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Bumble & Bee
Clancy's Liquor Store
Downtown Penticton Assoc.
Karen Davy & Nikki Boechler
Butt Touchers Anonymous

Boundless Belly Dance
The Friday Night Crew
Fletcher King Family Law Counsel
Brodo Kitchen
Tumbleweed Gallery
Comucopia Photography
Coco Events & Weddings
Many Hats Theatre Company
DKL Mobile Law
UBCO Faculty of Creative & Critical
Studies
Okanagan Celebrant
Blasted Church
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Liz Marshall
Ruth Campbell
Grow Creative
The Nest & Nectar
Get Bent Bollywood
Bellydancing
Penticton & Area Access Centre
Ooknakane
Naramata Slow Food
Shatford Centre
Theytus Books
Just Pies Serious Breads
Wild Scallion
Black Iron Grill
Theos Restaurant

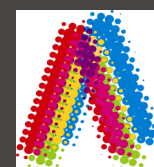


Photo by: Ron Marsh

Joshua Van Dyke: *Trace Marks*, Bench 1775 Gallery, September 21 - November 4, 2018

Penticton Art Gallery Society 2018 Annual Report

Presented to the Membership Tuesday April 30th, 2019



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Penticton, BC V2A 1H5
Phone: 250-493-2928 / Fax: 250-493-3992
www.pentictonartgallery.com

The Penticton Art Gallery gratefully acknowledges all donations to, and supporters of our income development events including the *Annual Art Auction, Kitchen Stove Film Series, Soup Bowls Project* and *Treasures from the Attic*.
Charitable Organization # 11879 0419 RR0001

Our Mission

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

OUR VISION

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

Our Values

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

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

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

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

Territorial Acknowledgement: The Penticton Art Gallery acknowledges that the land on which we gather is the unceded territory of the Syilx (Okanagan) Peoples.

BOARD OF DIRECTORS ~ ELECTED MAY 30, 2018

President: Eric Hanston / **Vice president:** Barb Dawson
Treasurer: Ret Tinning / **Secretary:** Robert Doull

Directors: Gayle Cornish, Rodney Penway, Kristine Lee Shepherd, Daniel Lo, René Mehrer, Dr. Greg Younging, Heena Nagar

Gallery STAFF 2018

Director | Curator: Paul Crawford
Email: curator@pentictonartgallery.com

Administrator: Brigitte Liapis (Until end of June)
Maya Gauthier (July - present)
Email: admin@pentictonartgallery.com

Education and Outreach: Antonella De Michelis, PhD
Email: education@pentictonartgallery.com

Art Preparator: Glenn Clark
Email: artprep@pentictonartgallery.com

Gallery Assistant: Petra Höller (Left end of August)
Email: info@pentictonartgallery.com

Visitor Services Coordinator: Jacinta Ferrari
Email: info@pentictonartgallery.com

On-call Receptionist: Cornelia King

Summer Program Coordinator: Allehea Bowen
Summer Program Instructor: Will Hofmann
Summer Gallery Assistant: Samara Chenier

Memberships

In 2018 gallery database a total of 457 memberships in the following categories: Senior Individual – 160, Senior Dual – 106, Family/Dual – 84, Individual – 77, Life Member – 20, Small Business – 8 and Corporate – 2. We recognize the following Honorary Life Members for their dedication to the gallery: June Argyle, Marion Armstrong, Jim Brittain, Alan & Laila Campbell, Betty Clark, Robert Doull, Candy Foran, Rosemarie Fullbrook, Vickie Garrett, Sandra Henderson, Rob Hill, Virginia Jewell, Jeanne Lamb, Audrey Lawrie, Natalie Minunzie, Evan Mitchell, Dennis Nielsen, Stan & Elizabeth Pringle, Marge Punnett, Sophie Rankin, Jill Leir Salter, Ruth Schiller, Ret Tinning, Roy & Olga Tomlinson, Lillian Vander Zalm, Barbara Watson, Alphons & Nel Witteman, Hazel Fry & Hal Whyte.

Volunteers

Over the Dec 2017-Dec 2018 period gallery volunteers devoted countless hours to the following initiatives: income development events, exhibition installations, receptions, ArtsLetter mailouts, administrative duties, cataloguing the permanent collection, and gallery programs, including the day camps for professional development days and spring break camps for kids. We greatly appreciate your services and thank you for your support.

Gallery Operations

Diane Beaton, André Begin, Jane Bruff, Barb Dawson, Hazel Fry, Sandra Henson, Brigid Kemp, Cornelia King, Sonja Marovic, Ron Marsh, PJ Mohr, Inez Niemeyer, Rebecca Nowell, Kona Sankey, Trish Sweeney, Bonnie Thatcher, AJ Tkach, Karen Walls, Hal Whyte

Kitchen Stove Film Series Selection Committee

Lee Davison, Anne Hargrave, Allison Howard, Sharon Lawrence, Brigitte Liapis, Denny Raincock, Bruce Stevenson

Art Auction Committee

Paul Crawford, Olena Lennox, Brigitte Liapis, Leanne Nash, René Mehrer, Kristine Lee Shepherd, Val Tait, Kerrie Younie

Event Volunteers

Sunnaira Armstrong, Diane Beaton, Katie Bowling, Jo-Anne Canal, Camille Clarke, Armida De Michelis, Franco De Michelis, Leslie Evans, Julie Fowler, Vivian Fox, Beth Gleason, Joanne Grimaldi, Georgina Helgason, Karla Hennig, Lee Holland, Celeste Jackson, Josie Kay, Zuzana Kaufrinder, Susan Leblanc, Carla Leinweber, Marie Levesque, Sasha Mandaione, Liz Marshall, Donlea McCombs, Ken McCombs, Muireann Meiklejohn, Jill Moreton, Larry Norman, Rebecca Nowell, Colleen Pennington, Dorian Poloway, Denny Raincock, Monica Sahlmark, Chelsea-Mae Smith, Marcy Stacy, Trish Sweeney, Val Tait, Bonnie Thatcher, AJ Tkach, Donaldal Vincent, Vaelei Walkden-Brown, Pamela Webster, Kerrie Younie

First Fridays

Daryl O'Neill & Laurel Burnham

Treasurer's Report

This year was a good year for the gallery with some new fundraisers that made a profit and showed good potential going forward. Fund raising events revenue less expenses were as follows:

Annual Art Auction:	\$36,320.30	Under \$500:	\$5,916.30
Rome Trip:	\$7,645.69	Made in Italy Lectures:	\$9,420.60
Kitchen Stove Films:	\$8,773.42	Loving Mugs (Chili):	\$2,694.69
Soup Bowls:	\$10,965.06	March Friendraiser:	\$3,132.48
Donations:	\$28,876.15	Memberships:	\$12,081.17
Adult Workshops/Programs:	\$2,875.76	Children's Programs:	\$13,965.94
Facility Rentals:	\$1,830.00	Exhibition Sponsorship:	\$4,960.00
Gift Gallery (after expenses)	\$5,758.00		
		Total Funds Raised:	\$155,233.44

The Audited Financial Statements show a \$37,724.00 loss, of which \$28,287.00 was amortization and \$9,436.00 resulting from unexpected repairs that were undertaken after a ice dam on our roof caused a whole series of unexpected repairs to the gallery, mainly the second floor. This unfortunate situation also resulted in our ability to move the upstairs offices and library creating much improved working and meeting areas.

The end of the year showed responsible financial management of the gallery, putting the gallery in good financial situation moving forward into 2019.

Respectfully submitted,
Ret Tinning, Treasurer

Administrators' Report

A host of changes came to the Administration of the Penticton Art Gallery in 2018, with Brigitte Liapis serving as Administrator until July, and Maya Gauthier taking on the position upon her departure.

In August, the administrative offices and library also traded places, as a direct result of water damage sustained due to ice damming on the roof in February. New floors were installed, electrical work was re-done and brought up to code, walls were repainted, and a great flurry of organization and tidying took place. The new Tait Reading Room is a far more generous and welcoming space, which now lends itself to meetings and study, as well as allowing gallery members to browse the art library collection at will. The new administrative offices are bright, airy and open, and spacious enough to permit for more staff members to have access to dedicated workstations.

The most significant administrative changes in 2018 surrounded the implementation of new point of sale software in the Gift Gallery, allowing for all monetary transactions made by the gallery to be tracked with far greater accuracy: gifts from the Gift Gallery, memberships, donations, event tickets, Kitchen Stove Film tickets, Art Auction items, Under 500 sales, adult programming and lectures, event bar sales, children's day-long and week-long camps – all are accurate, traceable and recorded in one place, unifying the diverse offerings of the Penticton Art Gallery under one tracking system. Further, our inventory, vendor database and membership are all included in this comprehensive system, which has firmed our grasp on this precious information.

Even with all the wonderful, impactful changes made in 2018, there is still room for improvement in our methods, if perhaps more subtle ones. Onward and upward into 2019!

Respectively submitted
Maya Gauthier, Administrator

Front Desk Report

Vend Point of Sale Software

The most important change that has happened at the front desk over the 12 months since our last AGM has been the introduction of the Vend point of sale program. This affects every aspect of the functions served by the front desk, including storing membership records and donations; recording merchandise and ticket sales; tracking inventory; maintaining an inventory of spaces available for kids' camps and lectures; tracking quarterly artisan payouts; and tracking bar sales during events. This has done away with much of the paper system that was previously used, although there are still a few kinks in the new system to be worked out. We look forward to continuing our evolution from paper-based to computer-based communications for such things as membership cards and membership renewal reminders.

Our current membership is holding strong at 465 individuals. As always there are a few losses due to moves or death, but overall membership is holding steady.

Front Desk Volunteers

The PAG had a total of 11 front desk volunteers a year ago, but it soon became clear that some of these individuals had particular talents and they ended up becoming either full time or part time employees. (Prime examples of this from previous years are our former colleague Petra Holler and current colleague Antonella De Michelis.) As of the end of 2018, we had 9 front desk volunteers, each filling a 3-hour shift at the front desk. Front desk volunteers free up employees from being "tied" to the front desk, thus enabling them to do work that requires uninterrupted concentration, deliveries, display, restocking, etc.

In addition to the front desk volunteers, the PAG continues to engage volunteers for managing the library, photographing exhibitions, distributing the ArtsLetter, and at our fundraising events for greeting, set-up, security, beverage sales and clean-up.

Gift Gallery

Step one of the facelift to the Gift Gallery was completed at the end of the summer of 2018, and the Mondrian windows have received a lot of positive feedback from visitors. The shelving system inset in the windows has freed floor space, thus allowing more options for displaying merchandise.

Topics & Tea

The monthly Topics & Tea series has been on-going and attended by an average of 15 people per event; the highest attendance over the series was 32. Speakers have included art framer Prema Harris, textile historian Cristin Platt, interior architect Vaelei Walkden-Brown, writer and artist Dianne Bersea, Spanish guitarist Bob Park, First Nations jewellery artist Laurent Isadore, President of the Mental Wellness Assoc Sharon Evans, fabric artist Susan Lopatecki and improvisational actor Isaac Gilbert.

Respectively submitted

Jacinta Ferrari, Volunteer Services Coordinator

2018 - 2019 Exhibition Schedule

Bench 1775 Gallery

November 09, 2017 - January 21, 2018

Degeneration

Recent Donations to the Permanent Collection
Featuring the work of Alan Wood, Robert Keziere
Lincoln Clarkes and Brad McMurray

January 26, 2018 - March 18, 2018

REsilience #597

Annual En'Owkin Student & Alumni Exhibition

March 24, 2018 - May 13, 2018

Iipseity

May 18, 2018 - June 17, 2018

Through Our Student's Eyes
Regional High School Exhibition

Penticton Secondary, Princess Margaret Secondary,
& Summerland Secondary

June 12, 2017 - June 28, 2018

42nd Annual Art Auction Preview

July 6, 2018 - September 16, 2018

eRacism

September 21, 2018 - November 4, 2018

Joshua Van Dyke: Trace Marks

November 23, 2018- January 20, 2019

Jean Settle (1940-2012) | A lifetime's legacy

Project Room

November 09, 2017 - January 21, 2018

12h Annual Under \$500 Exhibition and Sale

January 26, 2018 - March 18, 2018

Noll C. Derriksan: TOUSSOWASKET

March 24, 2018 - May 13, 2018

Charlie Rae Walker: =UnShameMe!=

May 18, 2018 - June 17, 2018

42nd Annual Art Auction Preview

July 6, 2018 - September 16, 2018

Dennis Eugene Norman Burton

Tell Me a Story Blossom

September 21, 2018 - November 4, 2018

Greg Constantine

Exiled To Nowhere: Burma's Rohingya

November 23, 2018- January 20, 2019

13th Annual Under \$500 Christmas Show & Sale

Toni Onley Gallery

November 09, 2017 - January 21, 2018

12h Annual Under \$500 Exhibition and Sale

January 26, 2018 - March 18, 2018

Noll C. Derriksan: TOUSSOWASKET

March 24, 2018 - June 17, 2018

JJ Levine: Alone Time / Switch / Queer Portraits

May 18, 2018 - May 13, 2018

Skyler Punnett: In Sense

June 12, 2018 - June 28, 2018

42nd Annual Art Auction Preview

July 6, 2018 - September 16, 2018

Keep Penticton White: A Historical View
in Partnership with the Penticton Museum

September 21, 2018 - November 4, 2018

Gerry Yaum

Forgotten Laughter: Children of the Dump

November 23, 2018- January 20, 2019

13th Annual Under \$500 Christmas Show & Sale

Education Space

January 2018 - June 2018

young@art

July 2018 - August 2018

Creative Kids Summer Art program

September 21, 2018 - November 4, 2018

Words Still Can Not Say

13th Annual Mental Health Awareness Exhibition

November 24, 2017 - January 21, 2018

young@art

2018 Touring Exhibitions

Behind the Lines: Contemporary Syrian Art
October 12, 2017 – January 7, 2018: Gallery at The
Military Museums, University of Calgary, Alberta
January 24 – February 5, 2018: Arts Centre at Cedar
Hill, Victoria, B.C.

February 16 – February 25, 2018: Mahon Hall, Salt
Spring Arts Council (SSAC), Salt Spring Island, B.C.

June 9, 2018 – September 3, 2018: Langley Centennial
Museum & Exhibition Centre, Langley, B.C.

September 27, 2018 – January 06, 2019: Reach Gallery
Museum Abbotsford, Abbotsford, B.C.

President's Report

First off, I would like to thank all of you who have taken the time to come out and attend this AGM. It is only with the active participation of the members that this Gallery will continue to flourish. I also would like to thank our departing Directors, Daniel and Gayle, who have finished their time serving on the board. Your support and time in, is greatly appreciated. I also would like to thank all who are putting their names forward to serve on the upcoming board. This past year was one that saw some changes on the staffing side as well, sad farewells to the departing and happy welcoming to the newly arriving. The past year saw some ups & downs with our various events though out the year and we look to bringing a re-energized focus to this upcoming year's events. Our discussions with the City with regard to a new lease are progressing in a very positive direction and it is looking like we will be able to renew for another 20-year lease that will be a benefit to all parties concerned. I will leave the more detailed information on our past year to be passed on to you in Ret's & Paul's submissions.

In closing I would once again like to say thank you for your continuing support of your art gallery, it is what keeps us going.

Respectfully submitted,

Eric Hanston



Photo by: Ron Marsh

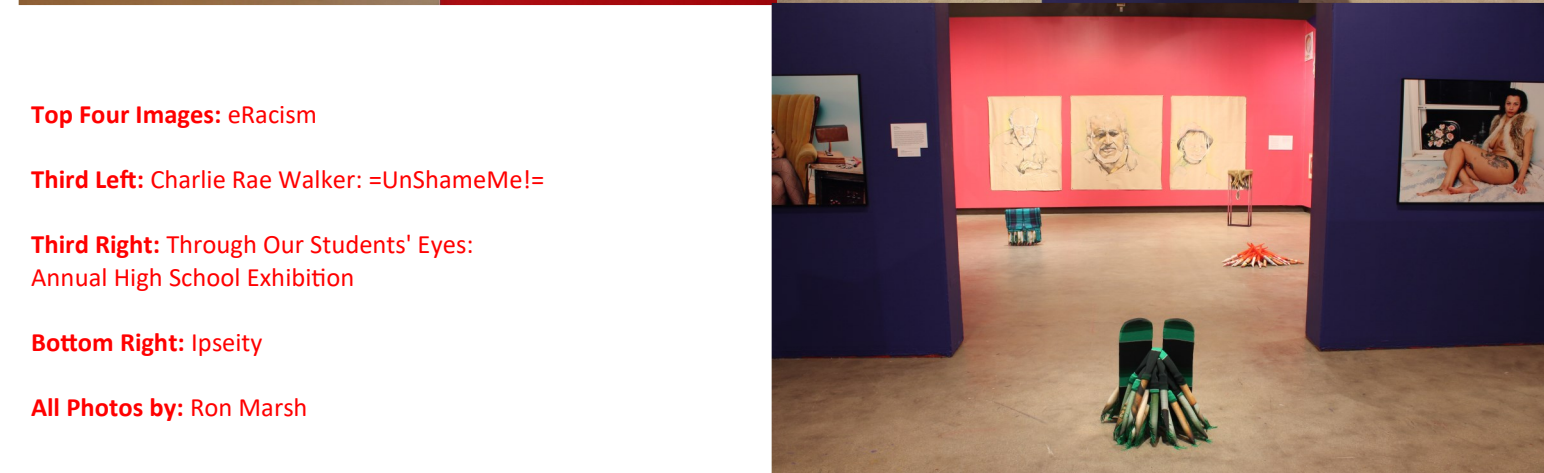
Director /Curator's Report

At the Penticton Art Gallery, we aim to build bridges with everyone in our society – regardless of age, mobility, ability, and financial status – and encourage all to use our facility for enjoyment, education, entertainment, and enlightenment. Two years ago, in our ongoing effort to ensure that the gallery and its programs are universally accessible, the Board of Directors chose to eliminate our admission fee in favour of admission by donation. All our exhibition openings, artist talks, open mic nights, Topics and Tea lecture series, afterschool programs, Spring Break art camp, exhibition tours, and many more programs remain free and open to the public. For those events where we need to charge admission the gallery holds back at least ten percent of spaces, which we make available to those who would otherwise not have been able to participate. When it's not being used we opened our Tea Room as an open studio providing a safe environment for the public to come down and explore their creativity. Each one of these programs demonstrates our ongoing commitment to the development of individual potential, social responsibility, cultural awareness, diversity and a more dynamic world view

The Penticton Art Gallery is constantly looking at new ways it can welcome and engage with people with all types of disabilities in its galleries, exhibitions and programs. Accessibility is a priority and is one we don't see simply as a legal issue, but a moral one, as it ensures that our entire community has the ability to participate in our exhibitions and programs, regardless of age, ability, ethnicity, gender, religion, income or sexual orientation, wherever possible. We realize that this is an ongoing process and the Board and Staff are committed to continuing to work on enhancing our accessibility as much our financial resources allow.

Funding

The City of Penticton continues to be our largest single funder and in 2018 the City increased our annual operating grant to a record \$125,000 - a strong endorsement from Council to the understanding that the visual arts is a necessary component of a dynamic, healthy, well-rounded city. It is important for the PAG to work with other groups in the city to broaden audiences and collectively strengthen arts and culture. Our Gaming grant is our second largest funding source coming in at \$50,000 followed by the BC Arts Council at \$38,000 and Canada Summer Jobs, Young Canada Works and various other smaller grants. Most of these are relatively stable and show no real significant signs of any increases in the im-



Top Four Images: eRacism

Third Left: Charlie Rae Walker: =UnShameMe! =

Third Right: Through Our Students' Eyes:
Annual High School Exhibition

Bottom Right: Ipseity

All Photos by: Ron Marsh

2018 Exhibition Highlights



Top Left: RESilience #597: Annual En'Owkin Student & Alumni Exhibition

Second Left: Jean Settle (1940-2012) | A lifetime's legacy

Bottom Left: JJ Levine: Alone Time / Switch / Queer Portraits

All Photos by: Ron Marsh

Top Right: Noll C. Derriksan: TOUSSOWASKET

Third Left: Joshua Van Dyke: Trace Marks

Second Right: Greg Constantine | Exiled To Nowhere: Burma's Rohingya

Director /Curator's Report continued ...

mediate future. This provides a basis of operations but it's not keeping up with the realities of the world around us and the significant increases we are seeing in our basic operating costs and those associated with our exhibitions such as shipping, insurance and utilities to name a few of our annual expenses that are increasing at a pace that's hard to keep up with.

Fundraising

While we are grateful to have seen a marked increase in our annual grant from the City of Penticton we don't anticipate any significant increases coming from the BC Art Council or Gaming. At best we can hope these will remain constant and reliable and we continue to seek out additional grants and funding sources.

That places a great deal of pressure on us to self-generate revenue. This past year saw us create the new fundraiser, Loving Mugs Chili Cook-off, and I hope that moving forward this can take on the same sense of community engagement as our Soup Bowls event. Both of these events come a critical time in our calendar year and go a long way to help us through the lean winter and spring when we are traditionally between our major grants.

As great as these events are, and as popular as they have traditionally been, they still remain fragile. As we discovered this past year when the second night of our Soup Bowls event failed to sell as many tickets as we had planned. This had a large impact on our cash flow come January. We have examined this year's event and moving forward we will keep it off the long weekend and to a weeknight. That being said, events like Soup Bowls and Loving Mugs do provide a great upside in that there is definitely room to grow and increase much needed revenue.

Our Annual Art Auction celebrated its 41st incarnation last year and once again proved to be our largest and most successful fundraiser of the year. It, too, has its challenges, the largest being ticket sales. We have done lots to try and make this event unique from other such offerings and we have been blessed by a number of generous donors who have donated large bodies of artwork for us to sell. This takes the pressure off the local artists to donate and offers up a wide range of artworks that otherwise might not be available for purchase here in the valley. While the auction remains fairly consistent, we need your help to promote and attend the event. There is nothing more exciting than a lively auction and

we really need to shore up this event as the upside is by far our greatest opportunity for increasing our annual revenue.

The Under \$500 exhibition and sale is a great community outreach initiative and has great potential for increased revenues as does our gift shop. Over the coming year, we will be looking at additional ways we can further develop these two important assets and better market and brand the gallery and our gift shop.

I am still hoping we can develop some sort of fundraiser for September, ideally in partnership with another community organisation. I see this as more of a community building effort rather than a huge fundraiser and while the objective is to raise funds, I see this as an important way for us to reach out and strengthen our ties with the community and perhaps make more folks aware of who we are and what do and offer the community as we head into the slower part of the year.

The Kitchen Stove Film Series continues to be a success and I am grateful to the committee for their hard work and fantastic curation of each year's series, as I know the many challenges this at times presents. Sadly, we are limited to the size of the theatre and the added challenges created by the first number of rows of seating. It's also frustrating that the seating is a limiting factor, as is the ticket price we can ask. These two factors combine to ensure that this event has very limited potential for growth in our current situation.

As with all our programs we are always looking for volunteers to help with any and all our events and if this is a challenge that excites you, and you would like to be a part of our team, please contact the gallery.

Sponsorship

This is another facet of the gallery that has unlimited potential, yet we can't seem to find a way to create, and more importantly, sustain a meaningful sponsorship program beyond those we are so blessed to have had come on board and support the gallery over the last number of years. If this is something you have experience in, and would like to help us build, please contact the gallery and let's talk.

I am grateful for Bench 1775 coming on board last year with a two-year commitment to provide wine at all of our events. In exchange, we renamed the Main Gallery the Bench 1775 Gallery, to further recognize their support over the term of their sponsorship. Thanks also to

Director /Curator's Report

the Bench Market and for their continued support of Topics and Tea, Meiklejohn Architectural Design Studio for their sponsorship of our Made in Italy Lecture Series, The Book Shop for their sponsorship of our Kitchen Stove Film Series, Coco Events and Weddings for their sponsorship of our annual art auction and late in the year Safeway come on as a sponsor for our Young@Art Program.

Donors

The gallery is blessed with a large and loyal following of annual supporters and the last few years has seen us receive an increase in significant donations through the estates of past members and supports. Sadly, though, each year the list is shrinking which is in direct correlation to the top portion of our membership base and we need to be proactive and look at ways of building that same sense of philanthropy in the younger generations. This is a challenge that every non-profit organisation is facing and one we really need to be proactive in solving.

At the same time, it always amazes me the number of donations we receive each year from individuals from outside of our community who have heard of the gallery, visited or researched us and like what we are doing and wish to contribute. Thanks to all those who have contributed and invested in the gallery and our future, we certainly couldn't do what we do without your support, consideration, and trust.

Exhibitions

We offer a balanced program of approximately eighteen exhibitions annually, featuring a dynamic mix of regional, national, and international historic and contemporary artworks which I hope address and responds to the numerous and expansive conversations taking place in our community today. Each year, we also work with a diverse range of community groups to explore the vast riches found within our First Nations communities, our growing immigrant community, our youth, our elders, everyone regardless of age, ability, ethnicity, gender, religion, income or sexual orientation, wherever possible.

The annual exhibition program is further supported and enhanced through an accompanying program of artists' presentations, lectures, panel discussions, research library, educational programs for children, adult and families, an annual film series, along with a number of other special events. We are the custodians of a rich and varied Permanent Collection which we hold in trust for the

enjoyment and education of the whole community, actively documenting, preserving, presenting, interpreting and adding to this collection annually.

While our immediate audience is the citizens of Penticton and the South Okanagan, our impact extends well beyond our city attracting thousands of tourists visiting the Okanagan each year.

In addition to the work we do here in Penticton, our traveling exhibition program sees us touring a number of our exhibitions across British Columbia and Canada each year. Of these exhibitions, the most successful in recent years has been, Behind the Lines: Contemporary Syrian Art, featuring the art of nineteen contemporary Syrian artists, thirteen of which were still living in Syria when we first hosted this exhibition back in 2016 after smuggling the work out of Syria. Over the past three years the exhibition has travelled to fourteen galleries across BC, Yukon and Alberta and has been seen by over 30,000 people, receiving national and international media attention.

A complete list of last year's exhibition program is included in this annual report, along with a list of dates and venues for our touring exhibition, Behind the Lines.

Donations to the Collection

It's been a great year for the gallery and we are once again blessed with an interesting and wide ranging list of donations to our collection with the majority of the donations serving to fill in a more complete picture of British Columbia's art history, and more importantly the rich and dynamic history of Victoria.

A complete list of donations to the collection is included in this annual report.

Community Outreach and Public Programming

One of the primary ways we pursue accessibility and community engagement is through active partnerships with other organisations. The Penticton Art Gallery has a number of significant community partnerships which we continue to develop and build on each year. Two examples we have developed into something significant include, our annual partnership with the En'owkin Centre and Theytus Books which has brought to greater light the incredible work produced through their National Aboriginal Professional Artist Training (NAPAT) program along with the work of Canada's longest running Indigenous publishing house, Theytus Books. Each year this exhibition features current students, faculty

Donated by: Derek Reimer & Dr. Maxine Charlesworth

William D. West (1922 - 2013)

Passing Ships, 1959

woodcut on paper, edition: 58/100

Donated by: Derek Reimer & Dr. Maxine Charlesworth

Christiane Pflug (1927 - 1972)

The Squirrel, 1971

lithograph on paper, edition: 60/300

Donated by: Derek Reimer & Dr. Maxine Charlesworth

Rita Letendre (1928 -)

Asor, 1979

silkscreen on paper, edition: 40/100

Donated by: Derek Reimer & Dr. Maxine Charlesworth

Donald Harvey (1930 - 2015)

Flag Series I, Yellow Jack, 1969

silkscreen on paper, edition: 2/20

Donated by: Derek Reimer & Dr. Maxine Charlesworth

Ian William McIntosh (1931 - 1994)

West Coast Reefs #4, 1963

etching on paper, edition: 3/15

Donated by: Derek Reimer & Dr. Maxine Charlesworth

Ron Eckert (1942 -)

Untitled (Oranges in a Bowl), 1982

silkscreen on paper, edition: 2/14

Donated by: Derek Reimer & Dr. Maxine Charlesworth

Ann Kipling (1934 -)

Head (D4), 1967

etching on paper, edition: 7/20

Donated by: Derek Reimer & Dr. Maxine Charlesworth

Jill Kemp (Chipman) Horwood (1950 -)

Untitled (town view), 1968

etching on paper, edition: 13/15

Donated by: Derek Reimer & Dr. Maxine Charlesworth

Artist Unknown

Zan Art Gallery Ltd. (exhibition poster), 1970's

Pat Martin Bates, John Charnetski, John Dobreiner, Ian Garrioch, Don Harvey, Gord Smith, George Thiesson

serigraph on paper, edition: unknown

Eunice Campbell Purdy (1917 - 2007)

Japanese Garden Site, nd.

Watercolour on paper

Donated by: Jim Gawne, in memory of his mother Mable Gawne

Mabel Gawne (1918 - 2018)

Penticton – Okanagan's Jewel, 2000

acrylic on canvas

Donated by: Jim Gawne, in memory of his mother Mable Gawne

Mabel Gawne (1918 - 2018)

Orchard Panorama, 1988

acrylic on canvas

Donated by: Jim Gawne, in memory of his mother Mable Gawne

Mabel Gawne (1918 - 2018)

Orchard Panorama (two preparatory drawings), 1988

graphite and watercolour on paper

Donated by: Jim Gawne, in memory of his mother Mable Gawne

Mabel Gawne (1918 - 2018)

assorted sketch books and studies & Ephemera

mixed media

Donated by: Jim Gawne, in memory of his mother Mable Gawne

Mabel Gawne (1918 - 2018)

Okanagan Echoes, nd.

acrylic on canvas

Donated by: Jim Gawne, in memory of his mother Mable Gawne

Arlene Gawne

Polar Bear, 1989

hand woven tapestry

Donated by: Arlene Gawne, in memory of his mother Mable Gawne

Arlene Gawne

Security, 1999

acrylic and watercolour on paper

Donated by: Arlene Gawne, in memory of his mother Mable Gawne

Robert Motherwell (1915 - 1991)

Chair, 1972

colour lithograph, edition: 110/300

Donated by: Sue Danahy

Pnina Granirer (1935 -)

Where Do We Come From?, 2007

mixed media on canvas (triptych)

Donated by: Pnina Granirer

Pnina Granirer (1935 -)

Where Are We Going?, 2007

mixed media on canvas (triptych)

Donated by: Pnina Granirer

Pnina Granirer (1935 -)

What on Earth?, 2010

mixed media on canvas

Donated by: Pnina Granirer

Joseph Drapell (1940 -)

Untitled (abstract), 1998

acrylic on paper

Donated by: Moshe Dobner

Franklin Peleg Brownell (1857-1946)

Birchwood Near Eagle Peak, British Columbia, nd.

oil on panel

Donated by: Bruce Bailey

Bettina Somers (1904 - 1987)

A large collection of drawings, paintings and ephemera

mixed media

Donated by: Patricia Wait

Francis Hatfield (1924 – 2014)

Untitled, nd.

acrylic on canvas

Donated by: Dave Nicholas

2018 Donations to the collection

Toni Onley (1928 - 2004)
Forest, nd.
Etching, edition: 4/50
Donated by: Suze McKinnon

Toni Onley (1928 - 2004)
Blue Cloud, nd.
Serigraph, edition: 5/38
Donated by: Suze McKinnon

Bob Steele (1925 - 2018)
Three Small Landscapes, #3, 1976
etching, edition: 8/40
Donated by: Suze McKinnon

Helen Kalvak (1901 - 1984)
#28 Sorcerers Nursing a Child, 1967
stone cut print, edition: 12/51
Donated by: Suze McKinnon

Helen Kalvak (1901 - 1984)
Festive Dance, 1970
stone cut print, edition: 34/50
Donated by: Suze McKinnon

Helen Kalvak (1901 - 1984)
Pulling Game, 1972
stone cut print, edition: 14/50
Donated by: Suze McKinnon

Gordon Smith (1919 -)
Blue Twist, nd.
Silkscreen, edition: 6/80
Donated by: Suze McKinnon

Fred Amess (1909 - 1970)
Beach Fingers, ca. 1960
linocut on paper, edition 1/10
Donated by: Suze McKinnon

August Marie Bakhuis Roozeboom (1922 - 1944)
Coal Chute, 1941
charcoal and graphite on paper
Donated by: Paul Wylie and Lauren Hamilton

August Marie Bakhuis Roozeboom (1922 - 1944)
Old Boat Shed, 1941
charcoal and graphite on paper
Donated by: Paul Wylie and Lauren Hamilton

August Marie Bakhuis Roozeboom (1922 - 1944)
House Boats, ca. 1941
charcoal and graphite on paper
Donated by: Paul Wylie and Lauren Hamilton

Lloyd Roland Caibaosai (1948-1975)
The Hunters, 1972
Silkscreen on paper, edition: 19/100
Donated by: Carol and Don Monro

Lloyd Roland Caibaosai (1948-1975)
The Night Cryer, 1972
Silkscreen on paper, edition: 24/100
Donated by: Carol and Don Monro

Frances Hatfield
Bouquet, nd.
Monoprint, edition: edition ½
Donated by: Beth Weick

Michael Hermesh (1955 -)
Untitled Portrait, nd.
oil on board
Donated by: Liz and Frank Malinka

Margaretha Bootsma (1953 - 2011)
Naramata, 2005

mixed media
Donated by: Liz and Frank Malinka

Carol Hermesh
We Move, nd. (from the Larger Narrative Series)
photomontage on canvas, edition: 1/9
Donated by: Liz and Frank Malinka

Pat Martin Bates (1927 -)
Emily: A Steppin' - Footed Lady, 1978
portfolio of 6 lithograph prints, edition: Artists Proof
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Alistair Macready Bell (1913 - 1997)
Milkweed Pods, 1957
coloured woodcut, edition: 6/15
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Gwen Curry (1950 -)
Island Shadow I, 1975
coloured etching, edition: 2/10
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Christopher R. Davy
My Name is Legion: For We Are Many ..., 1979
etching and collage on paper, edition: Artists Proof
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Gordon A. Smith (1919 -)
Untitled, nd.
silkscreen on paper, edition: unknown
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Richard Yates (1949 -)
Untitled (music and cakes), 1969
watercolour on paper
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Richard Yates (b. 1949)
Untitled (Smokestacks), 1969
watercolour on paper
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Richard Yates (b. 1949)
Untitled, 1972
silkscreen on paper, edition: unknown
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Robin Skelton (1925 - 1997)
Untitled (Duality), nd.
silkscreen on paper, edition: 11/25
Donated by: Derek Reimer & Dr. Maxine Charlesworth

LeRoy Jenson (1927 - 2005)
Untitled Nude (Backroom Gallery Invite), nd.
etching, edition: unknown
Donated by: Derek Reimer & Dr. Maxine Charlesworth

LeRoy Jenson (1927 - 2005)
Untitled ~ Two Women Walking, nd.
etching, edition: unknown
Donated by: Derek Reimer & Dr. Maxine Charlesworth

LeRoy Jenson (1927 - 2005)
Untitled (Nude), nd.
etching, edition: unknown
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Irina Schestakowich
Flat Rocks, 1976
etching on paper, edition: a/p
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Irina Schestakowich
Night Lines, nd.
etching on paper, edition: a/p
Donated by: Derek Reimer & Dr. Maxine Charlesworth

Irina Schestakowich
Untitled, 1976
etching on paper, edition: a/p

Director /Curator's Report Continued

and selected alumni which are further supported by two cultural showcases, one at the opening night and a second towards the end of the exhibition featuring artist's talks, stories and songs by the students participating in the NAPAT program.

Another ongoing partnership we have been developing over the past thirteen years has been with Island Mountain Arts in Wells, BC and their professional artist development ten-day self-directed residency program, the Toni Onley Artist Project. Each January, we feature an exhibition of one of the participants chosen by the previous summer's mentors, and, in turn, they offer full scholarship to a student from the National Aboriginal Professional Artist Training (NAPAT) program and another partial scholarship in partnership with the Penticton Art Gallery and the Catani Family Foundation to an artist from the Okanagan. Over the years, these two partnerships have benefited not only all the organisations involved but more importantly have provided invaluable training, professional development and exhibition opportunities for hundreds of artist while also bringing greater recognition to the incredible and important work done by the En'owkin Centre and Theytus Books.

In addition to the important community partnerships listed above, the Penticton Art Gallery continues to build meaningful relationships with a wide range of community groups and organisations to produce exhibitions, programs, professional development and educational opportunities. These partners include: The City of Penticton, Okanagan Skaha School District 67, Penticton Indian Band, The Okanagan School of the Arts, The Shatford Center, University of British Columbia Okanagan, The Penticton and District Arts Council, The Arts-Wells Festival, Community Foundation of the South Okanagan, South Okanagan Similkameen and a host of other public galleries and museums across B.C

Our educational programming, which includes school and community tours of gallery exhibits, workshops, and art classes, allows us to connect with youth, artists and individuals of all ages, abilities and diversities. This programming allows opportunities for participants to engage in creative inquiry with the visual arts. Thanks to the drive and passion of our Education Coordinator, Antonella De Michelis and our Young@Art Coordinator Glenn Clark, the gallery's programs for school and community groups continue to be well subscribed and are expanding to keep up with demands.

Challenges

As we can see reflected in our financials we are running a small deficit this year, which directly relates to the amount we are out due to the unforeseen expense of our flood and the subsequent move and relocation of our offices and library. The changes are welcome and have made for a much better and more efficient use of space but it also brings to the forefront the fragile nature of our operations and very tight budget we operate under each year. Over the next few years we will build a contingency fund to ensure that we have at least some protection from unexpected expenses such as these.

In closing

The team at the Penticton Art Gallery is one of the finest I have worked. Over the past year we have had to say goodbye to Brigitte Liapis who left us in July to pursue other opportunities, but continues to organize our Kitchen Stove Film Series, and Petra Höller who has returned to finish her fine art studies at Concordia University in Montreal. Thank you both for all you brought to the gallery, your time here will not soon be forgotten and your legacy will live on. With the departure of Brigitte we were fortunate to be able to hire Maya Gauthier who has been a breath of fresh air and has helped improve our systems and create more efficiency in how things have been traditionally run.

Thank you to our Board of Directors that take the time to be such an integral part of our organisation through their time, policy governance, and volunteerism. Thank you to all of our staff, who are hardworking, dedicated, passionate and talented individuals! The work that the staff accomplishes here is impressive when you look at the diversity and scope of our programming in relationship to our relatively small staff. A great big thank you also goes out to all the valuable PAG volunteers and donors who unselfishly contribute their time, resources and talents in the many areas of service.

Finally, I would like to once again thank our Funders: BC Arts Council / Canadian Heritage / Canadian Museums Association / BC Gaming / Province of BC / Government of Canada / City of Penticton / and all of the incredible PAG members, donors, sponsors and volunteers who all contribute in some way to sustain the gallery throughout the year.

Respectfully Submitted,

Paul Crawford, Director / Curator

Board of Directors and Nominees 2019/2020

Returning Directors

Eric Hanston (Board President 2018—present)

Eric Hanston is a co-founder of Many Hats Theatre, a multi award winning co-operative theatre company located here in Penticton having just celebrated their 10th anniversary. He also served on the Penticton and District Arts Council for six years, and served in the role Board President for four years. Over that time he was instrumental in establishing the Penticton Arts Awards. He has completed his first two year term of which he has served as Board president for the last year having been elected president in June of 2018.

Kristine Lee Shepherd

Kristine Lee Shepherd has lived in Penticton for 37 years and been involved in the arts her entire adult life. She has been creating and selling art regularly for the past 2 decades. And has been heavily collecting art for about 8 years. She is very community involved having started "Monday Night Dinners at Nanaimo Square" almost 4 years ago, been on the PAG board for 2 years and building and painting sets for Many Hats for over a year among other things. Kristine is well connected in the community and enjoys fundraising and volunteering. Kristine has put on several small successful fundraisers for the PAG, c-fuz Peach City Radio, SOVAS, AllyCats Alliance, SPCA, Salvation Army Food Bank and Monday Night Dinners at Nanaimo Square. #bethevillage

Education Reports

During 2018, PAG expanded its public programming.

The gallery saw the arTTalks continuing education evening lecture series, Made in Italy, complete its first season and launch its second. These talks, given by Antonella, were consistently well-attended, selling out at 90 seats. In connection with the Made in Italy lectures, Antonella organized a cultural travel package bringing a group of eight PAG members to Italy. The group stayed eight nights in Rome, participating in daily guided tours of art galleries and neighborhood walks, with a day excursion to the archaeological site of Ostia Antica. Painting & Pinots also continued in 2018 with two popular Bob Ross paint nights with local artist Jenny Long and PAG's very own Glenn Clark.

Two new children's programs were also introduced in 2018: Creativity Spring Break Camp, and Little Leonardos Pro D-Day camps for both School District 67 and Entre-lacs Ecole Francaise. The former is an art instruction week-long camp led by local artist Liz Marshall for 15 children, and the latter are educational day-long camps, taught by Antonella De Michelis, introducing children from ages 6-12 to art history.

Continuing children's programming in 2018 included our school year-long program of young@art led by Glenn Clarke. Every week, Thursday after-school, up to 18 students regularly attend from ages 11 to 14. Also during the academic year, the gallery has been providing school tours for all age groups. Our Summer Creative Kids camp was led by Allehea Bowen in 2018, assisted by Samara Chenier and Will Hoffman. These week-long camps ran all summer and were consistently well-attended with a capacity of 15 children.

Respectively Submitted
Antonella De Michelis PhD



Foundational Donors

This category recognises those donors, individuals, businesses or community organisations who have made a significant contribution to the gallery of \$20,000 plus and who will be recognized in perpetuity for their gift(s). The contribution can be a one-time gift, or can be cumulative over several years. The following categories are considered: permanent collection donations, cash donations, gifts-in-kind and gallery support including membership, donations/contributions to events, endowment donations. Foundational Donors will be listed in the Annual Report and on the Sustaining Supporters Wall until such time as another method of recognition is approved by the Board of Directors. The Board of Directors of the Penticton Art Gallery acknowledges the following members and supporters who have contributed at the Foundational level from the gallery's inception to December 31, 2016. We express our gratitude and thanks for their belief in the value of the visual arts in our community and for their desire to ensure the prosperity and growth of the Penticton Art Gallery.

Yvonne Adams
George and Kay Angliss
Thayre, Kim & Gina Angliss
Marion Armstrong
Alan & Elizabeth Bell
Bob & Naomi Birch
Alan & Laila Campbell
Jan Crawford
Mario Doucet and the
Estate of Joseph Plaskett
Robert Doull & Leanne Nash

Estate of Bill Featherston;
Gail Featherston
Estate of Judith Foster; Anna Vakar
Estate of Ethel Joslin
Kristin Krimmell
Lawrie & Linda Lock
Les & Sandy McKinnon
Wilfred & Sally Mennell
Terry Munro
Toni Onley
Laurie Papou & Iain Ross
Clodagh O'Connell

Estate of Kathleen Daly Pepper
Joseph Plaskett
Fred & Percival Ritchie; Jane Ritchie
Derek & Jill Leir Salter
Estate of Doris Shadbolt;
& Simon Fraser University
Southern Mechanical Services Inc.
Estate of Doreen Tait
Sharon and Richard Tallon
Takao Tanabe
Vancouver Foundation

Honourary Lifetime Members

June Argyle
Yvonne Adams
Marion Armstrong
Jim Brittain
Laurel Burnham & Daryl O'Neill
Alan & Laila Campbell
Betty Clark
Gayle Cornish
Robert Doull & Leanne Nash
Candy Foran
Rosemarie Fulbrook
Vickie Garrett

Rob Hill
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Les & Sandy McKinnon
Natalie Minunzie
Evan Mitchell
Dennis Nielsen
Stan & Elizabeth Pringle
Marge Punnett
Sophie Rankin

Jill Leir Salter
Ruth Schiller
Bruce Stevenson
Ret Tinning
Roy & Olga Tomlinson
Lillian Vander Zalm
Barbara Watson
Alphons & Nel Witteman
Hazel Fry & Hal Whyte



Photo by: Ron Marsh