

# Thanks to our 2017 Supporters



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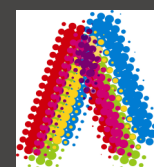
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Barb Tucker  
Jennifer Turnbull  
Timothy Tweed  
Merle Waite  
Pamela Webster  
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Get Bent Yoga and Dance  
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Kootenay Labs  
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Meiklejohn Architectural Design Studio  
Okanagan Cannabinoid  
Organic Marketing  
Rush In and Finish Café  
The Bookshop  
Tumbleweed Gallery



# Penticton Art Gallery Society 2017 Annual Report

Presented to the Membership Wednesday May 30st, 2018



199 Marina Way  
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



# 2017 Exhibition Schedule

## Main Gallery

November 18, 2016 - January 15, 2017

Toni Onley | *A Landscape Defined*  
The Pentiction Art Gallery's permanent collection

January 12, 2017 - March 12, 2017

RE: Claiming the Taken  
En'owkin's NAPAT Program Staff & Alumni

March 17, 2017 - May 17, 2017

#Grassland

#GLASSLAND | Patrick "Redbeard" Vrolyk

May 19, 2017 - June 11, 2017

Reflections | Regional High School Exhibition  
Pentiction Secondary, Princess Margaret Secondary,  
& Summerland Secondary

June 15, 2017 - June 27, 2017

40th Annual Art Auction Preview

July 7, 2017 - September 17, 2017

Anamnesis: Joseph M. Sánchez & Janice Tanton

Jim Logan: Requiem for Our Children

September 22, 2017 - November 6, 2017

Alistair Macready Bell | Prints & Process

November 24, 2017 - January 21, 2018

## TONI ONLEY GALLERY

November 18, 2016 - January 15, 2017  
12h Annual Under \$500 Exhibition and Sale

January 12, 2017 - March 12, 2017

Clayton Gauthier | The Salmon Run

March 17, 2017 - May 17, 2017

#Grassland

May 19, 2017 - June 27, 2017

40th Annual Art Auction Preview

July 7, 2017 - September 17, 2017

Jerry Whitehead & the students of  
the Sen'Pok'Chin School in Oliver

The Inkameep Day School Art Collection

September 22, 2017 - November 6, 2017

Annual Mental Health Exhibition | The Art of Healing

November 24, 2017 - January 21, 2018

12th Annual Under \$500 Christmas Show & Sale

## EDUCATION SPACE

November 2016 - June 2017

young@art

July 2017 - September 2017

Creative Kids Summer Art program

September 2017 - November 2017

Words Still Can Not Say

10th Annual Mental Health Awareness Exhibition

November 24, 2017 - January 21, 2018

12h Annual Under \$500 Christmas Show & Sale

## 2017 TOURING EXHIBITIONS

Robert Keziere: The Days of Augusta

Jan - Feb 2017 ~ Parkside Gallery, 100 Mile House

Behind the Lines: Contemporary Syrian Art

Dec. 2016 - February 2017 ~ Brentwood College

Dec. 2016 - March 2017 ~ Yukon Arts Center

May 13 - July 8, 2017 ~ Gallery 2, Grand Forks

Oct. 12 - Jan. 7, 2018 ~ The Military Museum Calgary

Judith Foster: The Council

October - December ~ Gallery 2, Grand Forks

## Project Room

November 18, 2016 - January 15, 2017

12h Annual Under \$500 Exhibition and Sale  
Warren Roy | A Life Story: Christmas Cards 1945 - 2003

January 12, 2017 - March 12, 2017

Joy Munt | Rain, Train, Speed

March 17, 2017 - May 17, 2017

#Grassland

May 19, 2017 - June 11, 2017

Dorothy Tinning: Creative Exploration through Landscape Art

June 13, 2017 - June 11, 2017

40th Annual Art Auction Preview

July 7, 2017 - September 17, 2017

Velvet Indians

September 22, 2017 - November 6, 2017

Kristin Kimmel | Love & Grief

November 24, 2017 - January 21, 2018

12th Annual Under \$500 Christmas Show & Sale

# Treasurer's Report

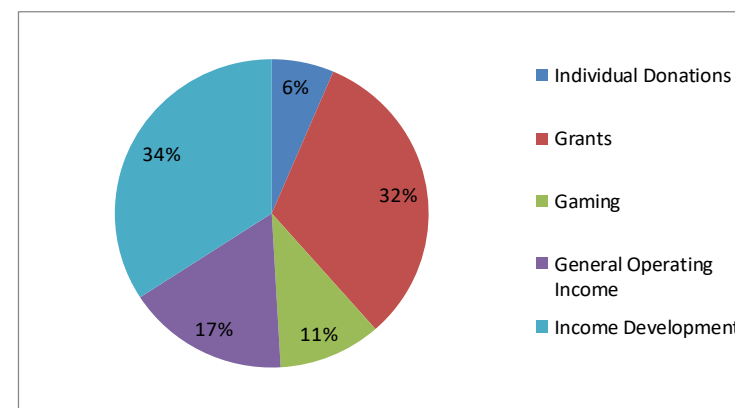
I am pleased to report a successful financial year for the Gallery in 2017. We evaluate success by revenue over expenditures before amortization of our building and other assets, so its cash flow but done on an accrual basis, or a modified cash flow. This shows our ability to pay our bills as they become due and hopefully to be able to put some money aside for future upgrades and maintenance. In 2016, on this basis, we showed a "loss" or excess of expenditures over revenue of \$23,909. In 2017 we turned this around to a "profit" or excess of revenue over expenditures of \$13,686; a turnaround of \$37,595. We are very happy with this result as it shows our ability to continue on a sustainable basis in the future. We did have a \$10,374 reserve set aside for maintenance in 2016 and that term deposit was cashed to cover operating expenses at that time. We are now back in a position to re-establish that reserve and build it up on an ongoing basis, if we maintain this momentum.

What makes this turnaround even more significant is that we did not cut back on programs or exhibition related expenditures, our contributions to the community this year, in terms of programs and exhibitions were exceptional. Our wages have increased \$17,678 and artist fees and artist expenses have increased \$21,174 and still we achieved this turnaround. Sometimes you can make more money if you spend more - wisely. Just as importantly, we have endeavored to cut costs where possible and we have made a very significant effort to increase our fundraising. Our Board members and Staff under the leadership of Director/Curator Paul Crawford, have worked together very well on a financial basis to create a Team result that was very successful. I thank all members of the Board and all Staff and especially Paul for this tremendous effort.

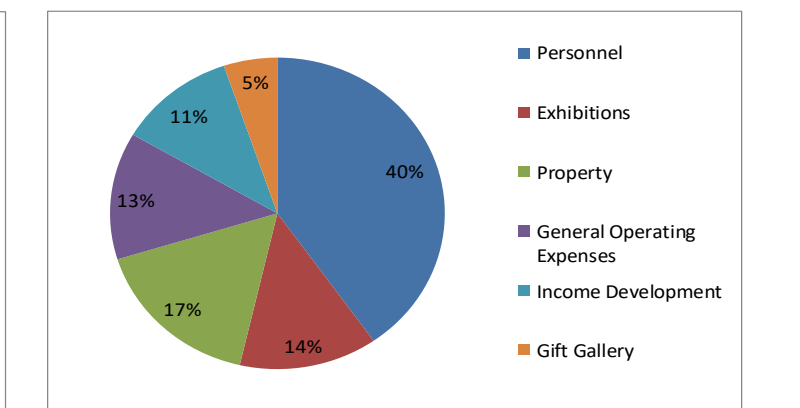
While financial results enable the Gallery to continue, the function of a Board and its Treasurer is to provide oversight and to monitor financial operations and reporting on behalf of the members. On this level, there are some improvements that can be implemented. The Board passed a resolution that the Treasurer should receive the monthly financial statement 3 days prior to the monthly Board meeting, to enable a review. In addition, the degree of detail of financial reporting should be expanded to show an analysis on each individual event. This is done now for most events but could be expanded. The problem we have is that firstly, we do not pay our senior staff industry standard wages and secondly, we staff at a minimal level that does not provide adequate time to implement all the procedures a Treasurer would like. In this regard, I recommend the Gallery invest more money in administration. I believe this investment can also be channeled to obtain additional grant funding and sponsorship so that there would be no net cost.

Respectfully submitted,  
Rodney Penway, Treasurer

Revenue	
<b>Total Revenue</b>	<b>494,099</b>
Individual Donations	31,544
Grants	157,536
Gaming	52,010
General Operating Income	82,251
Income Development	167,758



Expenses	
<b>Total Expenditures</b>	<b>508,073</b>
Personnel	204,482.00
Income Development	57,862
General Operating/ Administration	67,053
Exhibitions	67,914
Gift Gallery	26,337
Property	84,425



## Front Desk Report

As the Visitors' Services Coordinator, Jacinta works Thursday through Sunday, and her primary responsibilities are: welcoming visitors to the facility, managing the gift gallery and assisting with sales, maintaining the PAG membership database and membership renewals, coordinating volunteers for our events and for the front desk, and developing and hosting the Topics & Tea speaker series.

### Volunteers

Over the past year, we have been fortunate to have the assistance of 5 front desk volunteers who each donate 3 hours of their time a week. These volunteers are trained to help with sales and visitor services. In addition, we have one person with an acquired brain injury who assists with filing and envelope-stuffing one hour per week.

We have a large pool of event volunteers who enjoy helping out at each of our fundraising events – doing everything from table set-up, bar tending, and greeting to bussing and security. Our fundraisers are so much fun that people enjoy being present at the events even if they are not paying guests.

### Topics & Tea Speaker Series

The Topics & Tea Speaker Series continues to run like a well-oiled machine, with talks being more or less related to subjects of a creative nature. In 2017 topics included urban architecture, healing through art, how to run an artists' cooperative, quilting, art as process, creative book collecting and storytelling, among others.

### The Under 500 Sale

This pre-Christmas fundraiser is not only important as a source of income, but it also is a brilliant method for bringing gallery-shy people into the gallery, as many people either want to come and see their friend's or neighbour's art hanging at the gallery, or want to bring their parents or relatives in to see their own art hanging here.

Submissions for the Under 500 Hundred Sale were up significantly in 2017 over submissions in 2016, with a total of 382 pieces being received. Of these, 69 (18%) were sold. This is a higher percentage of sales than what was reached in 2016 as well.

### The Gift Gallery

The gift gallery continues to be a wonderful way of luring people into the building, since some of our merchandise can be viewed from outside. Once browsers enter the building, the majority do end up visiting the current exhibition when they discover that admission is by donation. We always make an effort to carry locally made products in the shop, but also try to incorporate a few items that are specific to the exhibition, such as the Asian art objects we had on hand during the visit of the Tibetan monks.

A modern cash register was introduced to the shop in 2017 to replace the old metal cash box, and since the beginning of 2018 it has been our new mode of completing and tracking sales, which has helped to simplify our record-keeping.

- Jacinta Ferrari, Volunteer Services Coordinator

## Gallery Assistant Report

### Website and Social Media

In 2017 we continued to improve the website with the primary objectives of making it more accessible and intuitive; providing thorough information on our exhibitions, events and programming; and presenting a professional identity to the public.

By mid-2017 the Permanent Collection was uploaded to the website to the fullest extent possible at that time. Further work with maintaining the archive will be needed in order to continue this project. The Permanent Collection is highlighted on the homepage of the website with a sampling of the latest artworks uploaded. On the actual Permanent Collection page we have provided an alphabetical list (with click through links) of all of the artists currently uploaded. We are doing our best to ensure that biographies of the artists are also made available. Other new aspects of the website include pages for "History of the Gallery", "Murals at the PAG", and "PAG in the Press" as well as a rotating banner at the top of the homepage.

Efforts were made in 2017 to upkeep a presence on social media, particularly Facebook, Instagram and Twitter. The staff has increased their awareness of how to more effectively engage our community through these platforms. Likewise, we are working towards using these tools to cross-promote our sponsors, donors, supporters and other community members through these outlets.

### Permanent Collection and Digital Archive:

In 2017 a small amount of work was done to photograph and document works in the permanent collection for our digital archive. Unfortunately we were not able to allocate the staff hours required to accomplish more in this area.

Thank you to Ron Marsh for volunteering his time to photograph our exhibition installations. Ron began in November 2017. This is a valuable and much appreciated service.

### Arts Letter:

In the final quarter of 2017 staff attention was brought to the Arts Letter publication with the intent of refreshing and streamlining this bi-monthly newsletter. A stronger emphasis has been put on the design of the publication as a way to further enhance the quality of the content that we present. We owe a great deal of thanks to Skyler Punnett for providing valuable time and generous advice in regards to improving the Arts Letter publication.

- Petra Höller, Gallery Assistant

Petra works at the gallery three days a week.

## Education Reports

# CREATIVE KIDS ART ADVENTURES

What a fantastic summer we've had at Creative Kids! Our Camp Leaders Shayla, Sierra and Allehea introduced art history, projects in a variety of media such as clay, plaster, and painting; along with weekly guest speakers to our budding young artists. Every Friday ended with a much anticipated art exhibition enjoyed by all.

Thank you Camp Leaders for your hard work, non-stop energy and laughs you brought to the gallery this summer. We wish you well in your upcoming school years & hope to have you back!

-Paul, Brigitte, Glenn, Antonella, Petra & Jacinta



## Foundational Donors

This category recognizes those donors, individuals, businesses or community organizations 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  
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

## Honourary Lifetime Members

June Argyle  
Yvonne Adams  
Marion Armstrong  
Jim Brittain  
Alan & Laila Campbell  
Betty Clark  
Gayle Cornish  
Robert Doull & Leanne Nash  
Candy Foran  
Rosemarie Fulbrook

Vickie Garrett  
Rob Hill  
Sandra Henderson  
Virginia Jewell  
Jeanne Lamb  
Audrey Lawrie  
Natalie Minunzie  
Evan Mitchell  
Dennis Nielsen  
Stan & Elizabeth Pringle

Marge Punnett  
Sophie Rankin  
Jill Leir Salter  
Ruth Schiller  
Ret Tinning  
Roy & Olga Tomlinson  
Lillian Vander Zalm  
Barbara Watson  
Alphons & Nel Witteman  
Hazel Fry & Hal Whyte



## Mission Statement

The Pentiction Art Gallery exists to exhibit, interpret, preserve and promote the visual, artistic and cultural heritage of Indigenous Peoples and of 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.

## Values Statement

The following values 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.

### BOARD OF DIRECTORS ~ ELECTED MAY 31, 2017

**President & Treasurer:** Rodney N. Penway  
**Vice president:** Vacant  
**Secretary:** Robert Doull

**Directors:** Gayle Cornish, Eric Hanston, Kristine Lee Shepherd, Daniel Lo, René Mehrer, Dr. Greg Younging

### Gallery STAFF 2017 - 18

**Director | Curator:** Paul Crawford  
**Email:** curator@pentictionartgallery.com

**Administrator:** Brigitte Liapis  
**Email:** admin@pentictionartgallery.com

**Administrative Assistant:** Antonella De Michelis, PhD  
**Email:** education@pentictionartgallery.com

**Art Preparator:** Glenn Clark  
**Email:** artprep@pentictionartgallery.com

**Gallery Assistant:** Petra Höller  
**Email:** info@pentictionartgallery.com

**Visitor Services Coordinator:** Jacinta Ferrari  
**Email:** info@pentictionartgallery.com

**On-call Receptionist:** Cornelia King

**Summer Program Coordinator:** Sierra Hartman

**Summer Program Instructor:** Shayla Ritchie

**Summer Gallery Assistant:** Allehea Bowen

## Memberships

In 2017 gallery memberships totaled 477 in the following categories: Corporate – 4, Small Business – 6, Lifetime Member – 28, Individual – 95, Family/Couple – 102, Senior Individual – 171 and Senior Couple – 71. Your support of the gallery is greatly appreciated. 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 Fulbrook, 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 Witeman, Hazel Fry & Hal Whyte

## Volunteers

The gallery's volunteers devoted countless hours to income development events, exhibition installations, receptions, Arts Letter mail-outs, administrative duties and gallery programs. We greatly appreciate your services and thank you for your support.

### Gallery Operations

Andre Begin, Laara Branzsen, Lenna Cooper, Leslie Evans, Cheryl Filipenko, Hazel Fry, Vickie Garrett, Petra Höller, Virginia Jewell, Cornelia King, Marie Diane Levesque, Ron Marsh, PJ Mohr, Aimee Phillips, Vicky Rivera De Los Rios, Dorian Woods Poloway, Katie Sanderson, Dorothy Tinning, Hal Whyte, Shirlee Wilkinson

### Kitchen Stove Film Series Selection Committee

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

### Art Auction Committee

Paul Crawford, Olena Lennox, Brigitte Liapis, Leanne Nash, Rene Mehrer, Val Tait

### Event Volunteers

Sunnaira Armstrong, Warryn Berry, Katie Bowling, Karen Brownlee, Jo-Anne Canal, Karina Chambers, Camille Clarke, Mikaela Etter, Leslie Evans, Julie Fowler, Michelle Fryer, Vivian Fox, Cathy Gatenby, Aaron Goodwin, Wendy Goudie, Joanne Grimaldi, Eric Hanston, Mia Harris, Prema Harris, Kelly Harrison, Lee Holland, Darlene Jones, Tammy Kay, Carla Leinweber, Olena Lennox, Marie Levesque, Stephanos Liapis, René Mehrer, PJ Mohr, Jenny Moon, Lani Morris, Kevin Nickerson, Inez Niermeyer, Kevin Dunn and Janelle Parchomchuk, Denny Raincock, Maiya Robbie, Robin Robertson, Norberto Rodriguez De La Vega, Joshua Smith, Chelsea-Mae Smith, Trish Sweeney, Joy Tuneold, Jahnel Wartneby, Daniel Lo & Sean Wright, Michelle Younie,



**ABOVE, top left:** The Annual Toni Onley Artists' Project Exhibition in collaboration with Island Mountain Arts, the 2017 exhibition was awarded to Joy Munt. Pictured here are two paintings in her exhibition *Rain, Steam and Speed* which was displayed from January 17 - March 12 2017. **Top right:** Dorothy Tinning., *Mahoney Lake*, acrylic on canvas as part of the Annual Meadowlark Festival Exhibition, exhibited from March 19 - June 11, 2017.

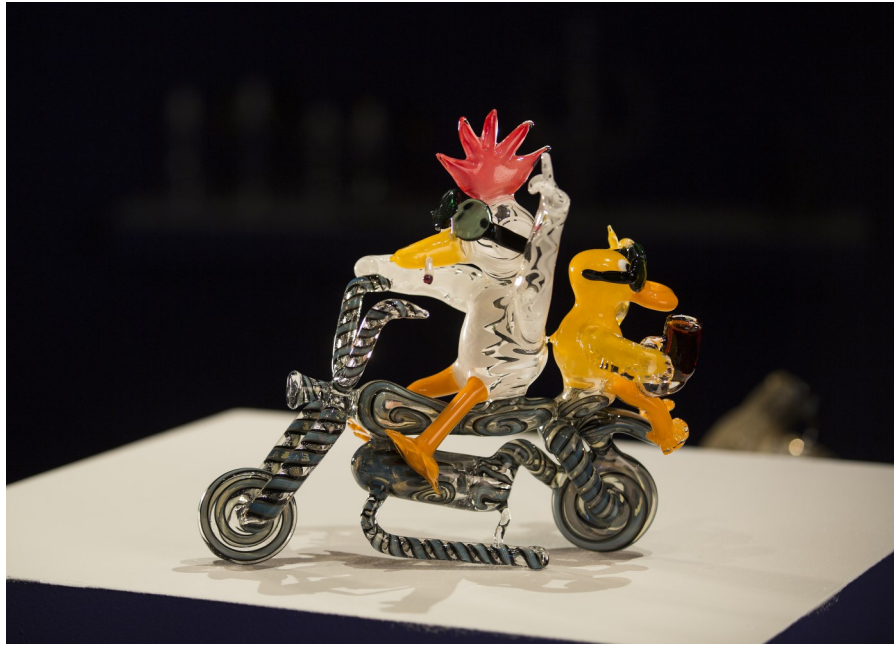
**ABOVE, middle:** Alistair Macready Bell, *Prints & Process*, was displayed in the Main Gallery from September 22 - November 5, 2017.

**BELOW, left:** The Annual Under \$500 Exhibition and Sale. 2017's community art show broke previous records for both submissions and sales. **Right:** The last show in the Main Gallery in 2017 featured recent donations to the Permanent Collection of the artists Brad McMurray, Lincoln Clarkes, Alan Wood and Robert Keziere. Pictured here is the *Alan Wood Ranch Series* installation photographed by Ron Marsh. Exhibition ran from November 24 2017 - January 21, 2018.



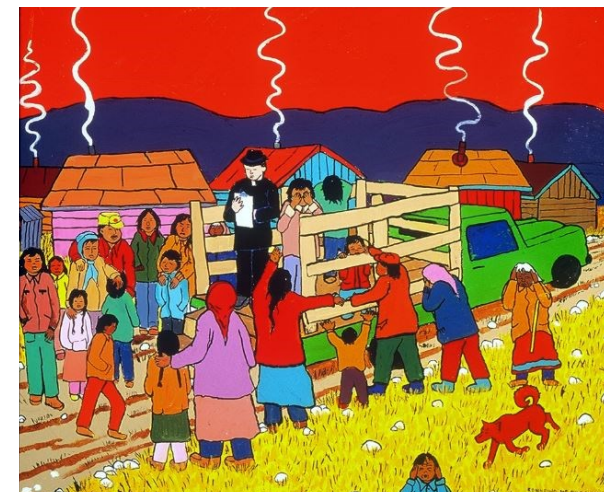


## 2017 Exhibition Highlights



**ABOVE:** Images from #GRASSLAND and #GLASSLAND held at the PAG from March 17-May 14 2017. Clockwise from top left: A pipe by Redbeard for the exhibition #GLASSLAND; the #GRASSLAND logo; Jacques Bartel, *Sativa Goddess*, mixed media; Bentley Meeker, Lighting Installation.

**BELOW:** *Anamnesis* featuring the work of Janice Tanton and Joseph M. Sanchez and *Requiem for Our Children* by Jim Logan. **Bottom left:** Janice Iniskimaki Tanton, *Habits*, 2017, oil on canvas; flanked by two pieces by Joseph M. Sanchez. **Bottom right:** Jim Logan, *Rounding Up Our Children*, 1990, acrylic on canvas.



## President's Report

A warm welcome to members of the Penticton Art Gallery Society. 2017 has been a very exciting, rewarding and challenging year. Firstly, it's important to note we have had a very good financial year as noted in my Treasurer's report. With regards to Art, finances are not at the top of the agenda but money is still necessary to survive and continue on a sustainable basis. In this regard PAG has done well in 2017. Secondly, we have had a great year of programs and exhibitions and I would like to make a special thank-you to our Curator/Director Paul Crawford for his creative and insightful ability to engage the community in our programming. PAG continues to deliver not only a very diversified and significant perspective on artistic representation, but also on the social issues that face our society here in the Okanagan. Life here is so much more than watercolors of lakes and scenery and our Curator/Director Paul Crawford has done a wonderful job in engaging the community and those far beyond. Thank-you Paul.

As you have likely been following in the newsletter, we do have an issue with the 20 year lease of our premises coming to an end on October 1, 2019. I am pleased to report that our building committee has had very successful discussions with staff at the City of Penticton and we are in the process of negotiating a long term extension of our occupancy in this present location. We certainly plan to be here for a long time. But to do so, our aging building is going to need some love and financial contribution. There will be an extension or renewal of the existing lease but we have a number of issues. Some things need to be brought up to code for safety reasons and there are a number of mechanical systems that need upgrading to merely survive. Together with the City, we are looking at available grant funding and City contributions but we will likely be entering a Capital fundraising campaign to set the Gallery on sound footings for the next 20 years.

Rodney Penway, President



**ABOVE:** Penticton Art Gallery's 40th Annual Fundraising Auction



## Director /Curator's Report

Wow what a difference a year a can make and I am proud at all we have been able to achieve over the past twelve months. The truth they say is in the numbers, but it goes well beyond that; it's in the people behind the numbers and their commitment to the organization and their tolerance for hard work and calculated risk. It hasn't been an easy run and the successes of the last year are not sustainable without the support of our membership and more importantly our community. It's been an honour to have served here in my position for the past twelve years. It's easy to forget how things were before I arrived and to make judgements on how things have been over my tenure here at the gallery. That being said I have asked our auditors at Kemp Harvey Kemp to compile a year by year record of our revenues over expenses so we can all see a year by year record of our activities and in doing so show that the pattern of the past few years has been part of a consistent and longstanding trend of running a deficit.

Over the past five years we have had three people in the role of administrator and each one has done an exemplary job in keeping us not only on track but solvent in spite of the monumental learning curve each one has had to undergo to gain a handle on the task that Rosemarie had done so well for the previous twenty years. I want to thank Brigitte for her commitment to this position and the gallery. It's not an easy role and the complexities of the position are often overlooked and the person holding this position is often taken for granted as they quietly work away in the background. I am so grateful for all you do and for your humility and willingness to take on whatever task is put before you. Thanks also to the amazing team at KH Kemp Thompson and Rod Penway for providing mentorship and your extensive years of knowledge to ensure that we not only stay on track but operate in a fiscally responsible manner.

It was by all accounts a busy year and I am happy to offer, not only for your benefit, but also mine a recap of the year that was 2017; one I think will stand as a watershed year for the gallery and set the bar for what's achievable in the years to come.

### 2017 Exhibition Program

The annual exhibition program is the heart and backbone of all that drives us as an organization and over the past number of years I have made the conscious effort to use this platform to tackle a wide range of social and political issues facing and affecting our community. I do so with the utmost respect and regard for the artists whose stories we are sharing and for the community in which we operate and I have been overwhelmed by the openness and willingness of our community to enter into these conversations with an open mind. It's also been interesting to see the interest our exhibitions are attracting from communities, artists, galleries and media from across Canada and Internationally. I can't think of a more important time in our recent history for public galleries to step up and take a lead in providing a platform for the arts community to engage and challenge our view of the status quo and the world around us. I firmly believe that the arts are the barometer by which future generations will judge us and as I objectively look out across the cultural landscape that makes up the contemporary art market today, and in particular the work of Damien Hirst and Jeff Koons, I see a true reflection of our western society. Their work also brings to mind the following quote a dear friend of mine was told by a professor at university; "if you can't paint it good paint it big, and if you can't paint it big, paint it shiny.

Over the past number of years I have tried to put together a balanced exhibition program, one that has both soul and substance, and I am pleased with the outcomes we have not only achieved but the recognition the gallery and the participating artists have received. In doing so I hope that I have treated both the audience and the artists with the respect and dignity they deserve and I am able to stand behind my curatorial choices based on the merit of the work rather than for a cheap headline or some personal self promotion. I do worry about my time here and I don't want to ever be seen as having overstayed my welcome or my relevance. That being said I do appreciate the tolerance of my board and staff as they join me in taking these leaps of faith into uncharted territory and creating programming that is not only impactful but also socially and culturally relevant.

Of the exhibitions undertaken last year the ones I am most proud of are #Grasslands, the first public gallery exhibit in Canada to explore the art and culture of cannabis, and our trio of exhibits providing an alternative look at Canada's 150 celebrations and the lasting legacy of the residential school system and the 60-'S scoop. The exhibitions; Anamnesis: featuring the work of Joseph M. Sánchez & Janice Tanton, Jim Logan's Requiem for Our Children when shown alongside our exhibit Velvet Indians were not for the faint of heart and without their controversy including one of the artists writing the night before the opening requesting that their work be removed from the exhibition. For many the highlight of the exhibition came in September during the final week when we were honoured to once again play host to eleven Tibetan monks from the Drepung Loseling Monastery as they once again created a sand mandala in our main gallery as a way to not only close the exhibition but also to evoke a spirit of healing and reconciliation for our communities. It was a powerful and profound experience for all those who were able to be a part of this experience and I know it left a profound impression on both the monks and the members of the Penticton Indian Band who invited them one evening during their visit for a sharing of song and prayer at the En'owkin Centre.

I am proud of our entire exhibition program as presented, but the unexpected outcomes that come as a result of being able to tap into something far bigger and more meaningful than one could have ever predicted that really make what we do as an organization so incredibly important and worthwhile.

### Donations to the Collection

This past year also saw us receive some significant donations to the permanent collection. Some of these donations were the result of many years of building a relationship with the donor, while others seemingly came from left field as a result of the donor hearing about our programming and seeking us out a potential repository for their cultural treasures.

We were also able to feature a number of these significant donations as exhibitions allowing not only the community the oppor-

## Director /Curator's Report Cont...

kindness extended to me and to all whom continue dedicate their time working and volunteering on a daily basis ensuring that the Gallery's door remain open.

Finally, we are deeply indebted to all our donors, members and sponsors for their continued support. We gratefully acknowledge the ongoing financial assistance of the City of Penticton, the Province of British Columbia, The British Columbia Arts Council, School District #67, the South Okanagan Community Foundation, the Canadian Museums Association, Young Canada Works, Service Canada and Canada Summer Jobs.

It has been an honour to have been able to serve the gallery's membership and on a larger basis the citizens of Penticton since 2006 and I thank you all for everything you have brought to the table. I wish you all the very best and I always welcome your feedback. I also welcome any opportunity to get you more involved in our regular activities and ongoing projects and encourage you to contact me to talk about ways we can make this happen. In the end this is your gallery and an important community asset worthy of far greater recognition and support and I hope to see you all more often down here at the gallery. . .

Respectfully Submitted,

Paul Crawford  
Director / Curator

## Art Preparator's Report

The 2017 Penticton Art Gallery Art Education program was mostly geared for children through two main programs but also offered six (or seven) adult classes. Five of the adult classes were a continuation of the popular Painting & Pinot program initiated by Brooke Nyhus. These were led by Vickie Rodgers, Ingrid Mann Willis, Liz Marshall, Louise Lambert, and me. Earlier in the summer I also hosted *Penticton en Plein Air*, not officially a course, but a gathering of like-minded artists. 2017 also saw the gallery begin the sold out lecture series, *Made in Italy*, hosted by our very own Dr. Antonella De Michelis. When I say sold out, I mean there is not enough room or chairs at the gallery to satisfy the extreme interest the series quickly garnered.

Last summer the gallery was again able to hire three students to run the *Creative Kids Summer Camp* program with funding for one student through Service Canada's Canada Summer Jobs program and funding for two students under the Young Canada Works in Heritage Organizations program, a youth employment initiative of the Department of Canadian Heritage as part of the Government of Canada's Youth Employment Strategy. The Summer Kids Camp Program last year was run by Sierra Hartmann, Shayla Ritchie and Allehea Bowen, and introduced an impressive art history theme. The eight week program was very successful once again and saw the gallery buzzing with youthful energy from July through August.

During the period leading up to and after the hot smoky summer months I lead *Young@Art*, a free drop-in class for students ages roughly 11 – 14. *Young@Art* is a program that has been running at maximum enrolment for many years. It was originally designed to counter a hole in the local curriculum that allows students only one arts option. Last year the program again enjoyed the volunteer help of Dorothy Tinning, a local artist and retired school teacher, and ex-participant Molly Wells.

"Bums in the seats" is a theatre term that marks the success or not of a program. At the PAG our youth programs remain popular. Not only is it fun working with youth, it is necessary. Hosting workshops is satisfying on many levels; the bustling noise that children provide is in the moment, but the long term benefits of building future audiences and members is also essential for all public art galleries to survive. The PAG continues to work with the local schools and find ways of expanding the current programs and role of the PAG.

- Glenn Clark, Art Preparator

*2017 marked Glenn's 26th year at the Penticton Art Gallery.*

## Director /Curator's Report Cont...

sion: We connect, educate and invest to bridge the gap between business and the arts. Through this program we were able to gain \$6,500 in new sponsorship which the artsVest program matched dollar for dollar. It was a great program to have been a part of, and I hope this experience will set the foundation for the continued development of an ongoing sponsorship program of the gallery and its programs.

That being said we were able to generate a large number of sponsorships for our March Exhibition #Grasslands and while it was a great deal of work to implement the potential is there to continue to refine and develop this in a much more streamlined manner moving forward. This exhibition has become a real community outreach effort and I hope we can continue to build on these successes moving forward.

Fundraising has become the order of the day and while the largest annual fundraiser our annual art auction was once the responsibility of the board the burden of fundraising has fallen largely onto the shoulders of gallery staff. While the pressure to fund-raise is taking its toll on staff the results of our efforts would not indicate this fact.

The major fundraising activities of the past year included: March Exhibition Opening Party, Yard Sale, Annual Art Auction, Kitchen Stove Film Series, September Symphony Fundraiser, Charles Ross (One Man Star Wars / Pride and Prejudice, Made in Italy Lecture Series, Soup Bowls, Online Auctions, Under \$500 Christmas Exhibition and Sale.

For the majority of the events above we have reached our capacity to raise funds due to limitations of physical capacity and staffing resources. The only real opportunity for growth being the continued development of our annual art auction and our September fundraiser, plus the addition of a new spring fundraiser based on the soup bowls model called "Loving Mugs" chili cook-off.

I would like to see the Art Auction and the September Fundraiser return to a Board or Volunteer run event with staff being able help out as needed but not solely responsible for running the event. This would allow us to focus our attention on other areas such as exhibition and event sponsorship. I would also like to put it out to the membership for some assistance and help to develop a healthy and sustainable annual sponsorship program of our exhibitions and events.

### Human Resources

This past year saw the departure of Brooke Nyhus who left us after a number of years here at the gallery as a curatorial assistant to pursue a career in nursing. Brooke was originally hired as a summer student as part of our Creative Kids Summer Art program and when she graduated from U. Vic we were able to hire her under a federal employment grant as an intern. Just as her contract was coming to an end Rosemarie Fulbrook was diagnosed with lung cancer and would be going off on medical leave requiring a restructuring of staff which provided Brooke with the opportunity for a permanent fulltime position. Brooke was a joy to work with and she quickly made herself indispensable and brought a much needed youthful flair and energy to the gallery which was contagious. While we were sad to see her go the gallery will forever be richer for all she contributed and we wish her well as she pursues a career in nursing and we could be so lucky to have Brooke there should you ever cross paths in a professional manner.

With Brooke's departure we took the opportunity to revisit her position and the needs of the gallery. After reviewing our needs we determined that this position would be best served with a focus on fundraising, sponsorship and planned giving. After interviewing a number of candidates two stood out and we ending up hiring Dr. Antonella De Michelis who had previously served on our board. As Antonella was not able to start immediately we offered Petra Höller a short term contract to assist us with our short term staffing shortage and she quickly proved her worth making herself indispensable and we were able to extend her contract beyond the initial three month contract eventually securing herself a permanent position with the gallery.

Both Antonella and Petra have brought a great deal to the gallery and I am excited to see them both continue to make their mark on the gallery and help us move towards a stronger future. I am also so grateful for the rest of our team here at the gallery and all the incredible volunteers we have working here on a regular basis. This is truly an example of teamwork and the capacity one can achieve when we all pull together for a common cause. Thank you all for your continued support, belief and commitment to the gallery and its future.

### Summary

Upon reflection, 2017 was by most accounts one of our most successful years in recent memory and a great year of personal growth for me personally. On a staffing level, this past year has helped us grow as a team and I am grateful of all those who stepped up and supported the gallery in any way they could, its in the sum of the parts where our strength and success lies. Thank you all for your continued support and encouragement and I feel comfortable that the gallery is well positioned as we move towards the future. I also feel more comfortable with our relationship with the City of Penticton as we begin looking at our lease and I have no doubt that the gallery will not only survive but thrive in the years ahead and will continue to be an invaluable and relevant part of this community for generations to come.

I would like to thank each member of the Board of Directors, all of whom have dedicated his or her time, resources, and expertise to govern this very special organization over the past year. I am indebted to each one individually for the professionalism and

## Director /Curator's Report Continued

tunity to explore the lives and works of the artists whose work the gallery had recently acquired, but it also gave the donor the opportunity to see how we were able to animate and contextualize their donation in ways they had not previously considered.

I do think it's an important part of our mandate to build and develop our permanent collection and more so to have a vision for how it may be utilized and best serve the gallery over time. This past year we were lucky to receive a large donation of material from the estate of Alistair Bell, one of British Columbia's most important printmakers of the last century. In a case like this and knowing that a significant donation was made to the collection of UBCO, amongst others institutions, I chose to look at the body of work being offered for consideration and chose works that explored the artist's process behind the development of his iconic images, including test proofs, different states and event the hand carved plates and blocks used to print the works, giving us a unique insight into his career that no other institution would have. Even though there were many copies of the prints there is only one set of block and plates.

We also received an important body of work by the late Alan Wood documenting his monumental installation, the Ranch Project. We were then able to secure by donation of a set of photographs by Robert Keziere taken during the construction of the Ranch Project and a copy of the documentary film to further enhance and explore this major moment in Canada's art history. Interestingly this has also resulted in us being offered a major painting by the artist from a Toronto donor, further adding to and enhancing an already impressive archive of work.

### Community Out Reach and Programming

I don't think I can add significantly to Glenn's well written overview of our community outreach programs other to than say I am impressed by the quality and commitment of those we have engaged to deliver the wide range of programs and activities we offer each year.

These programs are an extension of our exhibits and our core mandate representing a wonderful way we can spark the imagination of every age group and demographic. Considering the size of our staff I really believe we consistently punch above our weight, delivering a dynamic program annually.

We also elected this past year to offer the majority of our programs for free or at a greatly reduced cost which was something for which our gaming grant helps cover the costs. In those cases where we can't offer the programming for free we have set aside a certain number of seats and spaces for those whom finances would otherwise be a barrier for entry.

Here is a list of the programs and initiatives we offered this past year: Kitchen Stove Film Series Artist Talks, School Tours, Annual En'owkin cultural showcase, Toni Onley Artist Project, Shafford Print Studio, Penticton en plein Air, Painting and Pinots, Topics and Tea (sponsored by the Bench Market), First Friday's (run by Laurel Burnham and Darrel O'neil), Young at Art After School Program, One Man Star Wars / Pride and Prejudice, Made in Italy Artist Talks, Creative Kids Summer Art Camp, Meadow Lark Festival Exhibition, Annual High School Exhibit, Annual Mental Health Exhibit and more ...

Thank you to all those who have contributed in so many ways to help us deliver these programs to our community on an annual basis.

### Funding

Oh the eternal struggle of grant writing is ever present and while there are always more opportunities there are some constants and it seems we have hit the wall in terms of being able to find any significant increases in our major annual grants. Of our major annual grants the City of Penticton finally broke the hundred thousand dollar barrier awarding us \$105,000 up from \$93,000 the years before. BC Gaming remained consistent at \$50,000 out of which \$42,000 goes towards our exhibitions and \$8,000 going towards our children's programming. The BC Arts Council remains at \$38,000 with one more year to go on our current three year funding cycle. In addition to the above we also receive funding through the Canadian Museum Association's Young Canada Works program and HRDC's Canada Summer Jobs program.

In addition to the above we also have an endowment with the Community Foundation of the South Okanagan which currently sits at just over \$100,000 and we continue to contribute to this fund as we are able. I would love to see us build this up to a point that it would provide us with the equivalent of at least one of our annual grants listed above, providing us with a certain amount of operational security moving forward.

The reality is there are more opportunities and grants that could be written but unless we are able to find someone else to help write the grants and more importantly follow up with the reporting out at the end of the project we are just simply maxed out with our current staffing limitations. This past year we did hire Antonella in the capacity of a development officer to help with grant writing, sponsorship and planned giving and we are still working on developing this position so that it will be able to generate more operational and project funding on an ongoing basis.

### Fundraising and Sponsorship

This past year saw a huge increase in our fundraising and sponsorship efforts. We were lucky to be part of the ArtsVest Program though the *Business for the Arts*. Founded in 1974, Business for the Arts is Canada's only national charitable organization of business members who support the arts. We advocate for measures that stimulate greater business support of the arts, and offer programs, events, training and educational resources to arts organizations to partner more effectively with business. Our mis-

## Board of Directors and Nominees 2018/2019

### Returning Directors

#### Robert W. Doull

Doull is the President of Aberdeen Publishing Inc., a company he founded when he moved to Penticton in 2006. Aberdeen operates newspapers, magazines, digital news websites and distribution businesses across British Columbia and Alberta. Prior to founding Aberdeen, Doull could not work in publishing in Canada for five years due to a non-compete agreement with Quebecor/Sun Media. During that time he worked on publishing projects in Holland, Germany, Spain, Mexico and the United States. He also taught finance to Masters of Publishing students at Simon Fraser University for one term.

In partnership with Don Atkins (now deceased), Doull assembled the Feckless Collection of early British Columbia prints. The collection is privately held but publically available for research and exhibition. Work from the collection was used for Ian Thom's biography of E. J. Hughes and for the Vancouver Maritime Museum's History of the Waterfront. The work has also been exhibited at Emily Carr University and Simon Fraser University as well as at various public galleries. The collection can be viewed at fecklesscollection.ca.

Doull is an Honorary Life member of the Whyte Museum of the Canadian Rockies. Doull is a Foundational Donor and an Honorary Life Member of the Penticton Art Gallery.

#### Rene Mehrer

Although born and raised in Naramata, René spent nearly two decades living abroad in Asia, Europe and the Middle East. Her relationship with the Penticton Art Gallery began in 1991 as the Gallery's weekend attendant and continues to today as she lends active support to the gallery's fundraising events. She is co-owner of 4th Meridian Auctions, the Okanagan's only fine art auction house opening in June 2018 in the Cannery Trade Centre located at 104 - 1475 Fairview Rd. Penticton. Rene also holds a BFA in Visual Arts from the University of Victoria having graduated in 1994 and is an integral part of the a new printmaking cooperative working out of the Shatford Center in Penticton.

#### Rodney Penway

Born in Vancouver, attended UBC and obtained a B. Comm. in Finance and Accounting. Became a Chartered Accountant in 1981, moved to Houston, BC and opened an accounting practice. In 1991 moved with his family to Naramata, later moving the office to Penticton. Obtained a Certified Management Consultant designation and specialized in business consulting. Was interim CFO for several high-tech start-ups before the great crash. In 2007 moved to Kelowna to become Tax and Estate Planning Advisor for a Wealth Management company. Completed the Canadian Securities Course and became a certified Elder Planning Counselor. In 2009 took a sabbatical and went to Kitchener/Waterloo, Ontario to complete a one year graduate diploma in Videography, Broadcast Journalism. Returning to BC he became Chief Financial Officer for an international software company in Penticton for 3.5 years and is currently considering his next adventure.

Rodney has been involved in community organizations since highschool and has served on a Recreation Society, Chamber of Commerce, Economic Development Committee, Swimming Pool Society, Okanagan Film Society, Okanagan International Children's Festival and has spent many years with Penticton Rotary and chaired their Ironman Station for 10 years. He was an Alderman for the District of Houston for 2 years and Chair of the Policy Committee for Bill Barisoff, BC MLA.

Rodney competed in the Canadian Junior A lacrosse championship in 1972 and has enjoyed slow-pitch and soccer and has completed a marathon, duathlon and a triathlon. However, knee problems have curtailed these activities.

Rodney has three wonderful children and one grandchild. He loves food and loves to cook. He once deep fried a turkey with French fries for a group of Rotary Exchange students in Shaha Park and with a lot of help has also done a lamb and wild boar on a spit and a hip of beef, buried in a pit.

Last but not least, Rodney has a great appreciation for art and for artists. He has a collection of over 100 art books and a small, eclectic, lower priced collection of art works – mostly from PAG auctions. He supports emerging artists but does have one Matisse lithograph amongst the 30 pieces showing in his living room.

Rodney has served on the Board of the Penticton Art Gallery for two years and has served as Treasurer and President.

#### Gregory Younging

Gregory Younging is a Member of Opsakwayak Cree Nation. He has a Masters of Arts Degree The Institute of Canadian Studies at Carleton University and a Masters of Publishing Degree from the Canadian Centre for Studies in Writing & Publishing at Simon Fraser University, and has a Ph.D. from The Department of Educational Studies at University Of British Columbia. He has worked for The Assembly of First Nations and The Royal Commission on Aboriginal Peoples. From 1990-2004 was the Managing Editor of Theytus Books. He is a former Member of the Canada Council Aboriginal Peoples Committee on the Arts (June 1997-June 2001) and the British Columbia Arts Council (July 1999-July 2001). He is the former Assistant Director of Research for the Truth and Reconciliation Commission of Canada and is on Faculty with the Indigenous Studies Program at University of British Columbia Okanagan and the Publisher of Theytus Books.

## Board of Directors and Nominees 2018/2019

### New Directors

#### Barb Dawson

Barb Dawson has over 25 years experience in the Animation and Visual Effects Industry, having worked on projects from Children's Television to Feature Films. She started her career in Vancouver working on the first all Computer Generated TV show "ReBoot". She then went on to work as a Production Manager working for George Lucas at Industrial Light and Magic in San Francisco. Upon returning to Vancouver with 2 small children, Barb created her own contract recruiting company, CG Scout Inc, to support the blossoming Visual Effects Industry. She was contracted to find artists and staff for several studios that were starting from scratch or expanding in number. Her clients included Pixar Canada, Digital Domain, Laika, Image Engine, Rainmaker Animation, Prime Focus and MPC. These studios continue to make high quality films and television in Vancouver. Her final project was Producing the 6th Season of "Max and Ruby" where Max's truant parents finally show their faces on screen.

Barb also taught Portfolio Creation and Interview Skills seminars for over 10 years at several animation schools in Vancouver including the Art Institute, The Vancouver Film School and Capilano University.

Upon her semi-retirement and move to Penticton in 2017, Barb has continued to work in a volunteer capacity through a grass roots Leadership group called "Drawn Together Vancouver". DTV's mission is to empower and advance women in the art, technical and business sectors of the animation industry, leading to greater diversity and equality in our storytelling. Through DTV Barb has given several seminars on Leadership and Soft Skills Tool Building.

Since moving to Penticton, Barb has started to explore her own artistic side, taking classes in oil and acrylic painting and the foundations of colour. She has been out painting on the hills with the "Penticton Plein-Air Painters" and has offered contributions to the "Under \$500" and the "Art from the Heart" shows at the Art Gallery and the Shatford Centre, respectively.

Barb is hoping to bring some of her creative problem solving and production management skills to the role of Director at the Penticton Art Gallery and looks forward to supporting the great work that the board and the staff have been doing.

#### Heena Nagar

Heena Nagar has worked in the banking industry for 20 years. She's held various positions such as an Account Manager in Retail Banking, Client Service Manager in Institutional Banking managing funds and pension plans, to Training Consultant where she created training modules and trained clients globally.

Born and raised in South Africa until the age of 12, she then moved to Toronto with her parents. Years later, she married and then had a child in 2012. Heena and her family then moved to Penticton and she resigned from the banking industry.

While raising her son as a stay at home mom, she opened up her own online business called My lil Buttercup selling high quality baby carriers and children's clothing. She has always had a keen entrepreneurial sense. She has now established and manages a beautiful loft as a vacation rental property in Penticton.

Heena's many interests include DIY projects, crocheting, a passion for cooking, event planning, painting and much more. Heena has always been drawn to art. She has experimented with various types of art such as acrylics, encaustic or just pencil to paper. However, she really started exploring her artistic skills while painting with her son. She has contributed to the "Arts under \$500" at the Penticton Art Gallery and the "Art from the Heart" at the Shatford Centre for the past two years.

As a Director of the Penticton Art Gallery, she hopes to bring her cheerful personality to the group, her flair for art, her drive to help where needed and just her overall passion for people and life.

#### Ret Tinning

Ret Tinning brings to the Penticton Art Gallery Board his experience in communicating with large corporations, contract negotiations and increasing corporate exposure. He is skilled at building positive relationships for organizations and individuals and finding creative and innovative solutions to problems.

Brief Biography: Honorary Life Membership: BCTA, Okanagan College Foundation Director and Vice President 2010 - 2016, BC Winter Games Director of Transportation 2016, Vice Chair/Treasurer: Penticton Art Gallery (6 Year Term), Honorary Life Member Penticton Art Gallery, Retired manager (March 31,2010) with Berry & Smith Trucking, Canadian Trucking Alliance, Board of Directors, British Columbia Trucking Association, Board of Directors, and human resources committee member, Recipient of 2001 Service to Industry Award, Former Director, Okanagan Historical Society, Penticton Branch, Former Chair: Creekside Strata Council, Transportation Committee member, BC Winter Games 1990, Board member AGSO in 1980s, Former member of PIFA (1981 – 1984), Former Cub leader, Boy Scouts of Canada, Former coach, Penticton Youth Soccer