



# **welcome/home**

An exhibition in partnership with the Penticton Art Gallery and  
South Okanagan Immigrant and Community Services



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**Penticton Art Gallery**  
[www.pentictonartgallery.com](http://www.pentictonartgallery.com)



**SOUTH OKANAGAN IMMIGRANT  
AND COMMUNITY SERVICES**

**Welcoming Communities**  
Attracting and Sustaining Newcomer Canadians

Proudly displayed in Penticton from January 25<sup>th</sup> to March 16<sup>th</sup>, 2014

## A Message from the Penticton Art Gallery

Director Curator - Paul Crawford

The exhibition, "Welcome / Home" is a partnership between the Penticton Art Gallery and the South Okanagan Immigrant and Community Services (SOICS) and their Welcoming Communities program which serves the citizens of Penticton and the surrounding area. The Welcoming Communities program is an initiative designed to develop our area as an inclusive community that welcomes, sustains and supports immigrants to Canada, recognizing that they provide a positive contribution to our community, both economically and socially. Approximately one in every five Canadians is a foreign-born resident

The title, "Welcome / Home", reflects the complicated relationship immigrants have between the place they have left behind and the community in which they are working to settle into and make their new home. For this exhibit, we put out a call to artists living in the South Okanagan inviting them to meet with a recent immigrant to our community with the goal of creating a work of art in partnership with, or individually, which documents and records the immigrant experience. The object of the exercise is two fold: first to provide insight into the world each immigrant left behind and the world they are trying to embrace and second, to connect these immigrants with individuals in the community outside of their own, who will in turn help introduce them to an even wider community.

In some cases the participating artists are themselves immigrants and they have also been invited to submit a work that details their own experience of moving to Canada. These additional works added even greater richness to the exhibition, providing additional insight into the immigrant experience and the reality of the sacrifices one makes in leaving their country of birth in the hope of a better life elsewhere. In reality we are all immigrants to this country yet one should not forget the original inhabitants of this land. With this in mind we were pleased to have Richard Armstrong from the Penticton Indian Band provide a blessing for the opening of the exhibit.

This exhibition in itself covers our stated mandate and I am hoping that it will serve as a model for future collaborations. Programming also accompanied the exhibition and included a number of public forums to better illuminate the challenges facing this complex issue. Our events engaged the participating artists, members of our local First Nations community, those who have lived here for a while and of course those who have recently arrived here in Canada and the South Okanagan.

Thank you to all the participating immigrants for taking a chance by sharing an insight into your life, we are a far richer and colourful country for all you have brought to our community and we hope that you will come to find this place as home. I hope in a small way this exhibition's legacy will be the building of bridges and strengthening of our community.

## A Message from the South Okanagan Immigrant & Community Services

Executive Director – Jadranka Novosel

When new immigrants come to Canada art, as we understand it, is probably the last thing on their minds. For so many newcomers, their only thought is of basic survival items like work, food, and their own roof. There is little thought to preserving and acknowledging either the beautiful or even the terrible of what is left behind.

But the sustaining power of home, even though everything most familiar is thousands of miles away, new homes still become a place of comfort and of welcome. The small mementos, the colours, the sounds, and the smells have been the subtle, yet sustaining, artistic bridges between these worlds. Therefore, I am delighted that through the Welcoming Communities project we are able to take the small and subtle and elevate the newcomer experience to the big, beautiful and vibrant.

I would like to thank all the participants who were willing to share their story with our artists, and the artists who so graciously gave their time and dedication to this project. We want to thank the Penticton Art Gallery for partnering with us on these meaningful stories, our Board of Directors for their support, and the members of our SOICS team, Nora Hunt-Haft and Rosemarie Cargill, who went above and beyond in their work connecting our newcomers with artists. Thank you all.

SOICS Board Chair - Jean Makosz

South Okanagan Immigrant Community Services (SOICS) is very proud to partner with the Penticton Art Gallery and local artists to celebrate the lives and stories of new immigrants to the Okanagan through the creation of such special and memorable artwork.

Every newcomer has a different story to tell of the challenges and rewards they face on the road to becoming a Canadian citizen. Many have to learn a new language and face the hurdle of finding employment while struggling to have their professional credentials recognized here in Canada. All face the dislocation of leaving their family, friends and culture behind. Everyone is seeking a better life in Canada and wants to become involved in the local community. By sharing their diverse cultures, talents and desire to succeed in their new country, they bring energy and vibrancy to the valley.

I also would like to thank the artists, the Penticton Art Gallery, Paul Crawford and their Board of Directors for this opportunity to collaborate with SOICS as part of our Welcoming Communities Project to help newcomers integrate more fully and successfully into life in the Okanagan.

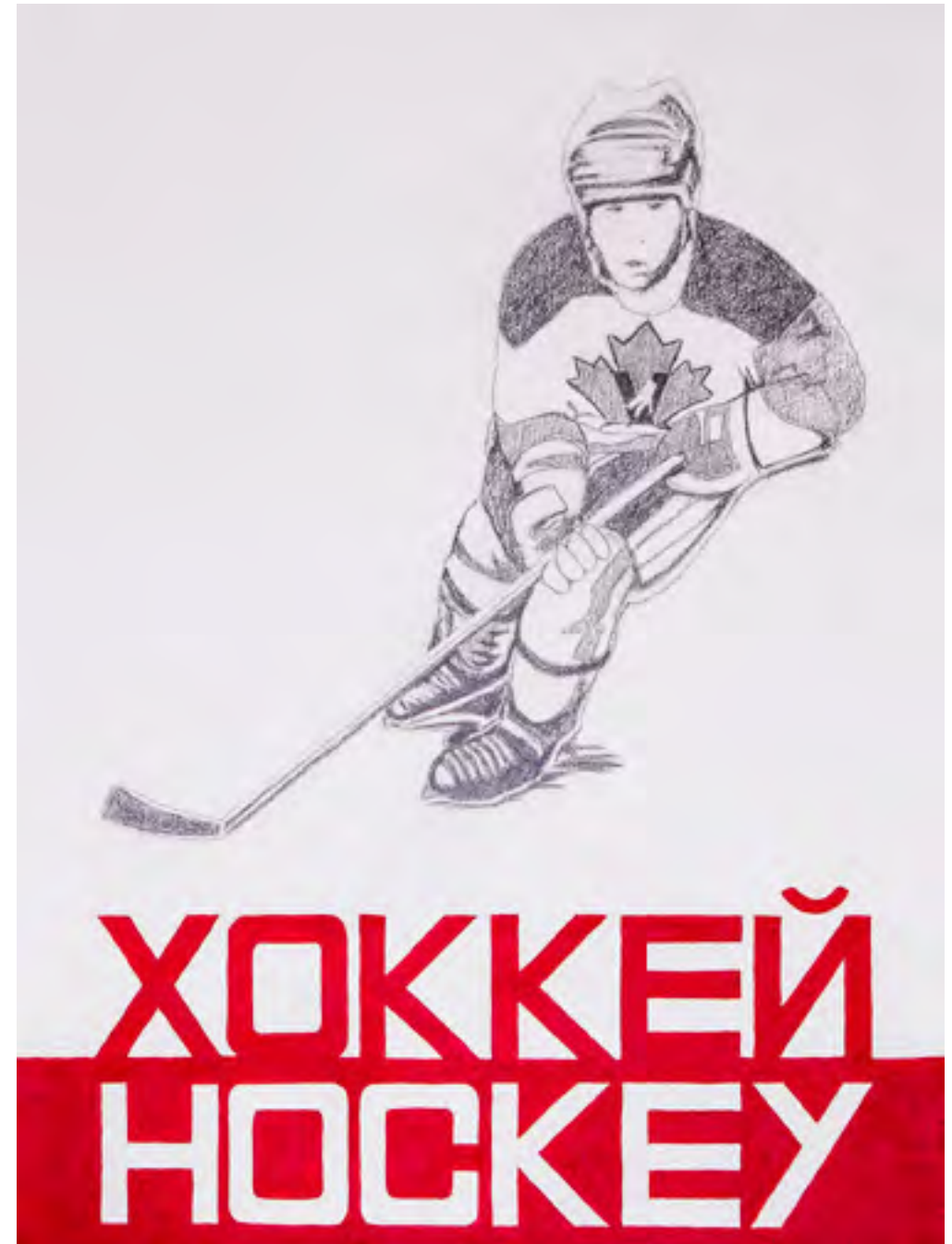
## Rosanne Bennett:

Paired with Aleksandr Kolmogorov from Russia

The Welcome/Home: Documenting the Immigrant Experience art project introduced me to Alek Kolmogorov who had just recently moved to Penticton. Alek shared that he was originally from Moscow and before we met my mind raced through my memories of art history studies on Russian movements and I distinctly remembered Constructivist design with bold circles and triangles; image and text; symbols and ideas. When we met I wanted to suggest very little. I tried to avoid all stereotypical questions surrounding say...the Olympics, vodka, giant bears... while finding out about his knowledge of Russian art, music and literature – and through this discussion we landed on hockey, hockey and food. I got it. Here before me sits a young man who has studied internationally and moved vast distances to bring him to this South Okanagan city of Penticton. Finding it daunting to tell such a giant story, I combined a number of elements of our conversation.

This work resulted in the symbolism of the Constructivist poster designs of the 1920s and the timelessness and enduring strength of hockey that is shared between both Canada and Russia.

Rosanne Bennett is an artist based in West Kelowna. Having recently moved from Vancouver and back to her roots, she continues to take inspiration in the environment and space between the two cities. Rosanne merges landscape, memory and nostalgia while observing and discussing the history of both Canadian abstract painting and landscape painting in her work. She holds a BFA from Emily Carr University 1994, and a Diploma in Art History from UBC 2012.





## Dianne Bersea:

Paired with Elena Garcia from El Salvador

I'm deeply moved that Elena chose to relocate to Canada despite having to start from zero. In her home country of El Salvador, Elena had a full life with supportive parents, marriage, four children and a career. Elena had been a lawyer for twenty years and yet began her recent immigrant life washing dishes. But what inspired me most is Elena's transformation. This huge change for her involved a journey through political turmoil, family tragedy, deep depression and . . . , beginning again. Her words for this journey include humility, wisdom and gratitude, and embody a deep pride in being Canadian. "I was brought to this place. I can now walk freely, breath freely, voice my concerns. I can eat apples. In El Salvador I ate mangos. I know who I am.

As a Settlement Worker with South Okanagan Immigrant and Community Services, Elena is now helping others make this transformational journey. Elena's story also prompted me to consider how important it is that we maintain our Canadian freedoms, and do not allow our country to devolve into the kind of country our new friends have escaped.

Dianne Bersea's creativity began in the wild places of Canada's western province among the dry plateau lands of the Caribou, a light house station on the west coast of Vancouver Island, and a log cabin on the banks of the Thompson River outside of Manning Park. After many years on Cortes Island, Dianne now resides on a ranch property near Okanagan Falls.

"I love having a close, intimate relationship with my physical and emotional landscape . . . living, breathing my inspiration. In the process I become part of the landscape, a silent witness to its mood and beauty."

With a background in graphic design, fine art, natural history illustration and exhibit design, Dianne brings to all her work a wide range of knowledge and experience. A recent move from the west coast to the colourful Okanagan provides new vistas and new inspiration.





## Eswen Blagdon:

Paired with Thong Nguyen from Vietnam

I've really enjoyed taking part in the "Welcome Home Art Project". It's great to be involved in something that encourages people to reach out to each other, make new connections and welcome people into our community! It's important to understand more about other cultures and what it means to leave your home in search of new opportunities or adventures.

For this project, I was partnered up with Thong Nguyen. He immigrated to Canada from Vietnam five years ago and has lived in Penticton ever since. There are always certain challenges one faces when starting life in a new culture, but Thong seems to have adapted well to life in Canada. In talking with him, I've found that his experience has been quite positive. This is why I've chosen to portray Thong in a setting that highlights some of his favourite aspects of life here.

Thong really appreciates the clean air and the beautiful landscape here. He finds the air quality in Vietnam to be quite poor and the amount of green space to be quite limited. Access to clean drinking water can also be quite a challenge in parts of Vietnam.

Thong has a passion for food! He loves cooking and is very adventurous when it comes to trying new foods. He provides for his family by cooking for a living. So in this painting, the food represents many things: stability, abundance, opportunity, choice, adventure and pleasure.

Thong's family is extremely important to him. He is married and has a small son, almost two years old. They have built a nice life here in Canada and they intend to stay here.

The biggest challenge Thong has faced with moving away from Vietnam has been leaving his parents behind. He misses them very much and is concerned that there will be no one to look after them in the future as they age. Fortunately, he has been able to go back to Vietnam and visit them a few times since moving to Canada.

In this painting, the tree represents Thong's family, rooted strong, forever present in his heart.





## Robert Dmytruk:

Paired with Thaw Simon from Burma

My first meeting with Thaw Simon, a refugee from Burma (Myanmar), was at Tim Horton's in Penticton. We sat down and soon began a conversation that, for me, was in total contrast to the safety and freedom that I enjoy in Canada.

Thaw's family is part of the Karen, an ethnic group that was forcibly displaced by the Burmese military following death threats in 1989. Her family is currently living in a refugee camp on the border between Burma and Thailand. In 2006 Thaw was sponsored by a church organization that gave her and one of her sisters an opportunity to immigrate to Canada.

Thaw's story began with her as a six year old child riding on the shoulders of her father as her family fled from their homeland with the Burmese military in pursuit. Escaping through the jungle and over water, it took them well over a month to reach the Thai border. In Thailand they were put into one of several refugee camps.

According to web sources 150,000 Karen people have fled to refugee camps in Thailand. 50,000 people reside in the refugee camp where Thaw's family found shelter. The camp is 10 sq kilometers in area and it is surrounded by barbed wire. The shelters are built of whatever materials they are able to find, with no running water or sewage disposal. No permanent structures are allowed and no one is permitted to leave without written permission from the Thai government. It is situated on the river that separates Burma and Thailand. The river is shallow during much of the year, therefore, the Burmese military is able to wade across it and attack the refugees at will. There is constant fear and threats of violence.

Children attending school in the refugee camp know about the threats. They keep alert and have been conditioned to have all their materials in a backpack with them at all times in case they have to flee. Thaw was witness to an armed attack while she was living in the camp.



Her best friend was shot and she witnessed several people murdered. For their own safety during one particular attack her family hid in a shelter that they dug beneath the pen where the pigs were kept.

Since moving to Canada Thaw has had the opportunity to pursue her dream of becoming a teacher. She recently graduated from Okanagan College with an Early Childhood Educator Certificate and is currently working in Oliver. In addition she continues to work/volunteer with the immigrant society to help support those in need.

Initially my creative response to Thaw's story was to reflect on her survival and the successful new beginning she has achieved in Canada. But my research into the military dictatorship in Burma soon made me change direction. Thaw's personal stories and her feelings towards her family and the thousands of people

left behind in refugee camps gave me license to create drawings that reflect the brutality of the Burmese regime. Thus began my search for visual images that would portray the brutality and inhumanity towards man.

I would like to thank Thaw for sharing her story with me. Her strength shines a light that projects the story of survival and the discovery of freedom for many refugees.

Robert Dmytruk is a Canadian artist and has been a visual arts educator for more than three decades. He uses disciplines such as painting, drawing, and mixed media to support an implied narrative often with urban and rural environmental based overtones. Recently, Robert moved to Summerland, British Columbia where he creates full time in his studio.



## Sarah Fahey:

Paired with Tarik Sayeed from Bangladesh

Tarik Sayeed is a man of many ideas. His perspective is a global one, and the smallest encounter, experience or event sets his mind in motion. A Computer Engineer, Tarik is always looking for alternative and creative solutions to the various challenges of contemporary/modern life. Replacing plastic grocery bags with cotton mesh bags, creating a phone app that can read sign language and translate it into verbal speech, and projecting art on to buildings are some of Tarik's most recent ventures. His ideas translate the human experience as that of oneness, in the sense that we share the same needs, his projects are ones that can benefit many, including animals and the planet. Like many newcomers to Canada Tarik immigrated to Toronto with a Skilled Immigrant Visa, however newcomers are required to present 'Canadian' experience making it difficult to work in their fields of study and expertise. Like many immigrants Tarik started in 'security' and 'valet services', working long hours and 7 days a week. Faced with the challenge of unable to take phone interviews or conduct work searches during working hours he took the risk, this first leap, quit and landed. Tarik continues to keep his interests diverse, each avenue a possibility to an idea that could be taken to a larger platform and encourages other immigrants to do the same.

I decided to use collage as my medium because it reminds me of the Internet and the ability to pull information from multiple sources, also the interwoven aspect of information systems. The horizon is various city structures on the curve of the earth looking towards the moon; this represents Tarik's global perspective and the interconnectedness that Internet technology offers us. When ever possible I made the figures bigger or as big as the city to show our ability no matter what the circumstance. Tarik's past is represented in two scenes, the boy on the far left (valet) with keys in his hands, keys to the city perhaps, his ideas, the boredom of doing menial tasks, and of waiting for the right time to leap.... The silhouettes of men, on the right, represent the many immigrant men who come and work in security, faceless because this work does not represent who they are and the many that will move on will be filled by many more. The central theme is of the boy on the tracks with the birds flying from his head and represents ideas taking flight. From there Tarik's present projects are represented in the sky. The phone and text represents, the sign language app. The birds turn into plastic bags representing the Plastic Free project as many birds die from plastic consumption. The far right buildings display lighted images representing the idea of projecting light on to buildings. The two bowls, and the bowl with the two spoons represent Tarik and his wife, and



the most basic of needs food, a need that we all share and must fulfill everyday. The statement by Tarik, "If you don't risk on anything, you risk everything." has stuck with me through assembling this piece and is a powerful message that can apply to us all!

Originally from Ontario, Sarah Fahey has lived in the Okanagan/Similkameen area for 15 years. Sarah has explored art making with many materials from

puppets to alternative building techniques and from clay to metal to book making and of course paint. After completing a diploma in Writing & Publishing at Okanagan College in Vernon Sarah returned to Penticton, where she ran the art collective The Golo Art Project and wrote regular features for oook.ca, an Okanagan online arts & culture magazine. In 2012 Sarah began working for BC Musician Magazine. New projects included community mural development and collaborations of all sorts.

As a self-taught painter Sarah is driven by an inner source to create with her hands, to express a sense of being, and of movement. With people as her main subject matter, explorations in plant life and buildings, clothing and landscape are added to the layers of what we are and what surrounds us. Studies in communications theory, typography, book making, graffiti and street art have profoundly influenced Sarah's most recent work. Sarah continues to explore surfaces to paint on from bodies to buses to public walls.



## Bethany Handfield:

Paired with Rita Kabongoya from Uganda

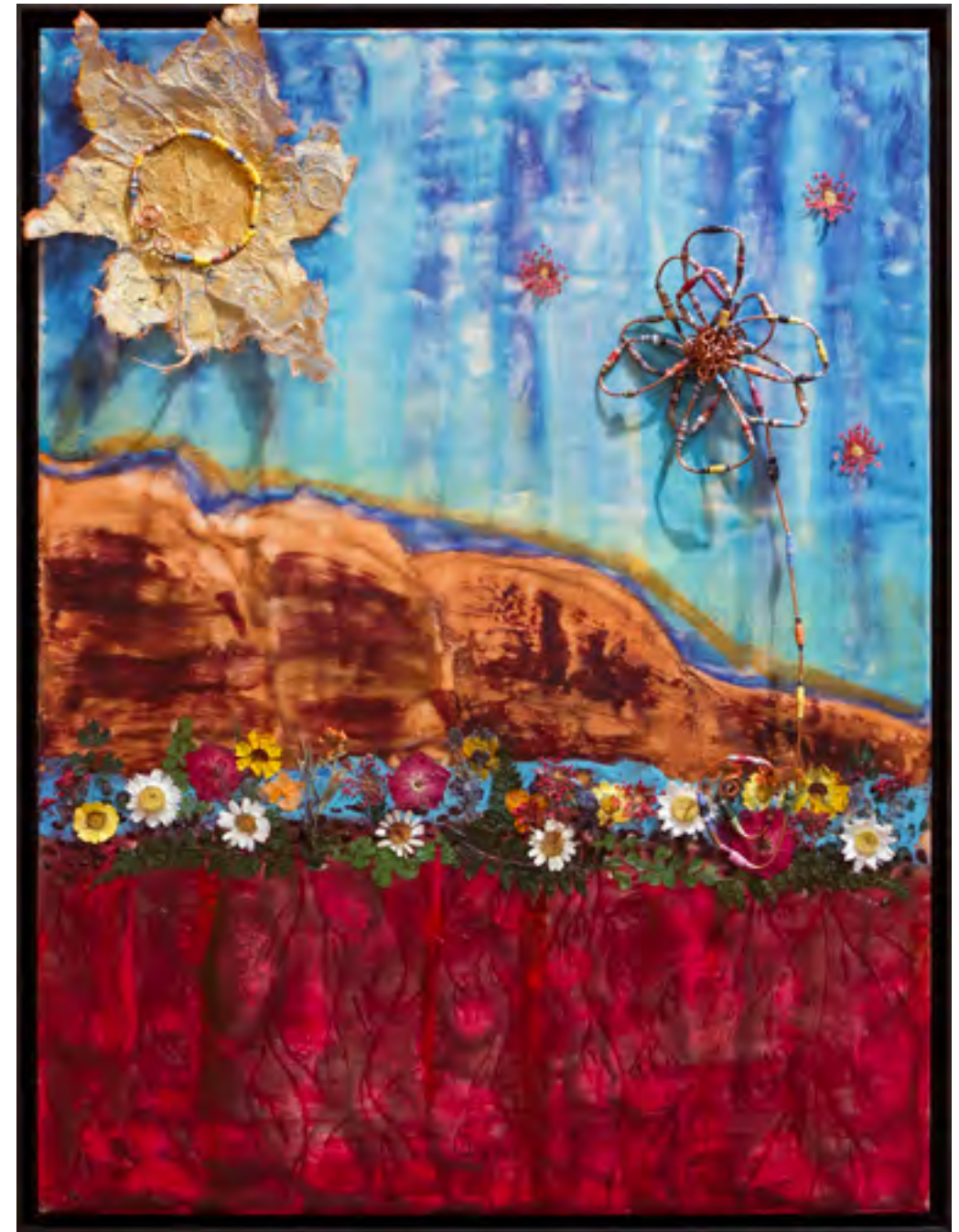
Rita Kabongoya is an international student from Uganda pursuing a Bachelors Degree in Business Administration at Okanagan College Penticton. Having spent her whole life in Uganda (The Pearl of Africa), in December 2012 Rita decided it was time for a change. She moved to Canada to pursue further education and ended up in Penticton where her sister lives. This move came with a number of changes. It all began with the freezing winter weather that welcomed her to Canada. Having come from 30 degrees Celsius and dropping to below zero was a big change. All her life, Rita was used to the sun setting at 6:00pm and it was now setting at 4:00pm, the food was different, and also the social life. Other than her sister's family, she didn't know anybody else. Everything seemed so different and she was not sure of how things were going to turn out for her. But thanks to the warmhearted Canadians her stay in Canada was made so easy, smooth, and interesting. She has made good friends at the College and joined student groups like Enactus. She has a loving church family at one of the local churches here in Penticton and the warm and welcoming staff at the South Okanagan Immigrant and Community Services office. Through SOICS, Rita got involved in the Welcome Home Art Project where she was paired with an amazing artist, Bethany Handfield. According to Rita this was more than an art project to her. Even though Bethany taught Rita how to make encaustic art pieces, the knowledge outside the art project that Bethany shared with her made a lifetime impact in Rita's life. The two ladies have turned out to be good friends and this affirms the fact that roots run deep and the end results are always beautiful flowers, just like the ones they crafted together.

“When I first met Rita, I was struck by her sense of optimism and excitement for living in Canada. Having moved here last year, in the midst of a lonely Okanagan winter, she is now undertaking a business degree at Okanagan College and fully engaged not only with her fellow students, but also with several volunteer organizations at school and her local church group. During our time together, I was impressed by her passion for learning and ambition to

excel in life; with the ultimate goal of helping her friends and neighbours back home in Uganda. Coming from Fort Portal in western Uganda, her dreams are as big as Mt Rwenzori. At our initial meeting we conspired over numerous ways she could earn money for school while still working her entrepreneurial spirit and introducing Ugandan arts and crafts to Canada - the ultimate goal being to assist Ugandan youth in their dreams of higher education.

When I think of Rita, I think of germination and growth. I think of blossoming and spreading seeds of love and strength across the globe. I think of bravery. I think of compassion. Above all, I think of someone I am so happy to have come to know. From far across the globe, drawn together in the Okanagan, with similar dreams and ambitions for a better community; a better world. Our roots run deep because we are all connected.”

Bethany Handfield is an Okanagan artist who primary works with mixed media and encaustic. She finds inspiration from mythology, the bizarre and natural landscapes. She views painting as a form of meditation and place to commune with spirit. Handfield uses found objects and up-cycled materials in her work as a way to reclaim the discarded and give new life to the forgotten. She regularly scavenges for objects to incorporate into her painting that range from expired insects, obsolete apparatuses and rusted metal. Handfield had her first solo exhibition, *Busy Cities and the Things Unseen*, at the Summerland Art Gallery in the fall of 2012. In the summer of 2013, she helmed and exhibited in two major undertakings: *Waxing Poetic- Encaustic Art in the Okanagan* at the Shatford Centre and *Our Journey – The Healing Power of Art* (a dual exhibition) that also had a series of ancillary events that included a play, speaker series, and community art project & exhibition (called *Healing Journeys* with 20 participants). She is currently the vice president of CanWax West (the western Canadian chapter of the International Encaustic Artists) and owner/operator of Encaustic Supply Canada, a national wholesale supply business that also promotes Canadian artists working in encaustic.





## Bethany Handfield from Australia

### Self-Interpretation as an Immigrant

It all came to a head in the summer of 1994 when I was an American citizen, with Canadian landed immigrancy, living in Australia under a family visa. On a trip back from Sydney, Australia to visit friends and family in Canada, I was again being turned away by customs at the Vancouver International Airport with the threat of being sent “home” to Colorado – my last place of residence in the United States of America. I was 20 years old at the time and completely terrified. My parents were in Australia, brother unreachable on the other side of customs, and no one there for me back in the States. This situation mirrored one my family experienced in 1974 where customs at the Ontario border were denying me at - 10 months of age and an American by birth - entrance rights to Canada, while admitting my Canadian family in. My hysterical mother was told by customs officers that I was to be left behind. With 26 moves (across 3 countries, 4 states, and 2 provinces) the concept of home is a foreign one that conjures up long distance car/plane rides, cardboard boxes and sad goodbyes to beloved pets – all things left behind. Always being the new kid. Always having the funny accent, out of

place clothing and lack of knowledge about the local “cool”. Living more in my mind than the outside world. Shedding friends, lifestyles, concepts of yourself so easily, as you always know you would eventually be moving on. We were a family of gypsies tied to my father’s geological paycheck. This behavior continued into my adult life after leaving home. How could it not? Moving on is all that I had known. I believe that eventually I built a home inside myself, something that was not restricted to geography, people or external presentations. Something compact. Something easily transportable. Something that was mine and could not be restricted, moved on, or left behind. This home was my imagination. This home was Bethany’s World – population 1; a place I lived more vividly and with deeper roots than any incarnation in the “real” world. As an adult, I have begun to share this world with others; letting them into my country, onto my land, and into my home. This exchange has allowed roots to deepen in unexpected places; and although I sometimes still feel as settled as a tumbleweed, I know that my home is not tied to where I live – it is only tied to me.





## David Harder:

Paired with Upkar Grewal from India

This particular project for the Penticton Art Gallery I interviewed a woman from Punjab, India, Upkar Grewal. Upkar has lived in Canada for six years as a local Penticton resident and she has preserved her culture through a “lived in ethnicity”. She married a Punjabi man and holds to her original spiritual path helping with the adjustment and keeping her international identity.

For the purpose of this piece I decided to isolate a specific adjustment in Upkar's life that would be relatable to the adjustments made by many. She explained that what she loved most about Canada was the sense of feeling safe on the roads and walkways as apposed to the tumultuous traffic paths in her homeland. I use the images of the national animals and colours to symbolize the nationality as well as bring an element of tension and ease to the scenario.

Through passing time we take hold of this new land through experience and establishing roots to a new sense of being enabling us to garner a culturally complex and beautifully assembled landscape of faces and places. Upkar has indeed done so and in-turn helped enrich our Canadian cultural fiber.

Thank you Upkar and the Penticton Art Gallery for making this a wonderfully enlightening experience.

David Jacob Harder is a 2nd Generation Canadian and artist living in the small town of Wells, BC.

“Much like a gaggle of geese have migratory patterns that are predictable and pragmatic we too follow a foreseeable path. The ebb and flow of our international adjustments are constant and it is what helps weave our culturally diverse tapestry. But unlike our feathered friends, we relocate and often never return for we have found a welcoming place to call home. Adjustments are made over time as we (re)introduce ourselves to not only our community, but to our self in the context of a new identity, all the while retaining our original sense of self through customs and values in what sociologist call “lived-in ethnicity”.”



## Bill Hibberd:

Paired with Marina Mosna & Michal Mosny from Slovakia

Martina and Michal have immigrated to Canada from Slovakia. After visiting with them and listening to the story of their journey I decided to put myself into the shoes of someone coming to this massive land of almost 10,000,000 square kilometers from a country of 49,000 square kilometers. Leaving behind a home steeped in history with artistic and cultural traditions developed over thousands of years they are settling into a still relatively adolescent country that offers both freedom and uncertainty. I am excited for them as this land unfolds before them in the years ahead. Many Canadians live out their lives and see only a very small part of this land. It is a place teeming with endless opportunities for adventure and discovery and I hope that Martine and Michal will explore the breadth of this place they now call home.

For this piece I decided on a scale of 48X88". This replicates the aspect ratio of the Canadian flag.

I placed my couple in a comfortable pose, reclining in an Adirondack chair, apparently at peace in this wild, new land. Canada has many possible metaphors for the majestic scale of this place. I chose a moose mainly because of the close encounters that I have had with these beasts on my plein-air excursions and how they have come to represent the majesty of this place for me. I included the butterflies as ambassadors for the multitude of fragile and in some cases threatened ecosystems that enrich this land. "This Majestic and Fragile Land" is a hopeful idea, a healthy co-existence of people, animals and natural systems. Martine and Michal, Welcome Home!

Bill Hibberd, is an Okanagan artist working in oils primarily but who does keep his mind open to other possibilities. He attempts to connect with whatever subject that he is interested in and intends to fashion some kind of a visual poem as opposed to a documentary. Bill believes that a painting should open a doorway for others to enter into a unique space and he incorporates enough ambiguity in each work to allow for various interpretations and experiences.





## Wanda Lock & Rose Braun:

Paired with Olivia Carolan from England

Rose and I met Olivia in a cafe in downtown Penticton on a Saturday afternoon. There we had a lively conversation about brothers and sisters, family vacations, horses, various types of hair styles, boys, school, grad dresses and British detective shows. We also discussed what it was like to come to a new country as an eleven year old, making friends, and the differences and similarities between England and Canada, Olivia's comments and observations were very insightful. After eating a hamburger from Burger 55, Rose and I headed home. Over the next week we set to work in our individual studios to create a piece referencing our conversation with Olivia. There was no discussion between Rose and I regarding how we were going to proceed with the project and at the end of the week we each completed a piece of art of that reflected our afternoon spent with Olivia.

Wanda Lock is a painter living in Lake Country who, according to her significant other, watches too many coming of age movies. She is also known to play the Stone Temple Pilots while working in her studio. She is not sure what her fondness of grunge music and teenage angst movies have in common with her current body of work but she is convinced that all will become clear in good time. Wanda graduated from Emily Carr College of Art and Design in 1992 and returned to the Okanagan shortly thereafter. Recent exhibitions include 'It came from the sky', Elevation Gallery 2010, 'Pitching

Tents', Vernon Public Art Gallery 2009 and 'Stacks and Piles' Kelowna Art Gallery 2008. Wanda Lock is represented by Elevation Gallery in Canmore, Alberta and The Front Gallery in Edmonton, Alberta.

Rose Braun's work is greatly influenced by storytelling; she shares her personal experiences, made perpetual by its embodiment on the hard metal surfaces of her artwork. Using a mixed technique on the steel panels, oil for its rich color, acrylic and some acids for etching and resistance, as well as a number of tools to distress the surface of the areas she chooses to reveal or age for effect. Occasionally, raised collage areas, acid eroded or even bullet holes may appear at random on Braun's steel paintings. Other pieces may reveal a poem in Braille, or contain small text about the painting itself, or to add interest and intrigue. In Braun's newest work, we see a return to her more organic roots, in a more minimal, refined presentation, where her medium is give much more room to breathe.

Rose Braun is an Okanagan artist who has been shown publicly throughout Alberta and British Columbia; her works are included in national, international and private collections. Among her collectors are the Alberta Art Foundation, the Yarrow Art Foundation in Montreal, the Canadian Cancer Society Collection and the Heart of Gold Foundation.





## Jenny Long:

Paired with Yvette Swyssig from Mexico

My inspiraty for this painting came from Yvette's life story, particularly her willingness to keep an open mind and remain positive to the unknown treasures that one can discover only by pushing outside a realm that is comfortable and familiar into one that is foreign and full of new opportunities to grow. The colour choices in the painting reference the Mexico flag to not only represent Yvette's homeland, but how the colors in the flag also connect to the immigration experience as a whole—green as Hope, white as Unity and red as Courage. The hands releasing the bird tell more of this tale with one hand hesitant to completely let go, and the other more open to the process. There are openings and unfinished parts in the painting reflecting the idea to remain open as to allow room for newness, which is where a zest for life and learning can thrive. The choice of the hummingbird captured the powerful spirit of Yvette with her gaze towards exciting new horizons.

The immigration experience involves a “leap of faith”, a courageous endeavor that one partakes on in the search for a new way of life in a foreign land. As with any major change there comes personal challenges that one must overcome, but with this comes incredible personal growth.

Yvette moved to Canada in 2001 to be with her love Jason, pregnant with her son Michael. She left behind an established career at a hospital as a prominent psychologist with a master's degree to take this leap of faith that would lead to a new adventure. Through her stages of immigration she has felt the range of emotions that can accompany any major change in life that all human beings can relate to—the initial “Tourist” stage, where you’re almost in a bubble and everything is new, followed by an “in Limbo” stage where time has passed and frustrations set in and there is a longing for the easier and more comfortable ways of the past, and finally the “Rooted” stage where you start to feel confident and established by receiving positive feedback from your ability to immerse yourself in your new way of life.

Sometimes we let ourselves believe that the world is small and become dwellers of our own thoughts and past experiences. By not experiencing life we lose a vital energy and excitement to live life to the fullest. However, Yvette has influenced many people as she has now made herself at “Home” in Canada, reminding others in her intuitive and gentle way the importance of letting go and interacting with the beauty that exists outside ourselves.

“The hummingbird symbolizes many different concepts. Because of its speed, the hummingbird is known as a messenger and stopper of time. It is also a symbol of love, joy, and beauty. The hummingbird is also able to fly backwards, teaching us that we can look back on our past. But, this bird also teaches that we must not dwell on our past; we need to move forward. When the hummingbird hovers over flowers while drinking nectar, we learn that we should savour each moment, and appreciate the things we love.

By observing the hummingbird, we see they are seemingly tireless. Always actively seeking the sweetest nectar, they remind us to forever seek out the good in life and the beauty in each day. Amazing migrators, some hummingbirds are known to wing their way as far as 2000 miles to reach their destination. This quality reminds us to be persistent in the pursuit of our dreams, and adopt the tenacity of the hummingbird in our lives.” James, Matthew 92009, September 13.

My work merges the school of abstract expressionism with the act of portraiture. In doing so, the paint itself is figurative—it is just as important as the person it is describing. The language of the ground is heated by emotional, instinctual play with the paint, which allows for the figure to be more than an individual caught in time, but an essence of being.

Jenny Long grew up in Penticton, and for so many reasons it's where she's chosen to stay.

She loves painting. Jenny graduated in 2003 from the Bachelor of Fine Arts program at what originally was Okanagan University College in Kelowna. For several years, Jenny was represented by the Art Ark Gallery and gained a strong reputation for her abstract portraits. A series of private and public commissions followed, including local haunts like Salty's Beach House and the Hooded Merganser. After a brief step around (not entirely away from) painting to be a full-time mom, Jenny has renewed her artistic focus, including teaching with the Okanagan School of the Arts. Jenny and her husband Charlie live in Penticton with their two young children.

*Hummingbird Symbolism* retrieved from <http://www.mara-gamiel.blogspot.ca>





## Ingrid Mann-Willis:

Paired with Ashlee Garratt from Australia

At the start of 2009 Ashlee Garratt went to a travel agent on a whim, having decided that Canada looked like a nice place to visit. She had the agent flip a coin to determine what city she would fly to and in March 2009 she arrived. She had originally intended to only be gone a month or two, but it was over 2 years before Ashlee returned to Melbourne, Australia. This March she will celebrate her 5th anniversary of living here in Canada.

After leaving Holland Ingrid Mann-Willis first found herself living in Edmonton, Alberta and it was there where she first became inspired by the flat landscape of the prairies and the way the light, earth, colour have combined to create their signature expansive landscape. Since then Ingrid has moved many times across Canada and with each move she has been forced to acquaint herself with each new landscape and changing horizon lines. Its not surprizing considering her heritage, that she has a love for the simple landscape and the stillness and colour found within it. She loves the process of layering paint and then removing and peeling back the layers to build up the texture and in doing so reveal the central core of the work, whatever the core is.

In discussing her work Ingrid states: "I am inspired by the colours of time-worn carpets and the ancient façades of East-Indian, Turkish and Indonesian architecture. Objects that perish slowly have a nobility of their own. They are like fragmented sentences, broken stories, frayed edges seemingly falling apart and are more beautiful when old than when new. I isolate sections of these objects and simplify them. I love to explore the energies connected with colour and meditation and spend time removing the layers of paint to bring the work back to its core. The 'core' and abstracting it, is important. Manipulating the paint, developing surfaces, peeling, adding and subtracting layers, looking beyond the surface and finding fundamental differences has a spiritual feel to me. I tend to work in series; my synthesis evolves from one painting to the next."

Ingrid Mann-Willis was born in Bandung, Java, Indonesia in 1939. Part of her childhood was spent under the Japanese occupation of Indonesia and her parents were interned in concentration camps. After the war, her family returned to Holland. Her love for the arts began when she started to visit the major art galleries on a regular basis. She graduated with BFA from the University of Victoria in 1996. Her adult life has been spent throughout the United States and Canada. In 1992 she settled in the Okanagan Valley of B.C.





## Susan McCarrell:

Paired with Kimiko Wilson from Japan

Appreciation is the traditional Japanese calligraphy in this piece and is on the mind of this 41 year old woman Kimiko Wilson 'Kee'. Appreciation for the old life she lived and also for the new life she's been given. It was between the years 1992 and 2013, a span of 22 years that the cherry blossoms chased Kimiko back and forth from Japan to Canada - from Canada to Japan. As she drifted to sleep one night, deciding whether or not she should return to Canada, it was the sight of the full moon that told her to return to Canada - to the love that she found on her first trip. Kimiko left Japan with one well worn family photo album, along with the Buddhist prayer beads 'juzu' given to her by her mother for experiencing her first death - that of her grandfather. She also left with memories and pride of the great grandfather who was a Buddhist priest in the local temple and well respected in the town of her youth. Kimiko's hands are held with juzu in the Buddhist prayer formation bringing together past lives to present ones.

I photograph Kimiko and over a number of visits we carefully pull out and photograph her ancestors' kimonos wrapped in the delicate tatashi (the traditional paper wrappers for kimono and obi). Respectfully worn and folded back again - the patterns of her family heritage repeats itself in the hand printed papers applied to Kee's kimono, along with the several layers of rice papers which are the foundation of this acrylic piece. In Japan, it is culturally considered to be of particular good luck to dream of a hawk, as the hawk is a highly respected, clever and very strong bird. The falconry mask is Kee's interpretation of the powerful determination and persistence of her husband when at the age 38 lost his eyesight to Retinitis pigmentosa, a degenerative eye disease that causes blindness. Kee never wavered as to whether or not she was prepared to take on her husband's impending vision impairment in her new life, as she knew that they would accomplish anything they set their minds to. Kee is now married to her love with two amazingly bright and beautiful young daughters living in the South Okanagan.

Several sets of circumstances has me delving into my own family ties with Japan, meeting often and opening up much dialogue with Kee and her family, strengthening our new found friendship.

We all should make the extra effort to talk about our heritage, where we come from and who we are. It is your story and people will listen.

Susan McCarrell is a mixed media collage artist from the South Okanagan, British Columbia. Interested in exploring the sentimentality of the past she utilizes emerging techniques made possible by technology to express her vision. While capturing and manipulating imagery mixed media collages are created through multiple, textured layers of photography, archival images, painted words, and assemblages combining her love of imagery, old and new. With acrylic or oil paints she pushes the limits of art-making using new materials and the richness of personal and historical images in unexpected ways. She likens her art to construction when creating her natural and organic pieces. Susan has an energetic interest in the world which is palpable in her art. She views her work as an ongoing process of self-examination and accepts no boundaries. An adventurous spirit, she says: "In my exploration of art, I look for versatile solutions to all challenges that are presented. I am not drawn to any one formula." Forever evolving, she constantly confronts her ability to go beyond the norm, pushing traditional methods and immersing herself in areas not yet explored. Susan hopes that her work piques in the viewer an interest in the passage of time and brings them to their own piece of history. Originally from Winnipeg, Susan relocated from North Vancouver to the South Okanagan in 1996 where she owned and operated a winery for thirteen years. She lives among the orchards and vineyards of the valley with her husband, son and chocolate lab. Her art can be found at the Tumbleweed Gallery, Waves of Art and the Hillside Winery, Penticton, British Columbia.





## Carol Munro:

### Paired with Ping Jiang from China

Her name is Ping. She is from China. She is sitting across the table from me, considering her response to my question. As for me, I am a 3rd generation Canadian; my grandparents were homesteaders, but I think their immigrant experience does not aid my understanding of her, nor hers of me. This topic is not one of common ground. And I am looking for connections. Probably we both are.

I review my own experience of preparing for a life overseas several decades ago. We would be away from Canada for just two years, not forever. It felt so important to take along possessions that would keep us connected to something familiar and permanent. Touchstones. Many cherished items were left behind. Choosing was difficult, sometimes painful. I think that my brief overseas experience could mean that she and I have something in common.

And indeed we do. But not what I expected. What we share is that we are women. We are mothers. One child each, both of them daughters. We also share a wry sense of humour and an earthy sensibility. Her experience of location, dis-location and re-location, however, runs far deeper than mine. After all, she's in this for keeps; I was 'away from home' for a mere 24 months.

Ping is looking for ways to tell me what she wants to share, and I am looking for the starting point for the painting I am to do. We walk. We drink tea. We talk. I notice that there are patterns in the thoughts she shares. Themes. Something I can take hold of. Like this: she often talks about her move to Canada as her journey to find serenity in the open northern landscape. Peace and tranquility. These she equates with freedom, free choice, happiness. Five years into her new life, she observes drily that the spaces are indeed wide. Empty, even. And with solitude there is aloneness. Everything has a flip side. The other side of that coin is that the rich weave and the noisy fabrications of life in China are given over for this notion of peace and quiet. The price of that serenity is a trade: solitude for company. Isolation is the price. Ping says, "I came from a full place to an empty place".

Images of a new/unknown land can be anchored in a single notion or image. To an immigrant from an ancient, complex country like China, Canada, with its vastness and tiny population might be seen as a frontier of peace, a place to ground oneself, a haven of personal freedom. Symbolized by the snow. For Ping, white=quiet and quiet=peaceful. "Home" here could be founded on this serenity.

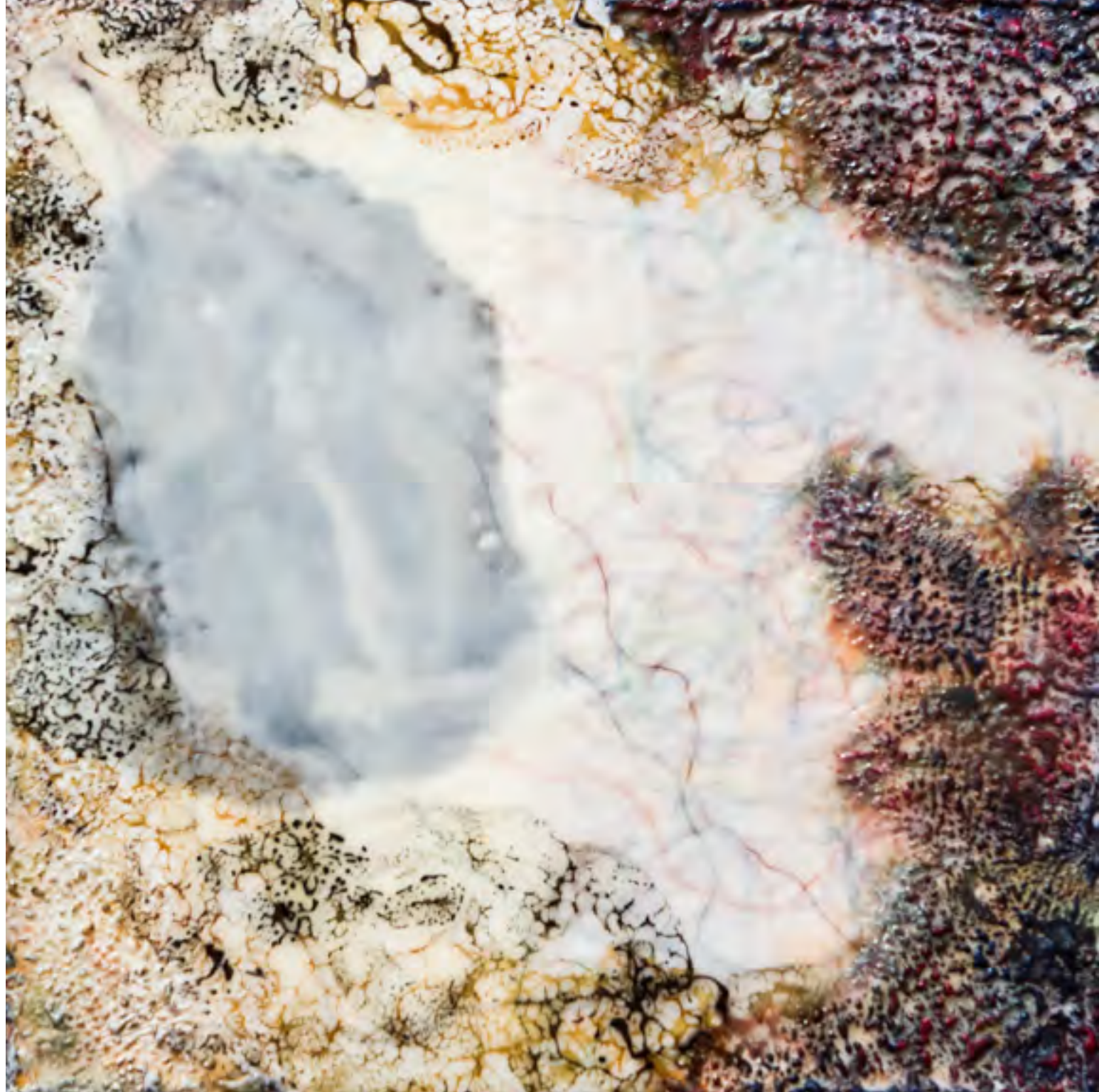
And there we have it: I've been on the lookout for a metaphor, a visual structure to represent Ping's themes, her 'threads'. The notion of colours signifying her important attachments offers me a visual correlative for those intangibles in her baggage. Her Settler's Effects.

Ping possesses a bright skein of connections, an organic tracery threaded across the Pacific Ocean and up the Yangtze River to her home city. Like Ping's life, the painting has two halves. The complex and busy right side signifies her homeland in the community that formed her. It is a rich, textured brocade. On the left sits Ping herself in the spare and quiet context of her chosen home. It is a much simpler, perhaps more peaceful and certainly less deeply-textured society.

If the price of serenity is solitude, is Ping lonely? If so, she keeps it to herself. What she presents is happiness, perhaps another of the precious possessions she packed when she began this journey. "After all," says Ping, "yesterday is over". The painting is finished.

Carol Munro works in her studio in the McLean Creek Valley near Okanagan Falls. The rural setting and the unique character of the landscape are the source of her inspiration.

After retiring from a career in teaching, writing and broadcasting, she committed herself to her art full-time. With 35 years of painting behind her, she began working in encaustic eight years ago under the direction of teacher and artist Thea Haubrich. In this ancient medium Carol found the perfect form of expression for painting the setting she inhabits.





## Thurein Myint:

Paired with Uwe Bratz of Germany

Uwe is a highly experienced woodwork expert from Germany. Uwe lived in Ethiopia, Africa for two years, where he met his wife. Together they decided to move to a new country where neither of them are from and where people could speak English. Uwe also wants to advance his field of occupation in woodwork design software.

This painting explains Uwe's friendly personality. Focusing totally on composition and color perspectives, it is a drawing in paints, rather than a painting, to let you know that Uwe is ready to welcome us as we welcome him.

Thurein Myint was born in Burma and trained as a portrait artist, a classical and jazz guitar player, and schooled in chemistry. Thurein has been working as a commissioned artist both in art and music. Exhibited and performed both in Canada and overseas, he now calls Okanagan his home, living and working as visual artist and music producer. His art works are in private and public collections around the world, most commissioned by the patrons. Trained as a realism painter, his signature style focuses on composition and mood. Specializing in oil, Thurein uses his own varnishes and develops his own style emulsion technique. He and his loving wife Caron live in Summerland, where he has his analog recording studio.





## Kristine Shepherd:

Paired with Polly Chawla from India

I am very excited to be a part of this meaningful project. I think it's important to welcome our new neighbours while learning about other cultures. This helps in building a strong community connection and understanding what it's like to leave your home to which you are attached to for a new or better life. I am so pleased to be paired with someone whose life in many ways is much like my own and in many ways so different. I have been partnered up with Polly Chawla, she moved to Canada from India. Polly is young and has 2 beautiful little girls, as I do. She too is an independent educated woman who has furthered her education. Polly went to school to become a Psychologist and has taken a job working at the hospital. Unlike her though, I have never had to leave my home in search of better things for myself and my children.

I decided to do a portrait of Polly that would display a woman's dreams and her dreams for her daughters from the perspective of someone who hasn't always been given the same opportunities as say me or my daughters. The jewel tones and gold represents the beauty of India as displayed in their art and fabrics and jewelry. In her dream cloud there are 3 red Indian Munia birds which are symbols of Polly and her daughters and of freedom. But the birds are not in flight, they gather in the branches, anchored to such things as their home, family, traditions and priorities.

This project has reaffirmed my longing for India. A place I have wanted to travel to for as long as I can remember. A place whose people I feel a strong connection to. Home can be more than one place in more than one time.

This painting came into being through the process of layering, destruction and rebuilding. There have been three important paths in my life. First the birth of my children. Second, understanding my connection with the planet and every being on it. Third, finding and embracing my independence. With little conscious direction the painting process is a type of visually stimulating experiment. Ultimately my intent is to create paintings that invite multiple interpretations and repeated examination.

Kristine Lee has wanted to be an artist since she first put pencil to paper. She is a self taught artist living in beautiful Penticton BC. Building her own frames and stretching her own canvas Kristine produces a textured look by layering plaster and primer to her canvas before painting and sanding. Then adding more layers of acrylic paint to add depth and age to her paintings. Her paintings present themselves to her as the layers of deep bright colors and plaster develop into an image. She is influenced by the environment/nature, social/political issues and the human form as well as her own pain and bliss. Kristine has been involved in several local art shows including the "2013 Erotic Art Show" at Sparkling Hills Resort in Vernon BC.



## Margot Stolz:

Paired with Rosemarie Cargill from Jamaica

Upon meeting Rosemarie, we immediately connected through our mutual love of music, as Rosemarie is a Gospel singer. Her Gospel singing is an integral part of her spiritual life in Jamaica and also now in Canada, where she sings at her local church in Penticton. As we talked about music, Rosemarie mentioned the important contribution Bob Marley made to Jamaican Reggae music. Music was a deeply spiritual expression for the iconic Jamaican singer-songwriter.

I feel music connects all humans in spirit and soul, as it is a universal language that unifies all cultures, despite cultural and language barriers. Music is an important part of my art making process; when I create I listen to music, I cannot create without music. Music not only is a universal human language; “bird songs” are also a form of music. Bird images often appear in my work and are symbolic of this.

Although, I was born a 1st generation Canadian and my ancestors are European, I have a deep spiritual connection to this land. I honour and respect the traditional territories of First Nations peoples, because I believe that we are all immigrants to Canada, unless one is of First Nations ancestry. Geography – land – gives us a sense of home and belonging – place – shapes our identity.

One Love is inspired by First Nations mythology and is about my spiritual relationship with nature, honouring the spirits of this land.

Redemption Song...emancipate yourselves from mental slavery, none but ourselves can free our mind... (Bob Marley)

Margot Stolz is a Mixed Media & Installation artist who resides in Summerland, amongst the picturesque orchards, vineyards and sand bluffs of the South Okanagan area of British Columbia, Canada.

Born in Vancouver, BC, her childhood years were spent on a remote acreage overlooking the Fraser Valley where she was home schooled. As an only child, her creative imagination developed quickly, playing amongst the unique flora and fauna of the coastal rainforest. Margot's reverence for nature and in particular her fascination with micro-ecosystems such as mosses, fungi and insects living on decaying stumps and logs, is reflected in her art.

Through her mixed media work and with her macro-lens, Margot likes to draw attention to the “animatism” she “sees” within the often unseen micro-worlds and its creatures, by layering/embedding her drawings/paintings/ macro-photos and collected earth ephemera into unrefined natural beeswax (encaustic).

As a teenager, Margot spent several years living with her grandparents in Vienna, Austria, during which time she practiced drawing with her grandfather, Hungarian wildlife artist Franz Kirnbauer. Influenced by her artist mother and grandfather and by the rich cultural history, art and architecture of Vienna, art became not only a natural career choice, but also a lifelong passion for Margot.

Margot exhibits extensively throughout British Columbia, Canada. She has been mentored by well-known British Columbia artist Jim Kalnin, her BFA graduate advisor. And by internationally renowned Canadian artists Peter von Tiesenhausen and Sarah Anne Johnson.





## Johann Wessels:

Paired with Muchtar Arijev from Uzbekistan

This man comes from Russia. He was friendly yet guarded when we spoke. He has great presence, like feeling the weight of a large boulder or the gravitational pull across space. He spoke haltingly and left me with more questions than answers in spite of the fact that he tried to answer my questions. Words cannot convey a life or a whole different existence in a different culture. I collected clues from his manner and the small non verbal gestures during our conversation. I have tried to show the unsaid things and be truthful to what he spoke about and at the same time not being literal. He carries with him a certain gravity. I hope I have done him justice.

Johann Wessels was born in the small town of Bloemfontein in the center of South Africa. It was safe and quiet. His father had a masters degree in psychology and had a small toyshop where he sold hobbies and models. His mother danced professionally for a small ballet company when he was young and later took care of the bookkeeping for the shop.

Johann did all the usual things: School and then compulsory military service. He attended the University of the Freestate and graduated with a BA in Fine Arts with majors in Printmaking, Drawing and History of Art. He did a lot of different jobs in the absence of art positions. Johann then taught printmaking and history of art at university for many years.

He and his wife and two sons left South Africa, leaving behind his antique, cast iron etching press, he switched to digital printmaking using a Wacom tablet and an Apple computer. He then worked in the film and television business as an artist for a number of years. Johann now focuses his attention on his freelance illustration and fine art, allowing them to meet somewhere in the middle.



## Johann Wessels from South Africa

### Self-Interpretation as an Immigrant

I respond to questions, often predictable questions about my origin. I have told many of the stories many times and find myself listening in on the conversation, wondering if I tell it correctly every time. Was my inflection the same? Did I emphasize the gist of the tale as I did before? What if I change the order of the story without being untruthful?

As an artist I have often noticed the expectations people have of this profession. "Won't you please draw a horse for my daughter? She loves horses." Making art is a type of performance. I have travelled across geography to where I live and my belongings have come with me, like a travelling carnival.





## Barb Younger:

Paired with Marcia Pascini from Brazil

The organic swell of movement from bottom to top shows growth from seeds to formulate into a vessel holding orbs facing a new quest for life, hope and inclusion with a sense of place.

This art piece sensuously frolics upwards towards a reflecting of spirituality and joy. Marcia enlivens our community with her musical personality and intelligence. The value of association eliminates alienation as shown in the upper pieces surfaces, shapes and colour connections. We are very lucky to have our new friends share with us as they have in many ways within this wonderful learning experience caked an exhibit.

Marcia Pascini was very excited to be part of this exhibition that celebrates cultural diversity. It's wonderful to be able to express our feelings and likes through art.

“This project in partnership with Barbara Younger has been a great joy for me. Our personalities really clicked, and everything unfolded beautifully. Barbara and I were able to put together something that represents both of us. We have many things in common such as a passion for colourful things, art, jazz music, and culture in general.

I have been making jewelry with açai berries for a long time. They come from the Amazon jungle in Brazil and beading with them is quite amazing, their natural feeling gives me a sense of enjoyment and peace that translates into the harmonious pieces I create.

It means a lot to me to be able to work with açai berries. It integrates something that comes from my home country and makes it a part of this culture. Thank you Barbara for integrating the berries into this art project.”

Barbara Younger is a painter, popular workshop instructor, jurist and studio artist. She is a signature member of the Federation of Canadian Artists and has won several awards in a broad range of mediums. Barbara studied at Emily Carr; Langara College as well as several self-directed programs. She has participated in in solo and group shows across Canada winning a number of prestigious awards including the Spillsbury Gold Medal and the Lawren Harris Award.

The artistic language Barbara expresses is telling detail and emotion that humanizes her works, but rids of the excesses of society by elimination. There is a strong sense of sensual indulgence that is hard to confine yet the works can be resistant to verbalizations. Eliminating the non-essential, fussy and over worked to arrive at a visual surface production that is the final statement in form and meaning in ongoing hopefully resulting in an appropriate, flexible language.

Barbara was born in the community of Comox on Vancouver Island and grew up in Vancouver. Currently she is living and working out of her home studio in Okanagan Falls overlooking beautiful Skaha Lake.



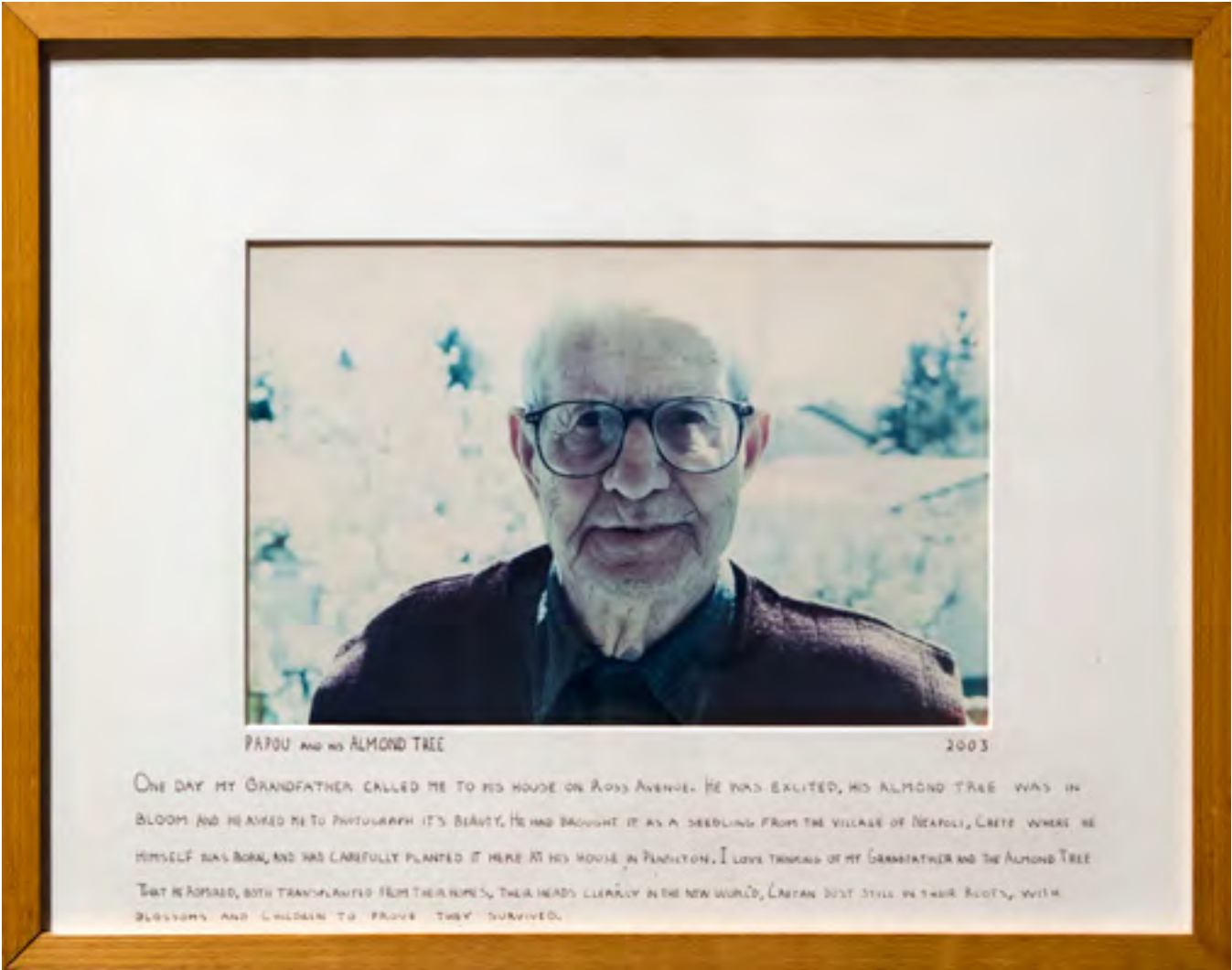
**Nikos Theodosakis:**  
Honouring Papou and His Almond Tree

One day my grandfather called me to his house on Ross Avenue. He was excited, his almond tree was in bloom and he asked me to photograph it's beauty. He had brought it as a seedling from the village of Neapoli, Crete where he himself was born, and had carefully planted it here at his house in Penticton. I love thinking of my Grandfather and the almond tree that he admired, both transplanted from their homes, their heads clearly in the new world. Cretan dust still in their roots, with blossoms and children to prove they survived.

Nikos Theodosakis is a mixed media artist living in Naramata, British Columbia. His life experiences as author, educator, speaker, photographer, musician, filmmaker, film festival producer, entrepreneur, husband, father, Greek restaurant owner and lousy actor, have created an interesting life of overlapping adventures and explorations.

He is an advocate for meaningful education and is the architect of the InStill Life, Preserving Your Culture and The Director in the Classroom projects and author of “The Director in the Classroom” , co-author of “iLife in the Classroom” and currently researching his new book “Mattering”.

He is founder and executive director of the OliveUs Education Initiative Society, a non-profit organization that provides rich learning projects around the world that promote personal connection, purpose and meaning. Nikos is one of only thirty entrepreneurs in Canada to receive the Financial Post Best Partnerships award for innovative leadership in connecting business, arts and education.





## Terezija Nad from Serbia

### Self Interpretation as an Immigrant

Born in 1980, Terezija Nad grew up in a small town in Serbia called Ruski Kerestur. She belongs to a small Slavic group-Ruthenians, who have their own culture and language-Ruthenian.

Art has always been a big part and the value in her family life. Her father was a passionate musician, and her mother has a big love for the written word. But Terezija chose a different path to express herself-through creating with hands. A strong need to create, a love for art, precision, perfectionism, she expresses in carving and painting eggshells. It became her passion since 1999, when she created her first Easter egg.

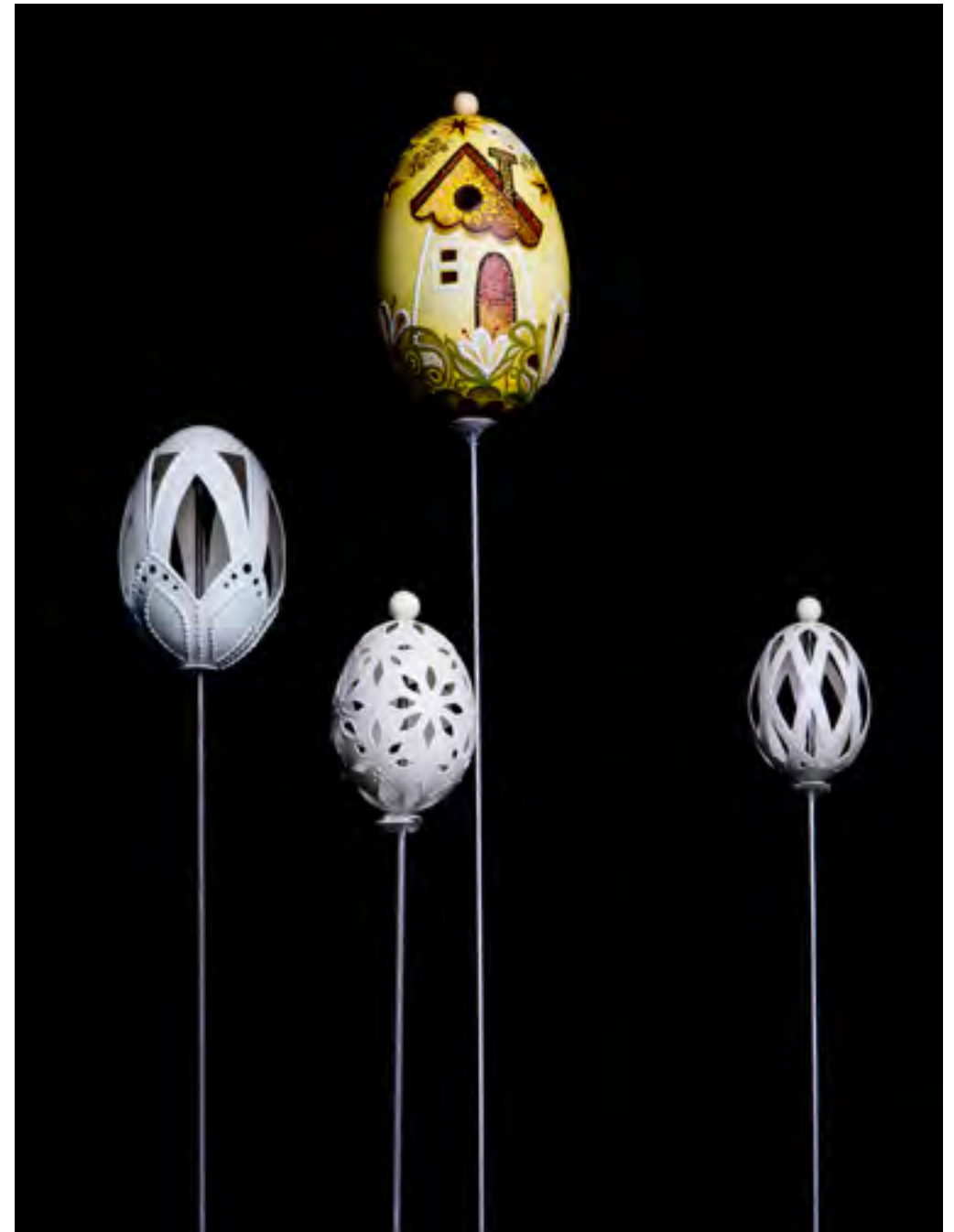
After finishing elementary and high school in Ruski Kerestur, Terezija was accepted to the Faculty of Teacher Education in Sombor. Four years at the university have brought a broad education, but not the creativity that she was looking for.

Due to the difficult economic circumstances and the unstable political situation, Terezija and her husband Dejan, decided to immigrate to Canada in 2006. They left behind family, friends, community, their culture and traditions, and in Canada are starting to build their new home with many challenges, but new opportunities as well.

Traditionally handmade creativity has played a significant role at the very beginning of my handicraft. Growing up in the Ruthenian community, traditional handicrafts with beautiful motives, were part of everyday life: hand-woven fabrics, costumes, tablecloths, towels, bedding, dishes. Under the influence of these motives, as well as a great love for art, I created my first Easter Egg in 1999.

Soon I stepped out of tradition and developed my own techniques. The surface of the egg shell became tempting to develop my own expression. With great interest and love, I created different forms and shapes on the eggs surface: flowers, butterflies, geometric shapes, elephants, objects, shapes from the nature. I started to use different colors and materials. From the first moment I enjoyed the unlimited possibilities of expression and colors combinations.

Carving an egg shell led my creativity to a whole new level. Play of light and shadow became another passion. Since the shell of an egg is extremely fragile, a challenge of carving is to carve a shell without breaking it. After 15 years, the love for creativity still exists and is getting stronger. This is not just a hobby, but much more- it is way of my life, and who I really am.



**Rosanne Bennett**

Хоккей 2014

Paired with Aleksandr Kolmogorov, from Russia  
acrylic and graphite on paper

**Dianne Bersea**

Elena's Story, 2014

Paired with Elena Garcia, from El Salvador  
liquid acrylic & mixed media

**Eswen Blagdon**

Untitled, 2014

Paired with Thong Nguyen, from Vietnam  
acrylic on canvas

**Robert Dmytruk**

Predators 1 & 2, 2013

Paired with Thaw Simon, from Burma  
charcoal on paper

**Sarah Fahey**

If You Don't Risk On Anything, You Risk Everything, 2014

Paired with Tarik Sayeed, from Bangladesh  
mixed media collage on panel

**Bethany Handfield**

Our Roots Run Deep, 2014

Paired with Rita Kabongoya, from Uganda  
encaustic on board

**Bethany Handfield**

No Matter Where You Go, There You Are, 2014

acrylic mixed media on board

**David Harder**

(re)introduced, 2014

Paired with Upkar Grewal, from India  
oil and acrylic on panel

**Bill Hibberd**

The Majestic and Fragile Land, 2014

Paired with Martina Mosna & Michal Mosny, from Slovakia  
oil on board

**Wanda Lock**

Meeting You / Welcome Home, 2014

Paired with Olivia Carolan, from England  
charcoal on paper

**Rose Braun**

Meeting You / Welcome Home, 2014

Paired with Olivia Carolan, from England  
mixed media on paper

**Jenny Long**

Hope, Unity and Courage, 2014

Paired with Yvette Swyssidg, from Mexico  
acrylic on canvas

**Ingrid Mann-Willis**

Horizons, 2014

Paired with Ashlee Garratt, from Australia  
acrylic on canvas

**Susan McCarrell**

Kee's Kimono, 2014

Paired with Kimiko Wilson, from Japan  
collage, photography and mixed media on canvas

**Carol Munro**

Settler's Effects, 2014

Paired with Ping Jiang, from China  
mixed media on canvas

**Thurein Myint**

Uwe's Counter Welcome, 2014

Paired with Uwe Bratz, from Germany  
acrylic on canvas

**Kristine Shepherd**

Welcome / Home, 2014

Paired with Polly Chawla, from India  
mixed media on canvas

**Margot Stolz**

Redemption Song, 2014

Paired with Rosemarie Cargill, from Jamaica  
Mixed media, on mylar

**Margot Stolz**

One Love, 2014

Paired with Rosemarie Cargill, from Jamaica  
charcoal and acrylic on mylar

**Johann Wessels**

Enigma Variation M, 2014

Paired with Muchtar Arijov, from Ubekistan  
mixed media

**Johann Wessels**

Freak show an Autobiography, 2014

mixed media

**Barb Younger**

The Voyage of Life, 2014

Paired with Marcia Pascini, from Brazil  
mixed media

**Nikos Theodosakis**

Papou and His Almond Tree, 2003

photograph

**Terezija Nad**

Memories of Home, 2014

hand carved and decorated duck eggs







**Penticton Art Gallery**  
[pentictonartgallery.com](http://pentictonartgallery.com)

**South Okanagan Immigrant and Community Services**  
[soics.ca](http://soics.ca)