

# Stories

Members' Exhibition

KELOWNA  GALLERY



**Stories**  
Members' Exhibition

For this year's annual members' exhibition, the Kalamazoo Art Gallery joined its members to submit works of art that celebrate stories. As human beings, we are drawn to stories because we see ourselves reflected in them. Sharing our subjective experiences through stories enables us to connect and empathize with one another.

Art can be used as a tool for storytelling and this theme encourages members to consider how sharing stories and experiences can create dialogue, increase awareness, and inspire others. Artists can present stories in many ways - a week of art can share a memory, convey a feeling, or show something from their imagination. This exhibition showcased a range of media, including painting, drawing, mixed media, photography, printmaking, sculpture, and video.

Our members play a significant role in the gallery's continued success and it is our pleasure to recognize and celebrate these talented artists in our community.

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# Foreword

## Stories

The Kelowna Art Gallery is pleased to present this annual exhibition of works produced by Gallery members, titled *Stories*. The exhibition features the art of seventy-two members that support the Gallery by being part of our growing membership.

Art can be used as a tool for storytelling and this year's theme encourages members to consider how sharing stories and experiences can create dialogue, increase awareness, and inspire others. Artists can present stories in many ways; a work of art can share a memory, convey a feeling, or show something from one's imagination. This exhibition showcases a range of media, including painting, drawing, mixed media, photography, printmaking, sculpture, and video.

Congratulations and thank you to every artist who has taken the time and effort to participate in this exhibition. Our members play a very important role in the Gallery's continued success, and this is our opportunity to recognize and celebrate the talented artists in our community.

A big thanks to our Graphic Designer, Kyle L. Poirier for creating this digital catalogue to accompany this show. In addition, thank you to the rest of the Gallery staff that work hard to deliver ambitious and engaging exhibitions and programs for our community. Thank you to the Gallery's Board of Directors who provide leadership and guidance in overseeing the Kelowna Art Gallery's operations.

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

We gratefully acknowledge the financial assistance of the City of Kelowna, the Canada Council for the Arts, British Columbia Arts Council, the Province of British Columbia, Central Okanagan Public Schools, Regional District of Central Okanagan, and the Central Okanagan Foundation.

We hope you enjoy the exhibition.

Laura Wyllie  
Curator of Learning and Engagement



# THE ARTISTS

# Doug Alcock

*Montana Silver*

Found, forged and fabricated steel and silver



# Sandie Anderson

*Place Royale, 2019*  
Acrylic



# Darryl Andrews

*Stories*, 2019

Photography, tableau vivant



# Alana Archer

*Extraneous*, 2019  
Mixed media

Growing up between two vastly different home countries of Canada and Tchad (Africa) put contrast and exploration at the forefront of my early experiences. That sense of duality ignited my passion to express & define myself without limitations. The act of creating art is, for me, a return to positivity and lightness – a state of love, acceptance, and freedom. These themes are deliberately woven into each of my pieces. My intent for my audience is that, even for a moment, they breathe a bit deeper & feel softened.





# Liz Archer

*Calling Wildfire*, 2017  
Acrylic

Unfinished:

As a girl I rode horses bareback on dirt roads and through birch forests. I felt the tentative nature of my place in this world as I listened to the rhythmic crunch of my pony's hooves on gravel roads, surrounded by the sky and watchful wildlife.

I heard a song on the bus one day that made my insides cramp. I wept, unapologetically as I heard the refrain "She ran calling Wildfire... She ran calling Wildfire...". Decades later I was torn apart to see the pony appear on my canvas. It is difficult for me to look at it. I don't know that I will ever finish it.



# Alberto Azzi

*Astonishment*, 2017  
Oil on masonite panel



# Jeanne Bates

*Zebra at Daybreak in Zambia, 2019*  
Acrylic



# Alison Beaumont

*Neighbours: Everybody Needs Good Neighbours, 2019*  
Video

Everybody needs good neighbours, examines neighbours perspectives, their views of their community connections and how they value the relationships they have within their communities. The work seeks to give voice to women and amplify how integral their roles are in fostering relationships to support themselves and others in their neighbourhoods. Raising questions to viewers to reflect on their own roles and contributions to wider society through our neighbourhoods.



# Lynden Beesley

*Elegy, Reverie 9. No 2/3., 2013*  
Print, woodcut with dry point chine colle

Reverie 9 is a woodcut of a pomegranate, on Arches paper and a dry point of a skull crawling with worms, on Japanese Mulberry paper. The two images are bonded by a technique called Chine Colle.

It is the last reverie in the series “Elegy”, which was created in response to a death. This was a way of coping with loss. The pomegranate woodcut can symbolize many things, love and fertility, faith and death. In this print it connotes faith. Thus, the 9th print is a depiction of faith in the face of death.



# Bin 151 Renata Kerr, Maureen Lejbak, Carmen Venturi

*151 Million Voices, 2018*  
Acrylic and mixed media

We created this piece, entitled “151 Million Voices”, on the general theme of sexual abuse, of voices not being heard and specifically addressing the #metoo movement. We are very proud of this piece, and are touched that viewers have connected emotionally to it.



# Amy Bradshaw

*Dogfish*, 2019  
Wool and silk fibre



# Jaine Buse

*DNA Testing: Yes or No?*, 2019  
Mixed media

This work is one of the pieces created this year while I was involved with Art2life Creative Visionary Program. It is worked on a 1/4 inch piece of plywood that embodies many layers of paint with scraping away and collaging over top of the layers. In the final layers I altered the main character, added the years for the coin plus introduced the cat. With all the interest in DNA testing this year, you the viewer create the truth of this story line.....





# Suzanne Chavarie

*Collaborative piece with Central Okanagan Hospice Association  
"Art and Music", 2019  
Acrylic*

'You matter because you are you, and you matter to the end of your life. We will do all we can not only to help you die peacefully but also to live until you die.' - Dame Cicely Saunders, nurse, physician and writer founder of hospice movement (1918-2005)

COHA Central Okanagan Hospice Association  
'Creating a community where  
no one has to die  
or grieve alone'



# Lee Claremont

*Magical Moon*, 2012  
Acrylic

I find great pleasure in trying to capture the beauty and grandeur of Grandmother Moon.

Grandmother moon is always there to shine on us and guide us.

I find great peace in silent contemplation of the magical moon.

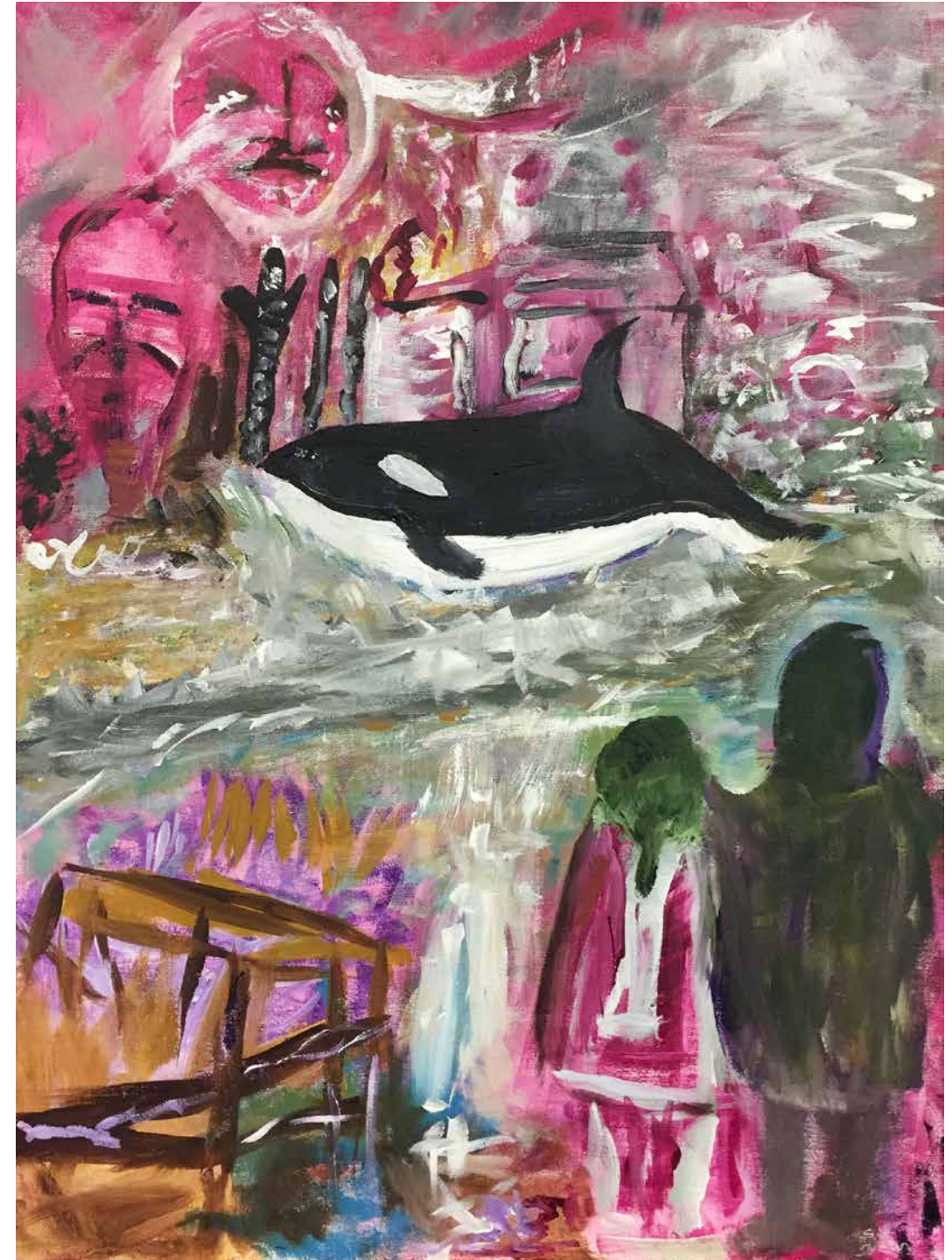
Grandmother Moon is a gift to us.

She helps the people keep track of lunar months. She controls the rise and fall of the waters. She regulates the monthly cycles of all of the female life, which allows that new life will be born.



# Sandra Cook

*Watchers*, 2018  
Acrylic



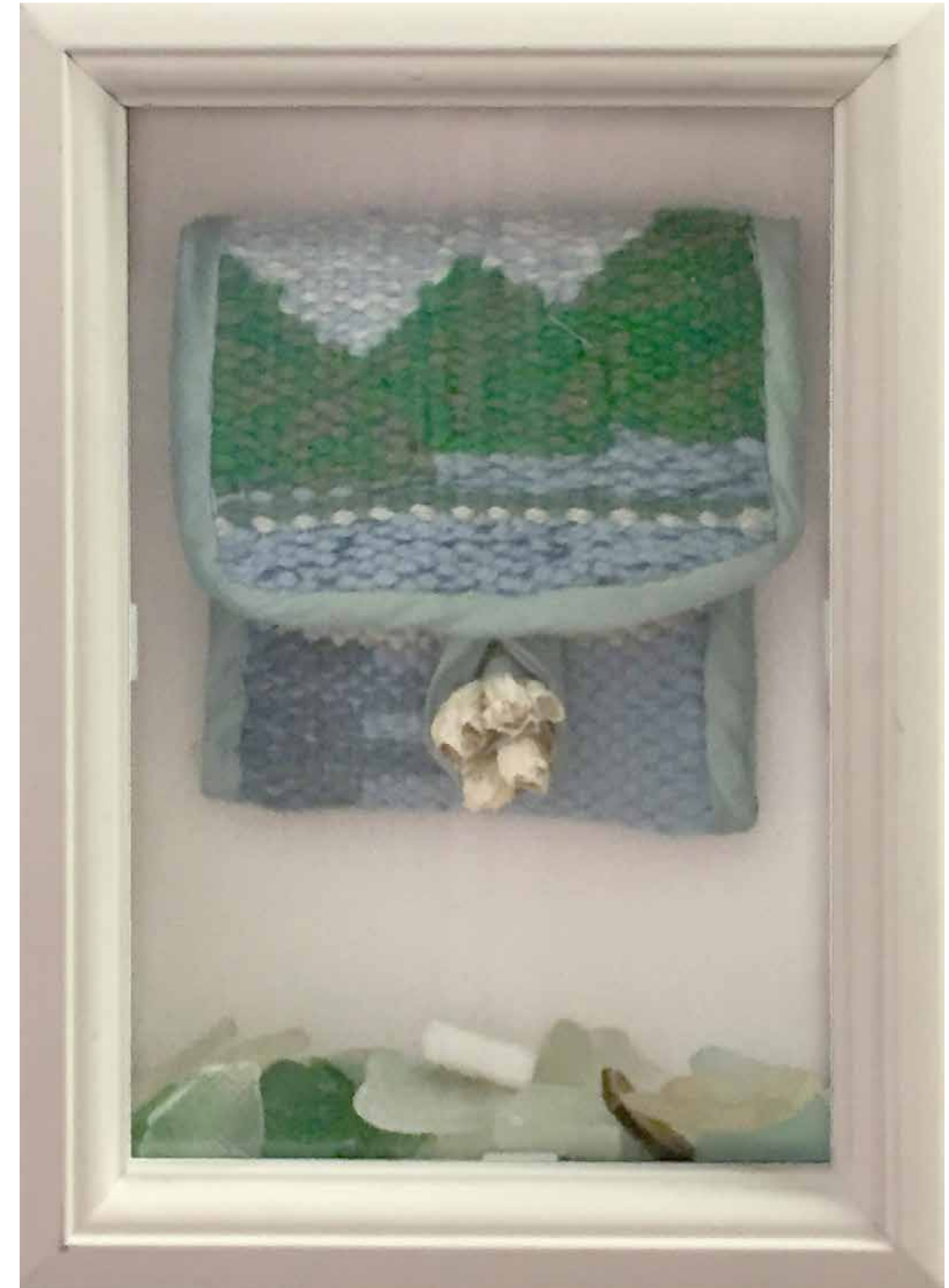
# Karen Cummings

*Stacked*, 2017  
Textile



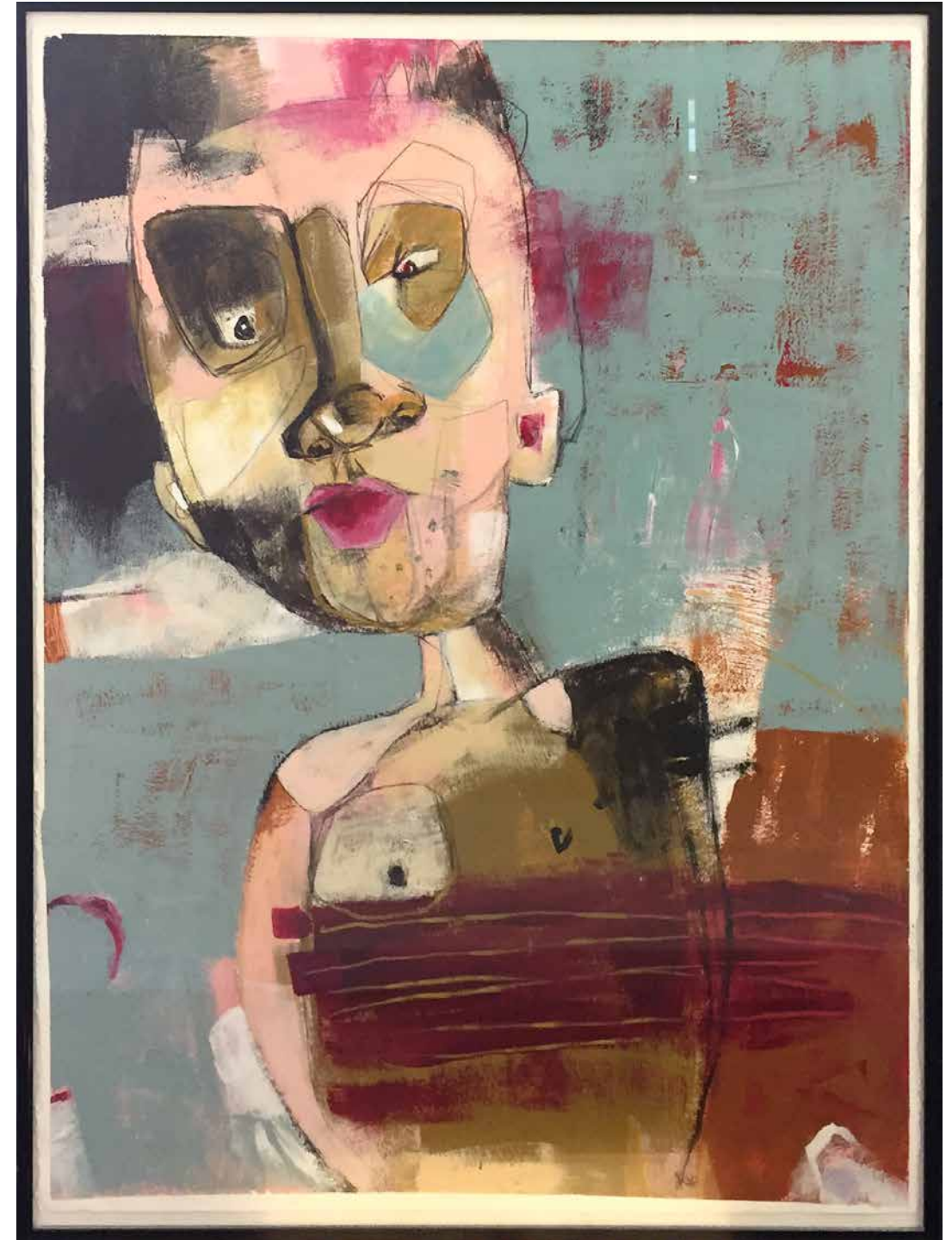
# Catherine Doherty

*View of Burrard Inlet, 2015*  
Tapestry pouch with sea glass



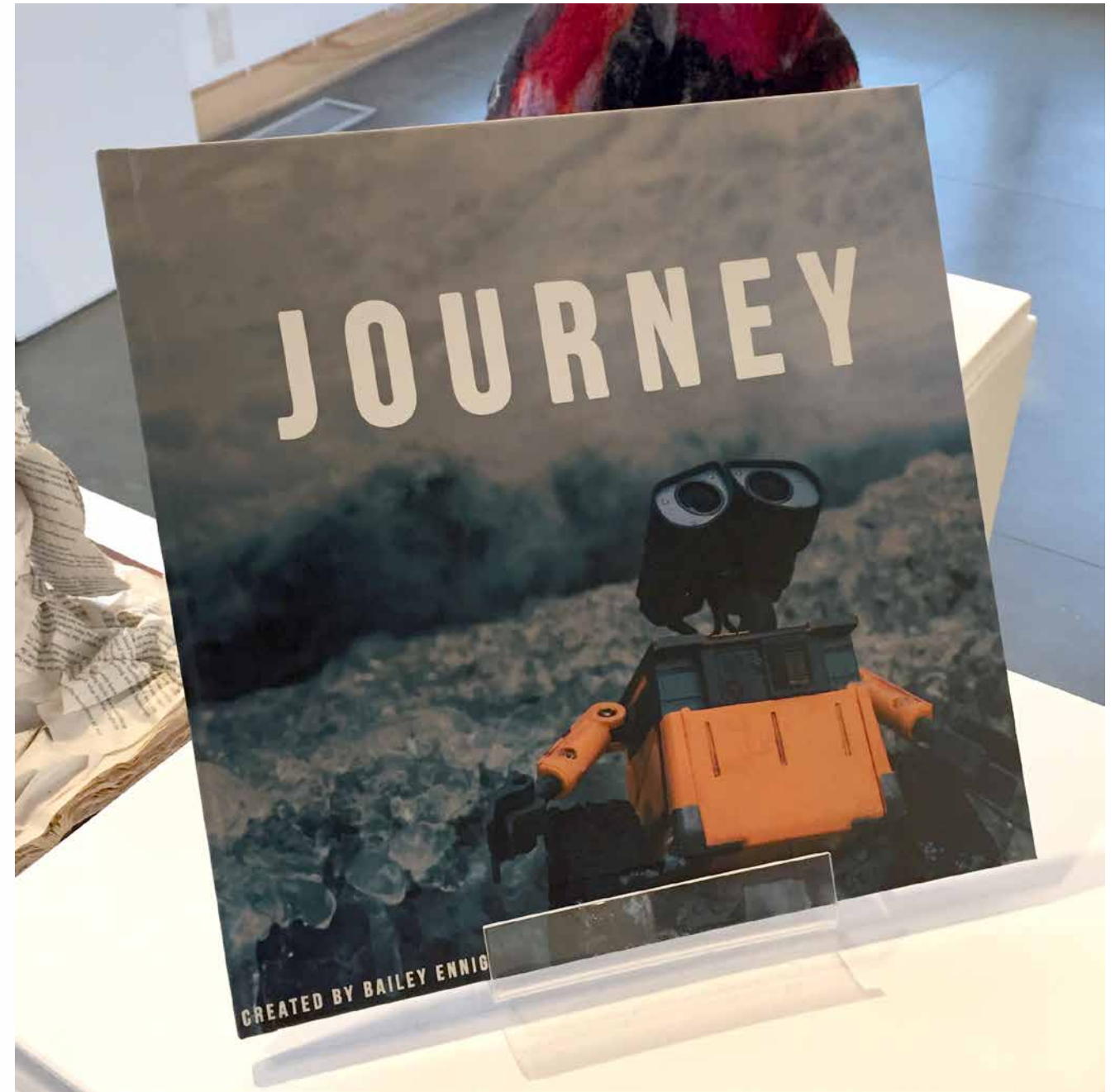
# Vikki Drummond

*Louis*, 2018  
Mixed media on archival paper



# Bailey Ennig

*Journey*, 2019  
Photobook



# Bev Gordon

*Kontiki*, 2019  
Oil

Regardless of medium, my main goal is to simplify and reduce my idea to its bare essentials. Now, it is all very well to say, “use looser brush strokes, don’t get too finicky, don’t paint exactly what you see”, but I also feel the importance of adhering to the elements and principals of design and to pay attention to composition. So, even though I start my pieces with a little bit of carelessness, flamboyancy, acting like I’m dancing while no one is watching, I finish them like an old schoolmarm with a furrowed brow fixing up the mistakes of students.





# Francine Gravel

*Mascarade au Croissant de Lune*, 2019  
Mixed media on board with collage

Music is and has been a great source of inspiration for me for many years in my life. The project of Creation and of Celebration of Music helped me to blossom and reflect in the choice of the season in this painting. Autumn is a season of mystery where the changes of colours are celebrated in nature before a blanket of snow will cover the landscape. Taking a rest, nature helps us to celebrate harvesting the festivities of the winter months. It will awake refreshed in the spring to open our eyes to the new births until the warmth comes again to fill our hearts in the Summer . So my work here titled: *Mascarade au Croissant de Lune*, follows the Celebrations of the Fall Season.



# Michael Griffin

*Petruska (Ballet Kelowna), 2019*  
Watercolour and conte on paper





# Stories

Members' Exhibition



# Melanie Hall-Szyszkiewicz

*Stories of my Family – Ochila Luna – Winter Reflections, 2010*  
Acrylic



# Madelyn Hamilton

*The Stream As Receptacle*, 2019  
Mixed media

My work is based on the natural world, my inspiration the wilderness ravine below my home, and a strong concern for survival of environment. Trees and the sound of flowing water below are indelibly inked into my subconscious receptacle of ideas.

The art pieces are semi abstract, most often textured and depicting forms of nature. Random objects are imbedded into the surface. Those objects are a reference to my belief that all life shares a common surface, and are signs of what we leave behind, or what nature deposits due to natural cycles. I hope to bring the viewer an awareness and appreciation of our surrounds.

“Art is the disruption of the banal”

-Simon Schama



# Angela Hansen

*From The Dark And Deep*, 2019  
Encaustic



# Karen Hanushchak- Williamson

*The 2 Faces of Eve, 2019*  
Mixed acrylic and molding paste



# Marilyn Harris

*Dempster Highway, Northwest Territories, 2016*  
Acrylic





# Ute Hilligweg

*The Homestead, 2019*  
Acrylic



# Bernice E. James

*Life Lines*, 2018  
Acrylic



# Robert Jenkins

*Alamo #3 'Cove', 2016*  
Pastel



# Maureen Kaczkowski

*Portrait #1: May Cause Side Effects, 2019*  
Analogue collage

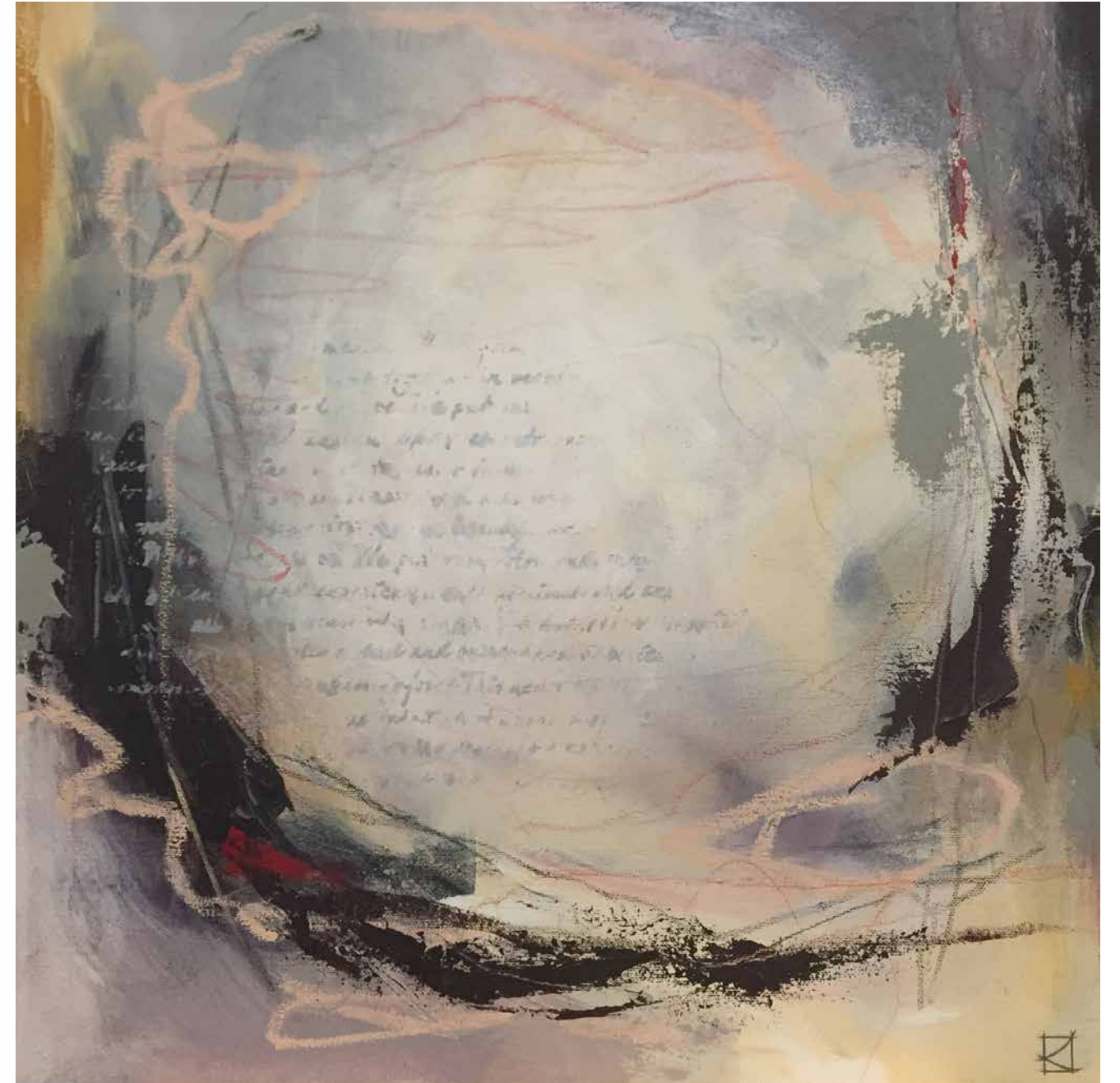
My artwork titled *Portrait #1: May Cause Side Effects* presents a critical view on the current pharmaceutical landscape. A personal experience with prescribed drugs provided inspiration to acknowledge the shared suffering of others. The piece illustrates the underbelly of drug therapy bringing acute awareness to the user's vulnerability. Taken on a tumultuous journey, the patient constantly judges effectiveness versus side effects. By utilizing a portrait format, an indelible reflection of the user is created, thereby bringing into focus both the physical and emotional ramifications encountered. The dichotomy of prescribed drugs is a prevalent complexity.



# Renata Kerr

*Private Spaces I*, 2018  
Acrylic and mixed media

I've deliberately left the text in this piece out of focus. What I love about it is that viewers can insert their own story into the painting, depending on the emotions that come up for them when they view it. The story can be about memories of the past, about the future, or anything in between.



# Sandra Kessler

*Le Café*, 2019  
Acrylic

This is a piece rendered in acrylic on canvas of the restaurant on the Rideau Canal in Ottawa. I had done a larger version when I lived in Ottawa and donated it to the fundraiser for the Westbank Foodbank. I used to go to this restaurant before concerts or ballets with my great aunt. We had such fun and then we'd drive to her place, change our clothes and load up the car with groceries, dog, water and clothes and head for the cottage at Fitzroy Harbour – north of Ottawa.



# Manuela (Rellok) Koller

*We Are Not Strangers Anymore, 2019*  
Spray paint on canvas



# Maureen Lejbak

*Fahrenheit 210 - Global Warming, 2019*  
Mixed media





# Helene Letnick

*Acceptance, 2011*  
Acrylic



# Faith Livingstone

*Water, Wind and Fire... The Story of Ogopogo, 2019*  
Acrylic



# PJ Lockhart

*Peace of Mind, 2019*  
Acrylic

## Space Story:

Positive colorful energy force fields running fluently between our home Earth, and the universe feeding off each other as one, to keep everything in true balance and peace of mind.

The energy is like a symphony of gravity and a breath of air we all need to survive that keeps us all together in sweet harmony. Always take the time to listen to the natural sweet music around us that the universe provides for us daily, take time to stop and smell the flowers, and at night look up, and count your lucky stars.

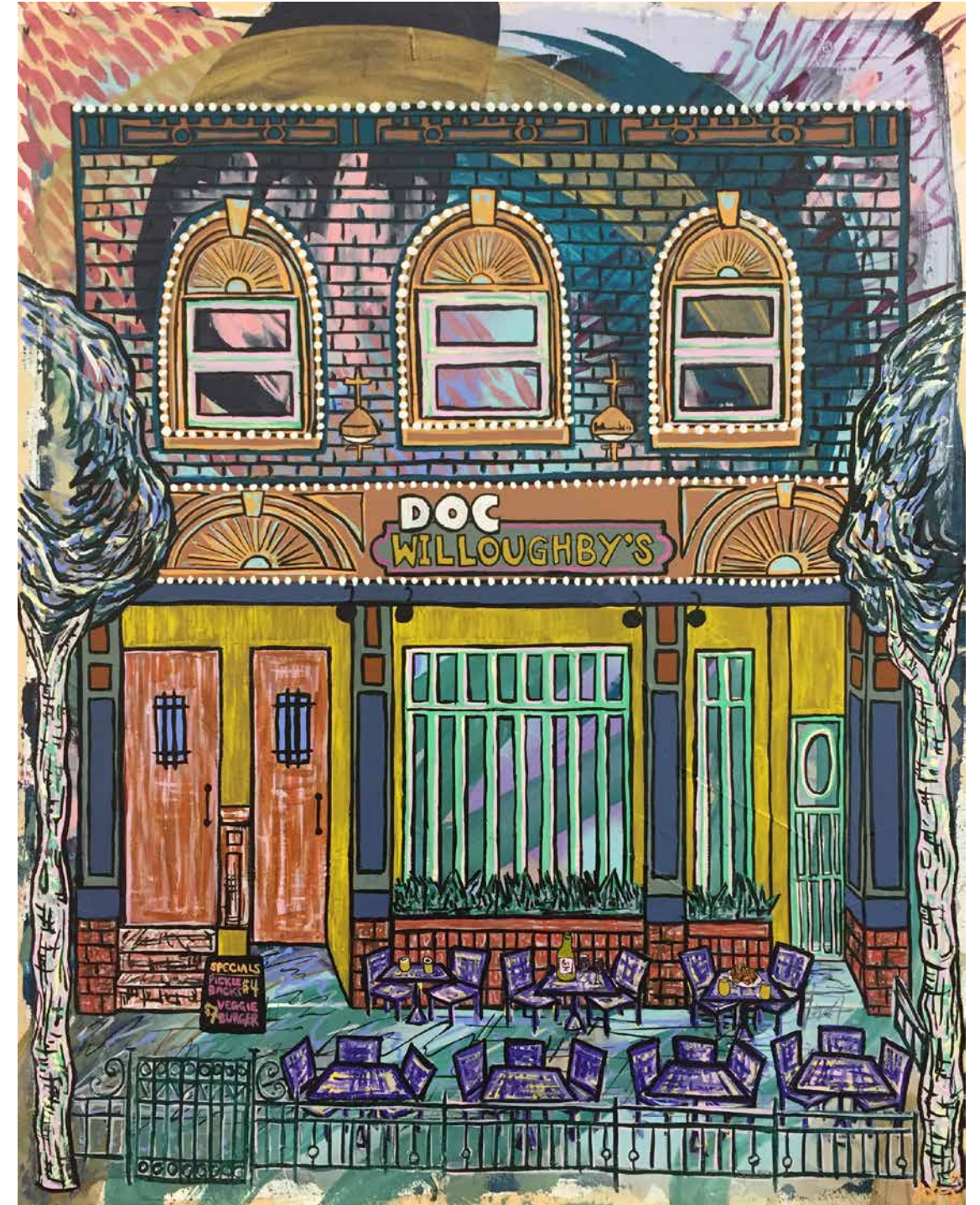
And love one another in harmony and peace of mind.



# Jaclyn Locking

353 Bernard Avenue, 2019  
Mixed media

Doc Willoughby's has been my personal watering hole for years. Many hours have been spent at the bar drafting new ideas in my sketch book while consuming \$7 veggie burgers. People are fascinating and as an empath; I'm a magnet for strangers of all walks of life confessing their secrets and details of their own personal journeys. It is exciting, never knowing who will walk through those doors and what kind of stories I will hear. Kelowna has undergone some significant changes over the past year, with many businesses shutting down, I am happy this local establishment continues on.



# Kelly E. Maier

*A Bumble Bee Colony in Springtime, 2018*  
Encaustic (bees wax)

Socially engaged Okanagan artist and citizen scientist, Kelly Maier, uses larger-than-life encaustic portraiture to draw attention to the delicate beauty of wild bees in her current series, "Wild Bees of B.C." A pressing social issue in our times, the perilous plight of pollinators has garnered much media attention, but because most people don't differentiate between wild bees (e.g. mason bees, bumble bees, etc.) and non-native bees (e.g. honey bees), wild bees and their needs are often out of sight or thought to be the same as the needs of honey bees. With this series, Maier invites the viewer to get to know some wild bees, up close and personal!



# Ginny Martin

*Waiting for the School Bus, 2018*  
Acrylic

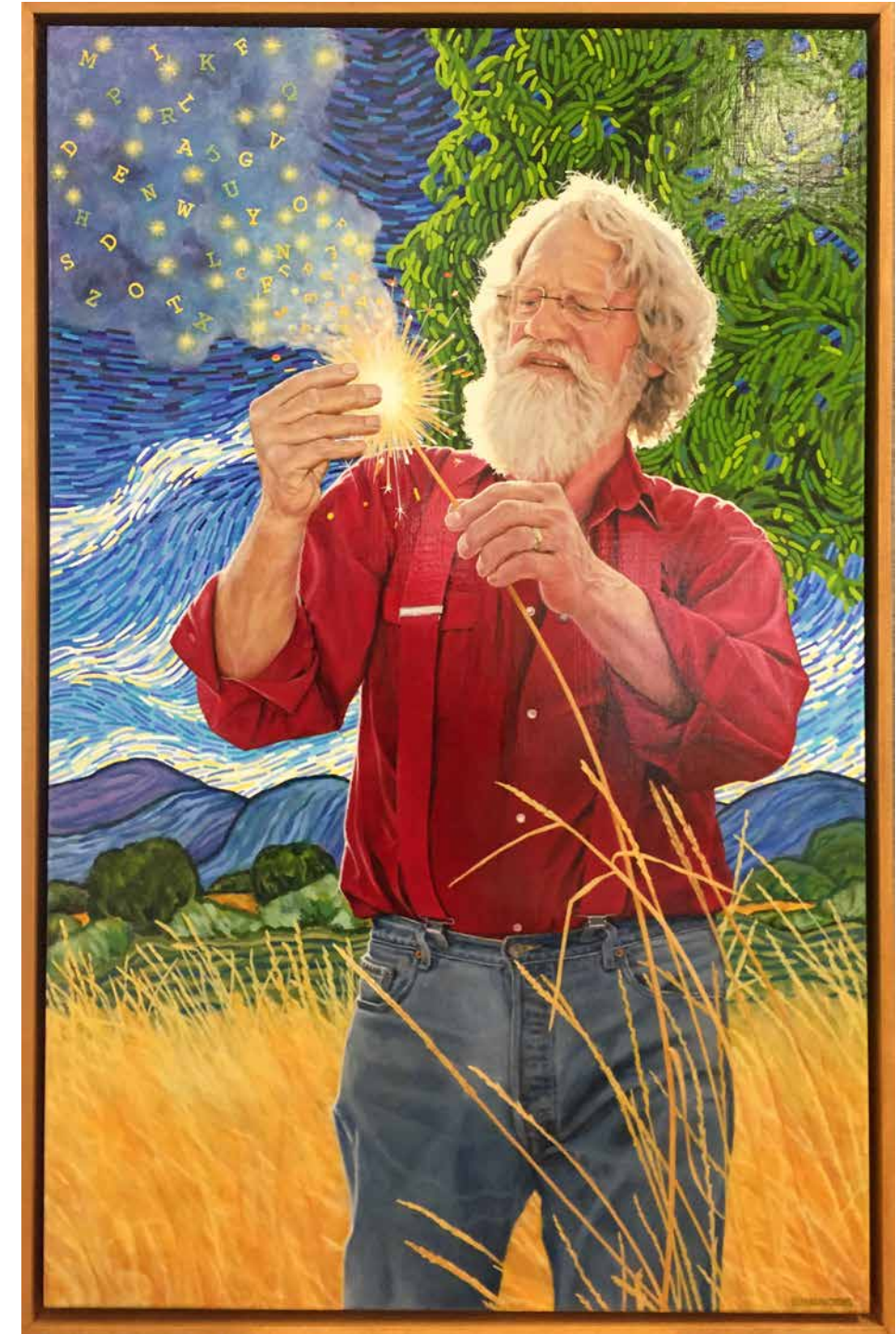
Virginia Martin is an emerging artist who discovered painting later in life. She has not attended any formal school of art and is primarily self taught, developing her talent through mentoring and workshops with professional artists. Although she paints mostly with acrylic, she enjoys experimenting with several mediums as well as different styles to discover her joy.



# Brenda Maunder's

*Don*, 2019  
Oil and acrylic on linen

DON, from the “Persons of Interest” portrait series.  
“Don’t judge a book by its cover” applies to most people, for the complexity of their personalities isn’t always apparent. As an artist I try to peek beneath the cover to reveal aspects of the sitter that the casual observer may miss. This portrait of Don, a veteran grasslands ecologist and renowned natural history writer, depicts his magical ability to conjure sublime essays from a single blade of grass.



# Sandy McEachern

*Cosmic Dust*, 2019  
Mixed media





# Marlene G. McPherson

*Revelstoke Pond #2, 2019*  
Acrylic

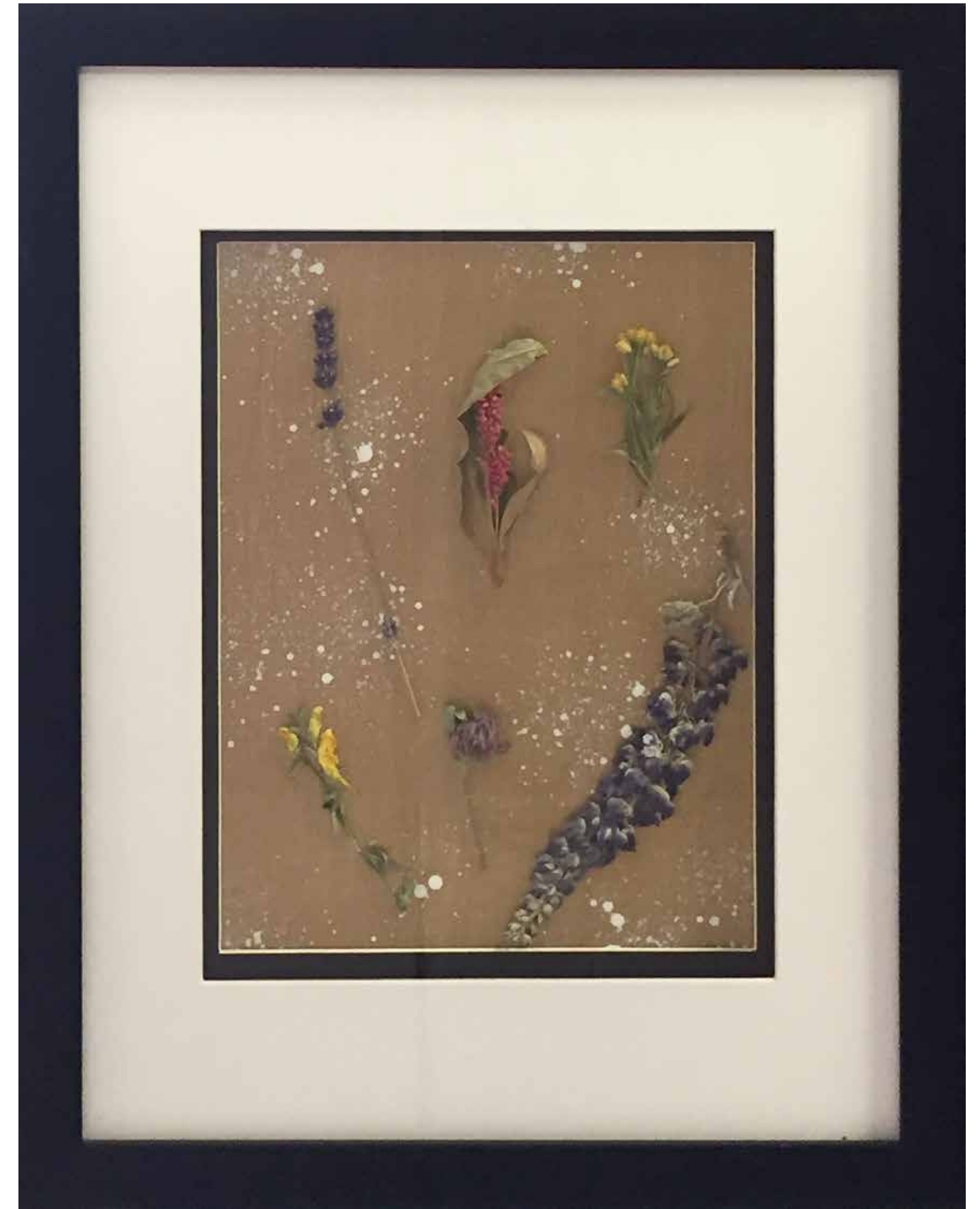
I was born into an ethnic Mennonite family. Raised in the faith with a deep appreciation for music and a respect for the land have influenced my creative journey. Desiring to be a visual artist from a young age was foreign to my Mennonite heritage, making me the first professional artist in my known family history. My artwork is influenced by my life experiences. The inspiration for *Revelstoke Pond #2* was discovered while my husband and I were exploring a dirt road along Lake Revelstoke. After taking some reference photos we noticed fresh bear prints in the mud beside us.



# Betty Morrison

*Nature's Beauty: Here Today, Gone Tomorrow?*, 2019  
Mixed media

The art piece I am presenting for The Members' Exhibition is all about nature and how it inspires me on an every day level. It is about absorbing the feeling of the natural world that surrounds us and then expressing it from my perspective. And how just thoughts of beauty in nature can create peaceful and harmonious feelings. And I question how long any of this natural beauty will be here in a climate future that is so uncertain.



EXIT

# Stories

Members' Exhibition



# Jane Moxon

*Okanagan Lake Cliffs, 2019*  
Acrylic



# Emil Nagy

*Sarsons Barn, 2016*  
Oil



# Susan Neilson

*Home*, 2018  
Oil

Susan Neilson creates figurative, botanical and lyrical paintings in her Kelowna studio at the edge of the Woodhaven forest, her focus is on conservation, ecology, life cycles and our biophilic connections with nature.

Tiny Western Screech Owls (*M.K. Macfarlanei*) nest here every spring right by the fence line just outside the studio. We sometimes see or hear them in the summer, but there are very few of these small raptors left in British Columbia.



# Klaudia Niwa

*Exploring My Annual Painting for KAG (Again), 2019*  
Mixed media



# Gloria Pada

*Ready for Market, 2019*  
Acrylic





# Alice Pallett

*Hooked Warrior, 2019*  
Thrift store yarn and felted wool

Armed with crochet hooks I built the pieces of the Hooked Warrior from my odd selection of thrift store yarns. Every length of abandoned yarn carries a story that my imagination slowly unravels as I crochet freestyle. Some scraps I suspect are remnants, some skeins never made it beyond the initial burst of enthusiasm for making a blanket, a scarf, a sweater for a special friend, a mother, a sister, a lover. I imagine the yarn was chosen with courage and optimism, each buyer striving to hone their skills and create something special with their hands.



# Lucie Parent-Papi

*In My Story, 2019*  
Mixed media

Everyone's story is unique & ever-changing; we often live multiple stories simultaneously; often requiring edits & re-writes. This sculpture was inspired by the Stories theme and another Paverpol artist in Hungary. Lucie has always been interested in mixed media creations. She enjoys reusing-repurposing by combining the textile hardener Paverpol with various fibres, old discarded items and found items. It's very satisfying doing her part helping to keep stuff out of the landfill.



# Nigel Roberts

*King Penguins, 2011*  
Archival inkjet print



# Carol Rohrlack

*Freedom, 2019*  
Acrylic



# Ralf Rohrlack

*Morning Thaw on the Connector*  
Acrylic

My paintings are a portrait of an experience. Because I have experienced whatever is on the canvas, it allows me to present the moment in time. The paintings recall people I've met, places I've been or experiences I've shared. Sometimes it's a glimpse into someone's life, like the Mexican fruit seller on the beach or the kayakers gliding quietly beside massive rock walls and still water. Other times it can be the memory of crisp, bright, spring sunlight melting snow on the rocks on the ski hill. Whatever the subject, there is always an emotional connection to the experience that makes it worth the effort to put paint on the canvas!



# Leona Senez

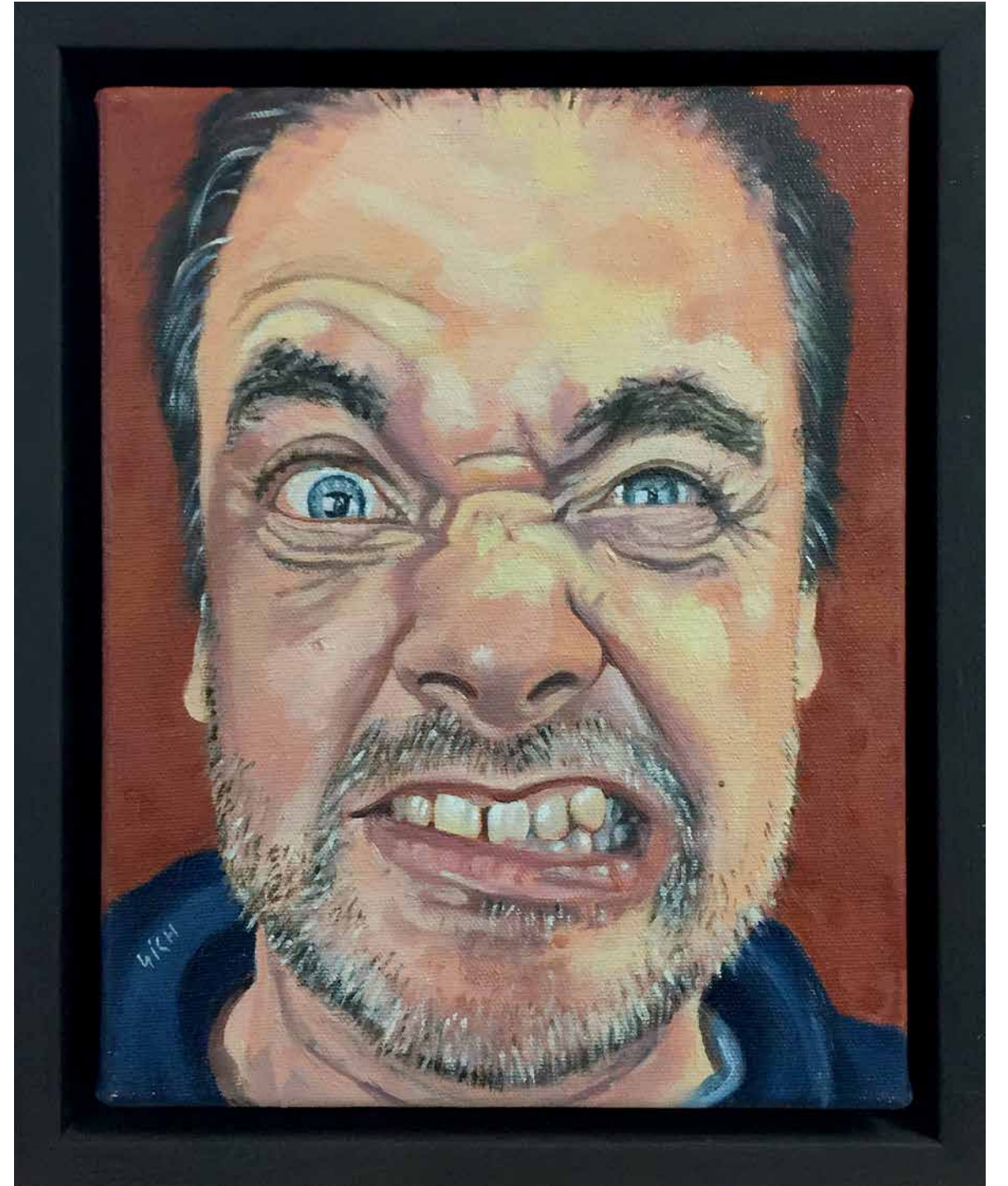
*Narrative, 2019*  
Acrylic



# Janice Sich

*Jody*, 2017  
Oil

“Jody” is part of a series, Making Faces, an exploration and reflection of human emotions. It challenges our vanities. It is all about shedding our egotism, making fun of ourselves, and bringing out our silliness. Grimaces, faces of excitement, alarm, distaste, surprise, etc., are all part of our individual characters, so why not express them in art? Art does not have to be serious. It can also make us laugh.



# Tina Siddiqui

*Internal Dialogue*, 2018  
Collage on cradle panel





# Catherine Spencer

*Yellow House, 2018*  
Watercolour and ink



# Annabel Stanley

*It's a Long Story, the Tail of the "Downward Dog", 2018*  
Willow and wire

Downward Dog is a yoga pose and as I practice yoga and create in my studio, my visual mind takes me to the animal I am creating. I imagine my paws reaching forward and my tail rising up and back.

I love to hike in the forest with my dogs gathering natural fibres to weave with. The wire armature is often hidden on the inside to give strength to the sculpture but here the wire is outside and we see the imagination at play.

You may initially see the dog or a person and then finally both.



# Lynette Stebner

*Bloominess*, 2019  
Acrylic

I strive to find and share the beauty in all things, and hope to inspire others to reflect, appreciate and protect what we have been given. I am passionate about expressing the colourful organic shapes of nature, and our Thompson-Okanagan sunsets and reflections. I seek artistic inspiration for my acrylic paintings and watercolours while enjoying time outside exploring and photographing our natural environment. I utilize a limited palette of transparent colours with glazing techniques which make the subject glow. I typically work from my own photographs in an impressionistic realism style.



# Jacqueline Tames

*North End Long Beach, 2016*  
Oil



# Jim Theriault

*The Path, 2007*  
Watercolour



# Tracy Thring

*The Matriarch*, 2019  
Mixed media

I am drawn to the beauty of incorporating odd objects to add details and a story into my paintings. A bolt of inspiration can inspire me at any time in my travels, an old piece of jewelry or even a brightly colored piece of paper. The object often inspires me first and I form my art around the piece, together I combine them to create a cohesive marriage in my work. My paintings are an expression of my imaginative thoughts creating whimsical pieces that evoke a cheerful heart and tell a story.



# Nancy Tully-Peever

*Bay Moose 1869, 2019*  
Acrylic



# Victoria Verge

*Going Home, 2019*  
Oil





# Sophie Vinette

*Evening Rhapsody*, 2019  
Acrylic

As an art enthusiast and art therapist, I marvel at the power of creativity. Curious by nature, painting allows me to play and take risks, explore and discover which story wants to be told. My job is to let it unfold...and nudge myself out of the way.

“Evening Rhapsody” was inspired by a camping trip in northern B.C. At night, stories around the campfire come alive. Like the dancing flames, the ever-changing sky and its reflection on water is a gentle reminder that stillness and movement can coexist, and in both we can find a sense of peace and energy that delights the soul.



# Lore Wiggers

*Flying Home, 2019*  
Acrylic



# Shannon Wilson

*Elysian Glow*, 2018  
Acrylic

My influences as an artist are everything I see, feel and experience. I connect with the process of creation. I cherish the practice of observing the natural beauty of nature and the energy that surrounds it and is a part of it. Recreating this energy in my paintings not only adds to the dimension of interest visually, but it also excites me and keeps me wanting to create.



# Wayne Wilson

*Fractal Flowers, 2019*  
Watercolour and India ink



# Meg Yamamoto

*Apocalypse No. 3, 2019*  
India ink and gold leaf

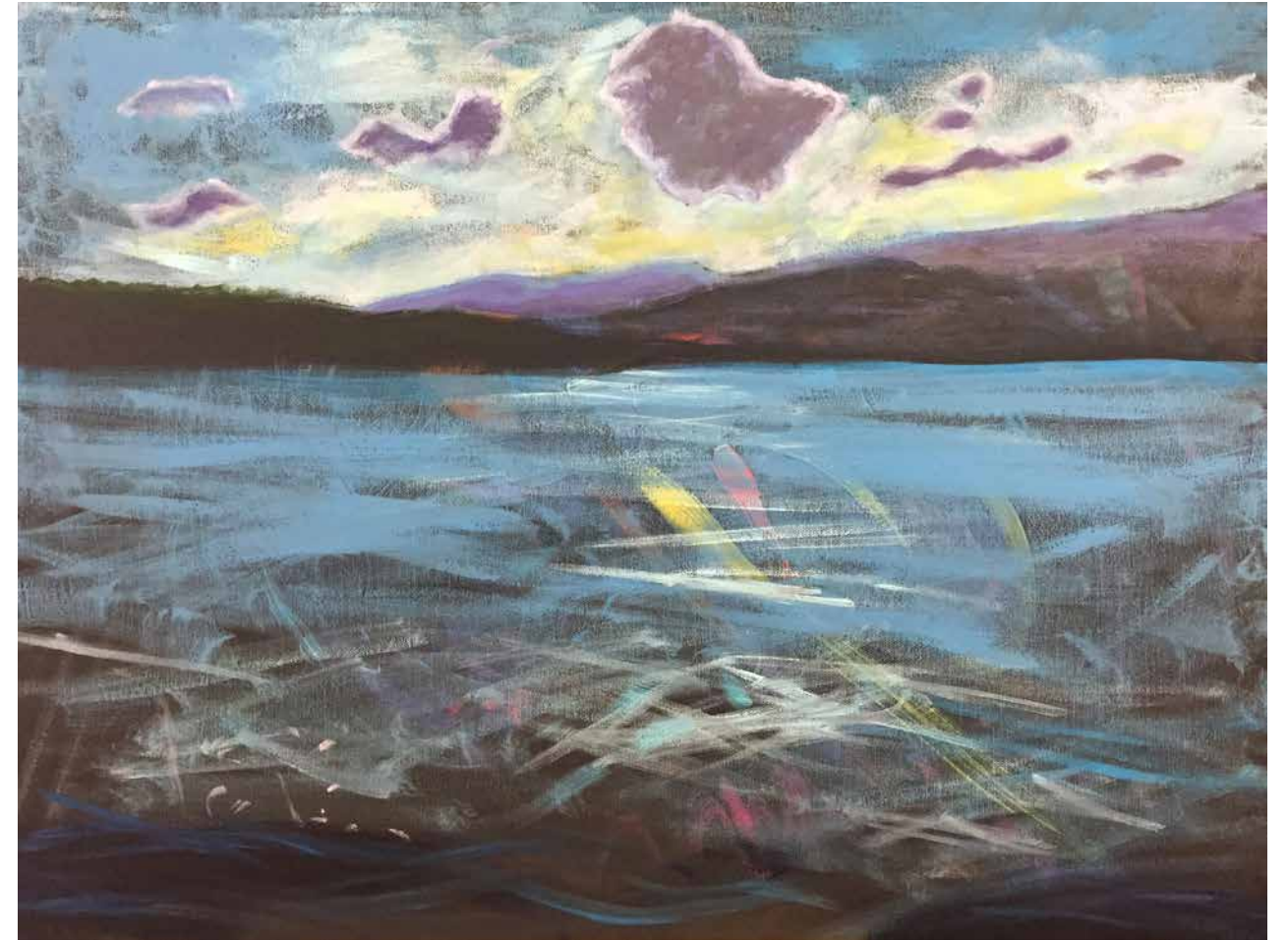
As climate change, global warming, and inevitable (albeit human-caused) destruction approaches, I have been interested in revisiting old apocalyptic stories such as the story of Ragnarök of the Norse tales and the Book of Revelation from the Bible. Chaotic events from these stories, which may have once been thought of as extreme and unfathomable are now becoming a reality. Making use of the ways in which old illuminated manuscripts told stories and imbedded meaning through interlacing patterns, fractions and proportions, I am interested in revisiting the old stories in a contemporary setting.



# Annie Zalezsak

*Deep and Mysterious Okanagan Lake, 2019*  
Acrylic

When we gaze out at the scenery in our beautiful Okanagan valley, sunlight and shadows inspire the mood and backdrop for our Okanagan stories. In this painting titled “Deep and Mysterious Okanagan Lake”, the trick of light on the water taunts the viewer to question what do they really see? Whether it’s a tale of Ogopogo or some other sighting, many locals have a story about their lake, and the things they have experienced while playing on, in or near it. Other peoples’ stories make us curious. We want to know what they see and feel. Having heard other peoples’ perspectives, we become eager to share our own.



# Stories

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November 9, 2019 to February 23, 2020



1315 Water Street, Kelowna, BC V1Y 9R3  
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We acknowledge that the Kelowna Art Gallery operates on the unceded traditional territory of the syilx/Okanagan people.



The Kelowna Art Gallery gratefully acknowledges the financial assistance of City of Kelowna, Canada Council for the Arts, British Columbia Arts Council, Province of British Columbia, Central Okanagan Public Schools, Central Okanagan Foundation, and our members, donors, and sponsors.

Photography and design by Kyle L. Poirier.



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