remembering loss of family and friends, troubled times, broken hearts, parting and reuniting. The song touches everyone. The image on the bottom right hand corner is a depiction of Mother Mary. Most people think it pertains to the mother of Jesus. But in fact Paul McCartney was talking about his own mother, Mary. I designed this piece inspired by the words of the song . It is an example of traditional Canadian rug hooking. The material of the rug is 100% hand-dyed wool and my original design represents my interpretation of the song. I invite you to visit my website rughookingteacher.ca to view more of my creations.



Angela Possak, *Let It Be*, fibre

Liz Ranney

I graduated with a BFA from UBC Okanagan in 2012. I am a painter, digital media artist, illustrator, and instructor. I infuse my work with bright and bold colours and explore expression, connection, and fragmentation. I work primarily as a portrait artist, combining mixed media with traditional techniques and contemporary imagery. During my program at UBCO, I focused on painting and digital media, and worked as a 3-D game designer with the Future Delta Project. Since graduation, I have been instructing art at a variety of places, the RCA, 'heART school kelowna', the Kelowna Art Gallery, and the CMHA, and for half a year in Santos Reyes Nopala, Oaxaca, Mexico. Some of my most recent projects include a solo painting exhibition in Toronto, at the Jane Roos Gallery, large-scale commissioned murals made in the Okanagan in collaboration with my husband Dylan Ranney (Ranney Creative), and graphics commissioned for local companies, writers, and musicians. My work is published in *We Make Stuff, Volume 2, Class* Magazine, Issue 1., *Raven's Heart* by Diane Larsback, and most recently in *Read These Poems About David,* by Sam Gutierrez.

Liz Ranney, *Complacent, from my Confrontation Series*, acrylic and mixed media

Patricia Reid

The exercise of drawing with paint has often produced surprising results in the pursuit of my artistic expression. In order to capture this fleeting moment of moon reflection on Okanagan Lake, an impressionistic sketch seemed to be a most effective method. This view from Peachland has captivated viewers for centuries and I feel humbled each time I witness it.

Patricia Reid, *Noctiluna,* acrylic on canvas

Carol Schlosar

Using the metaphor of geology for the complex, layered nature of human experience, *Poetry and Purpose* explores the tightly controlled space in which we hold our experiences and the quest to make sense of these spaces. Free-hand drawings and frottaged lino-cuts repeat images that represent slices of our lives that we organize, compartmentalize, and publically display. The transparency of the rock pile makes reference to the fragility and insubstantiality of our strategies. Each panel is different, exploring the idea that as priorities change; we continue to have faith in the constructive intervention of shifting those spaces. I am currently a student at Thompson Rivers University. I work and live in Sicamous, BC. My practice includes painting, sculpture, screen print, and drawing.

Carol Schlosar, *Purpose and Poetry*, Graphite and pencil crayon on fabric

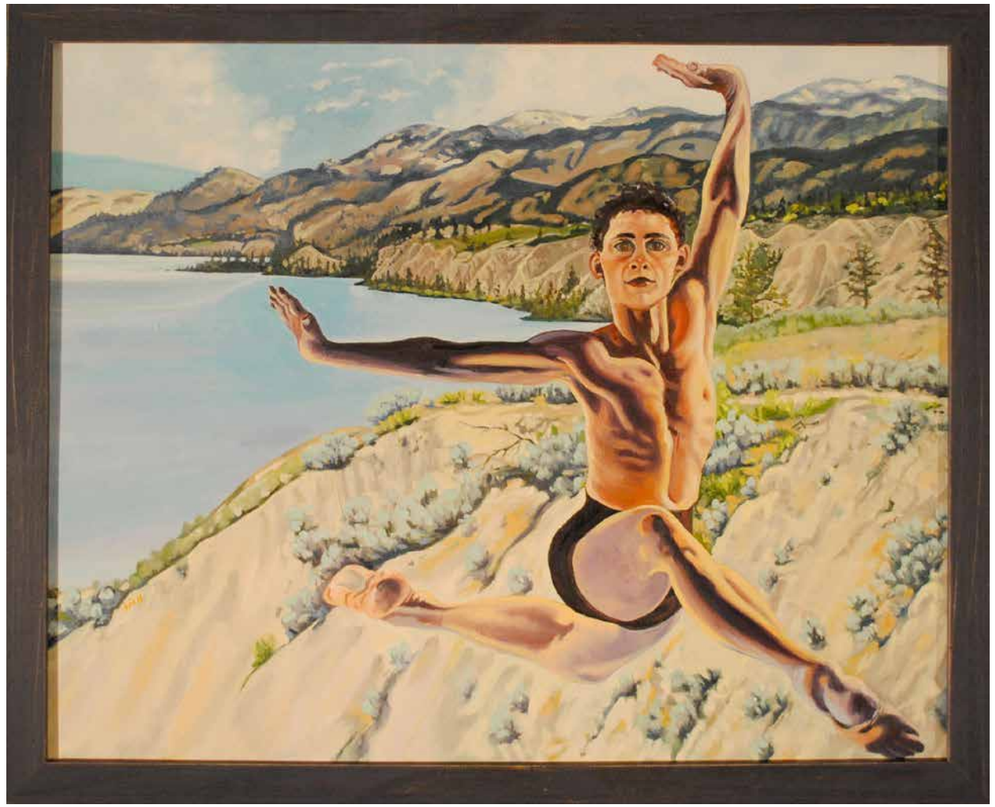
Bev Serviss

In August, 2016, my dear friends were blessed with the birth of their precious daughter. This beautiful mama and I were initially drawn together through work, and our bond continues all these years later. This photograph was taken in the shallow waters of Okanagan Lake, about six weeks prior to the birth. I often look for shapes, movement and interesting lines complemented by light when out with my camera. I left the "drawing" to the water and light here. Mother Nature... the ultimate artist.

Bev Serviss, *B3 #beautifulbabybump*, photograph

Janice Sich

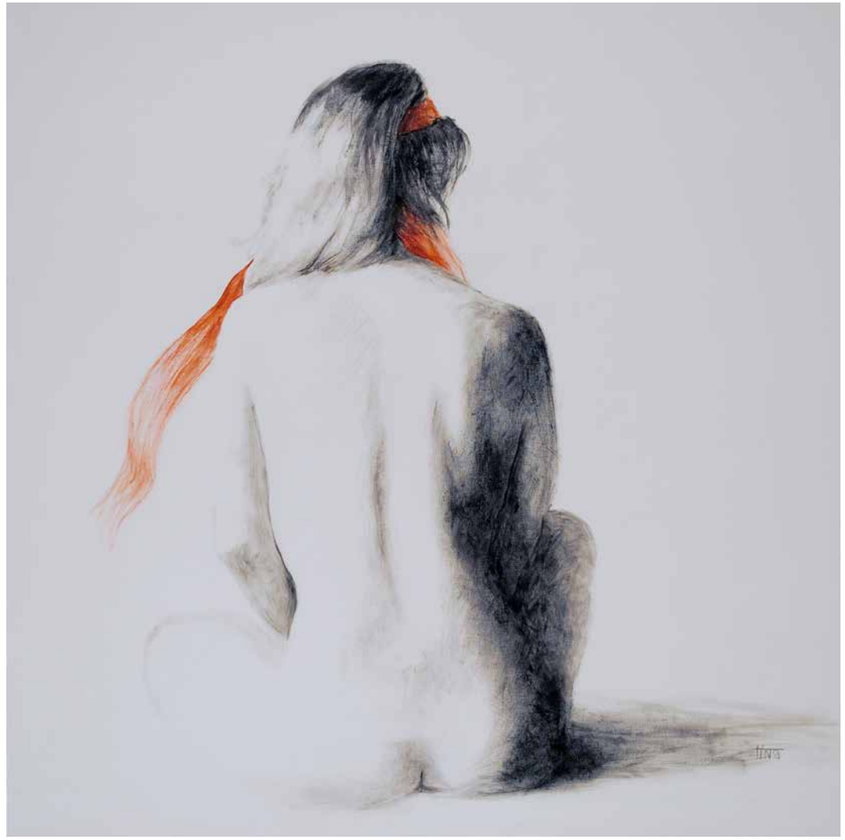
When I paint Okanagan landscapes, I'm transported to the very elements of the subject matter: the deep ravines dotted with sage, the imposing mountains carved by glaciers and changing light, the Ponderosa pines and fir trees that grow individually yet form a mass of muscle on the mountains, and the choreography of the clouds as they dance above the shimmering lake. While I paint these images, I am drawing them with oils, then sculpting their forms. The grace and strength of the dancer is similarly sculpted by rediscovering the drawn form, making the image a study of anatomy of nature. Both the landscape and the dancer contain elements of monumental splendour. He is "boundless," with the impression that he his jumping out of the confines of the canvass. There is no limit to the creativity of nature or the human form. Taking risks is part of making art. I took the risk of combining landscape with the human form and I believe the resulting image is "boundless."



Janice Sich, *Boundless: Anatomy study of a dancer*, oil on canvas

Tina Siddiqui

Keeping with the exhibition's theme, this work was done from a sketch done during a life drawing session. Here my paint brush was my drawing tool. The majority of the work was done in dry brush. This allowed me to achieve "lost and found edges," which I so enjoy about sketching from life. A limited colour palette was a deliberate decision to keep the painting as close as possible to drawing.



Tina Siddiqui, *Tomorrow is Another Day*, acrylic on canvas

Judy Sims

This drawing is a story of the meeting of cross cultural myths. Memory / Munin: (raven) is from Odin's side, and from stories of my Icelandic grandparents. The wisdom keeper (owl) appears in Nordic tale. Both birds are important figures in most indigenous cultures, while their stories vary. The trickster, a harbinger of passage, and night birds are, I find, especially emotive figures. To hear their calls in the darkness sends a shiver of excitement, a call to adventure. When this drawing began it was of an owl, but the conversation between birds seemed to evolve. Where do our memories go to process? The idea of finding wisdom on examination was appealing. Primarily a painter, I sometimes forget how much I enjoy drawing; how one must consider light, shadow, intensity, and form when working with monochromatic image. There is something very honest about simple materials: a sketch pad, a pencil or two, and good walking shoes are high on my list of favourite things.

Judy Sims, *Memory & the Wisdom Keeper*, pencil

Kristine Sloan

Kristine Sloan, *Love Affirmations*, gel ink and acrylic on canvas

Sandra Stevenson

Since I was a small child, drawing has been a constant for me and is fundamental to every piece of art I make. Every piece of art is a puzzle, an unknown, that forms itself while I am trying to make it go in another direction. In my paintings, the initial drawing allows and guides the decisions needed to get resolution, while allowing painterly chance to intervene. Sometimes what is needed is more drawing. My primary concern with painting is light. It is in the push and pull of colour decisions based on that concern that I find the most satisfaction and the most challenge.

Sandra Stevenson, *Blue Shoe*, acrylic on canvas

Stephen Edward Sweet

This piece is meant to be installed in a master bedroom, upon a vanity's stone countertop. There would be a water tap above and a drain hole would be cut in the bottom of this bowl. The shape represents a woman's aroused core. The name *Lily* is linked to the image of an erect blooming flower – the willing love of reproduction. To use this basin: a petal point is tucked between the legs, under the genitals for washing before lovemaking. From the beginning of this work, when I rolled the stone out of the bushes, to the sculpting, the whole experience stimulated my senses with erotic energy. When chiseling and polishing, I double check by closing my eyes, trusting a bare-handed caress, for a more sensual connection to the contours. I was born in Nova Scotia, on August 23rd, 1969, at 5 am. I believe I was an artist from conception. My mom said I was extremely active in the womb. As an infant and throughout life I continued to be overly active during sleep. At the age of two I began drawing explanations for vivid memories and lucid dreams of living a previous life on another planet, with three large moons, and a small population of ancient peoples. It was unified, peaceful, and with technology and moralities far more advanced than our earth's peoples now. These early moments motivated me to use art as a vehicle, to transcend my mind to this world I'm in now. I have promoted myself as a self-taught artist since the age of fifteen. I work with pen and ink, graphite, mural and sign painting, logo and advertisement design, portraits, newspaper political cartoons, glass etching, wood burning, blacksmith (tool and art), calligraphy, acrylic painting (futuristic, sci-fi, gothic), stone sculpture, stone monuments (specializing in V-cut letters and numbers in stone). My favorite stone is marble. My favourite artist is Leonardo di Vinci.

Stephen Edward Sweet, *Lily*, volcanic granite

E. Tessier

Apples and grapes were first planted together many years ago when Father Pandosy's missionaries planted the first apple orchards and vineyards near Kelowna. These plantings took hold and the Okanagan became British Columbia's premier grape and apple-growing region. Fast forward to the present day, with a short drive up or down Hwy 97 to see the many vineyards covering the hillsides, only to be joined by one of the select varieties of apples. It is from these that we get our world-renowned, award-winning white, red or ice wines as well as our best Gala, Ambrosia, Golden Delicious, Fuji, Granny Smith, or Mac apples. Now, just imagine how great your picnic will be with some of those tasty apples in your basket, topped off with a great bottle of wine from one of our 120 valley wineries. It can also be said that a small bunch of grapes, thrown in for good measure, fine Okanagan sunshine, a bunch of lovely flowers and an inviting green grass, "draws it all together" for a great day.

E. Tessier, *A Picnic, Okanagan Style*, acrylic

Vanessa Trenholm

Weaving and drawing might not initially seem to have much in common, but there is one core concept both share; their dedication to the exploration of line. Using this idea as the basis for my piece, I created a weaving in which I engaged with the concept of mark-making, using yarn and thread to compose my work instead of pencil or pen. This textile 'drawing' also allows me to break away from the traditional separation between the drawing surface and drawing itself, as the thread functions as both and breaks away from the two-dimensionality of traditional drawing by escaping in waves from its own surface.

As a weaver, I am very much still a student. I was inspired to learn after attending a lecture on Saori-style weaving, which emphasizes self-expression and creativity, making it a natural segueway from my previous abstract work in painting.

Vanessa Trenholm, *Goldilocks,* weaving, mixed fibres and vintage yarn

Liz vanGolen Vincent

Oxbow began as an acrylic under-painting of graphic mark-making, drawing with unusual tools, and creating some texture. I wasn't impressed with the results and put it aside. Months later, I pulled the canvas out and decided to paint over it, now inspired by a photograph taken while flying over Manitoba, of a meandering river with multiple oxbows. Seen from above, the landscape appear more two-dimensional and seems almost abstract. My intention had been to completely cover up the previous work, but I kept finding "juicy" spots to draw around and leave exposed. Lastly, I was enthralled to discover the letters in the word Oxbow lining up and appearing to be "Drawn Together" with the graphic markings of the under-painting. Whether working in watercolour, acrylic, or mixed media, I enjoy the layering process, the glazing over or layering on, of many transparent layers of colour to create mystery and depth. I often integrate calligraphy into the layers, continuing to be amazed at the intuitive process and how a painting evolves. I have learned not to question the inspiration and often find confirmation for that expression upon completion of the work. Art allows me to experience the mystery of life. It becomes a communication vehicle for our spirit.

Liz vanGolen Vincent, *Oxbow*, acrylic on canvas

Toby Wesenberg

Sometimes the only way to finish off a painting is with some drawing. Often when I paint I'm using my intuition, and am not exactly sure where something is going to end up; in this case, I painted a very free-flowing background of colours, and wasn't quite sure how to complete it. When I noticed a small "window" within the painting, I immediately thought of how interesting it would look to draw a bit of a scene within it that also ended up extending beyond the window as it unfolded. In this case, the drawing is very simple, with strong lines, and I like the way it contrasts with the soft, free-flowing and colourful painting.

Toby Wesenberg, *Scape*, mixed media

Lore Wiggers

I am influenced by nature, my dreams, and by what I experience during my daily meditations. I start out with colour and allow it to happen. Then I add pieces from nature. And this is how a collage is done. I have painted all my life and used different media: oil, watercolour, ink, and acrylic. I like to work on paper and then attach it to wood or canvas with glue. I have used material from the sea, from burnt houses (molten glass and metal) wasp combs, dried plants, pebbles and sand. Often I tear up old watercolours and use them in my collages. Years ago even my own tears were mixed in. Now you know all my secrets concerning my art.

Lore Wiggers, *Lightning Bolt*, acrylic and natural materials

Wayne Wilson

Landscape and panoramic imagery clearly dominate my current work. 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 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. As a geographer by training, it has always struck me that the nature of space and/or place are never merely important to the expression of who we are; they are critical. I try to find that in my art; to distil 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, film and talking book 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 have been part of my life since I was a teenager, and since then I have taken a sketchbook and paints with me wherever I go.

Wayne Wilson, *Recalcitrant Carrots,* Watercolour and india ink

Nicole Young

My work uses expressive, process-based abstract painting mixed with collage to explore the relationship humans have with the places and everyday items they use. By integrating textiles that have a familiarity about them into my works I hope to provoke feelings of nostalgia, and memories in the viewer. Textiles add another dimension to the layers of a painting or drawing that I cannot achieve simply through mark-making, colour, lines, and layers.

Nicole Young, *Nowhere Everywhere*, acrylic and ink on paper

DRAWN TOGETHER

ANNUAL MEMBERS' EXHIBITION

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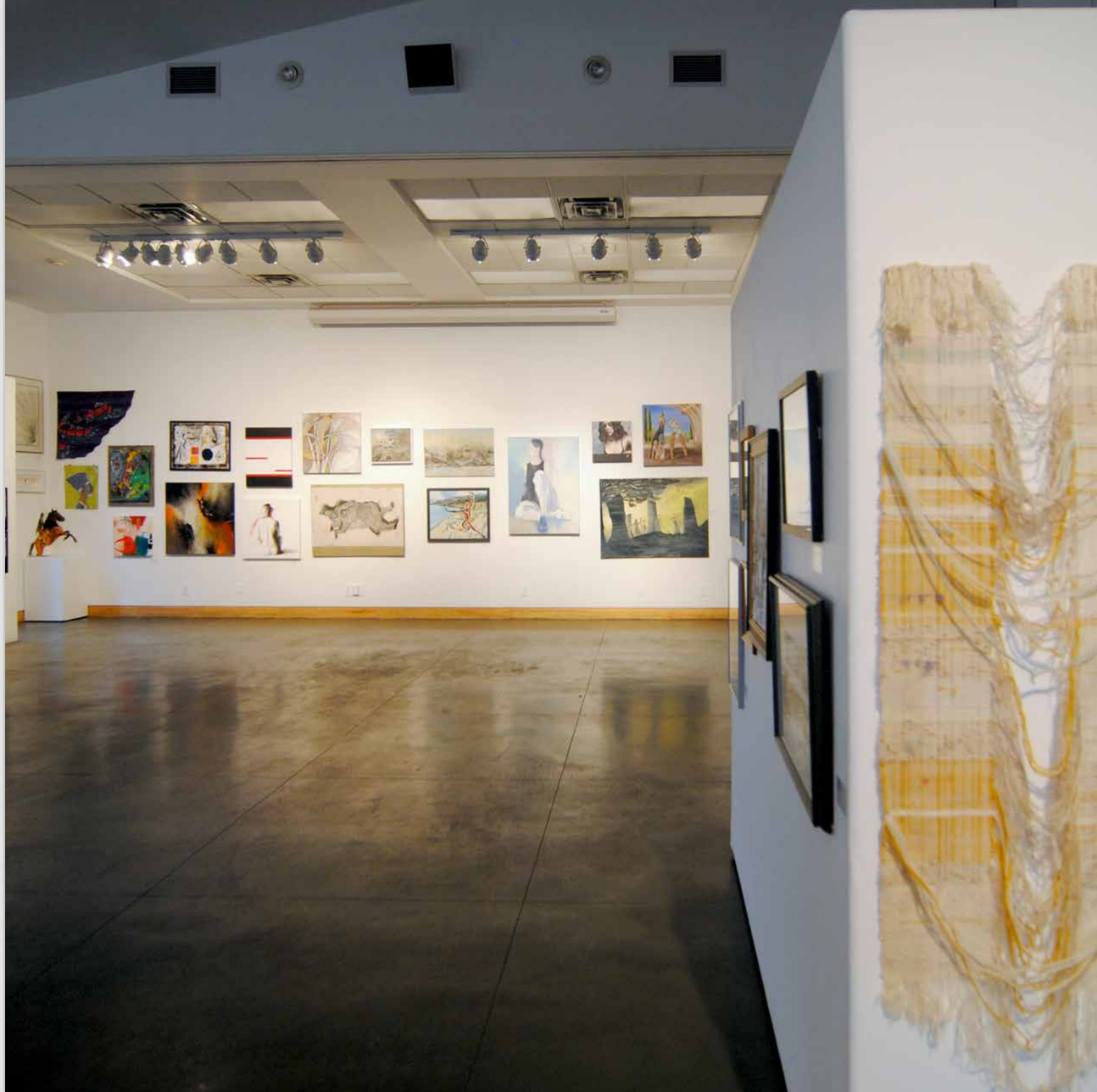

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