

roundUp

BRITISH COLUMBIA MUSEUMS ASSOCIATION
No 255 | SPRING 2013





RoundUp

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Cover photo SWEAT, 2013, basket weaving performance installation by Gaye Chan. Image by Maurice Li, mauriceli.com. Gaye Chan is participating in the Burnaby Art Gallery's "KIOSK" project this summer.

(Left) Carmen Burrows, Lid-ia: The Canning Queen, Wearable Art Fashion Show 2012 at the Campbell River Art Gallery. Photographer: Sandra Chow.

Editorial Policy Roundup is the quarterly publication of the BC Museums Association, providing a forum to highlight BC museums and galleries, and best practices relevant to museum and gallery professionals in the province. Quarterly themes are established by an editorial committee, who direct the managing editor to solicit related content. It is recommended that people contact the managing editor before submitting unsolicited content. Unsolicited content is reviewed by the editorial committee for suitability for the issue. Though the content published in Roundup does not necessarily reflect the views and opinions of the BC Museums Association, the BCMA reserves the right to reject or require edits to content at any point in the publication process due to suitability or space restrictions.

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PRESIDENT'S MESSAGE Leah Best

This past weekend, the Knowledge Network set up in Touchstones Nelson's main gallery to host a competition for film-makers. The winner, announced Sunday afternoon, received \$30,000 and the green light to go ahead with her Kootenay history project. I know little about the film industry (unless you count Warren Miller-esque films of extreme skiing and snowboarding – I am from Nelson after all) but it seems pitch-making is commonplace. Although grant writing qualifies as a pitch, I would argue that it isn't nearly as intense as standing in front of an audience with only one chance at success.

During my time as President of the Association, Council made a serious "pitch" to modernize BCMA, first by clarifying our core purpose (advocacy, communication and professional development), and second by staying focused on deliverables that match the Association's capacity. Increasing our advocacy efforts has, in particular, been my greatest satisfaction. BCMA is now a member of the Arts Coalition of BC and has met, and will continue to meet regularly, with the Minister of Community, Sport and

Cultural Development, BC Arts Council and other stakeholders. In May, we attended the Canadian Museums Association conference (for the first time in several years) and we met with our provincial museum association counterparts to discuss federal funding challenges.

I want to welcome Peter Ord as incoming President. Peter has worked incredibly hard over the past year to realize Council's goals to become a more nimble and resilient organization. I also want to thank outgoing Past President, Kris Andersen, for her wise counsel and in depth knowledge of the Association. I also want to offer a very warm welcome to our Interim Executive Director, John Grimes. John is going to make a significant impact on our ability to stay the course.

This past year, we made some very tough decisions on behalf of the membership. I hope we've set the stage for a new generation of museum professionals who will transform how we engage with arts and heritage. That's my pitch. As always – the final word is up to you.



Photo by Yuri Akuney.

JUST IMAGINE

CURATED BY RUTH BIEBER

Renée Burgess

Just Imagine was a very exciting undertaking for the Kelowna Art Gallery. With funding from the Vancouver Foundation and the Central Okanagan Foundation, the project was launched in January of 2013. The show featured the art of four blind and vision-impaired artists, and was accompanied by a variety of public programs that explored the multitude of ways in which people see and respond to the world. One of our intentions with this project was to provoke people to think beyond the typical notion of “seeing” and to consider a broader view of creativity.

The Kelowna Art Gallery’s relationship with the vision-

impaired community began in 2010, when local blind artist Ruth Bieber approached the gallery about starting a special tour program that would engage the vision-impaired community with the exhibitions at the Gallery. From that meeting we developed our *Art Insight: from the Mind’s Eye* tour program, which then led to the development of *Just Imagine*.

Four artists with very different approaches to working were selected by Bieber for the exhibition. Busser Howell, from New York, works abstractly using torn paper and paint to explore the spiritual aspects of art. Artist Bruce Horak, from Calgary, presented a body of work titled *The*



Photo by Yuri Akuney.



[Left to Right] Nataley Nagy, Executive Director, Busser Howell, artist, Renée Burgess, Head of Public Programming, Eiko Watanabe, artist, Bruce Horak, artist, Ruth Bieber, Curator, PJ Lockhart, artist.

Way I See It, which consisted of two hundred small-scale portraits. Kelowna-based artist PJ Lockhart works in mixed media and creates thick textural abstract works, while Eiko Watanabe, from Germany, is interested in a more representational approach to art, and uses raised-line drawings to capture the sounds, scents, and textures of her environment. Accessibility was an important aspect of this project, so the brochures, text panels and labels were printed in both large-format text and in Braille. There were works of art that could be touched, and we produced a video of the artists speaking about their work. There were also a number of opportunities for the community to engage with the artists during a panel discussion, special

lectures, and workshops for all ages.

Just Imagine was well supported by the Canadian National Institute for the Blind, and the Alliance for Equality of Blind Canadians. We worked collaboratively to raise awareness about art and blindness, and to bring the community together for one of the Gallery's most successful community-based projects to date.

Renée Burgess has been the Head of Public Programming at the Kelowna Art Gallery since 2003. She is responsible for the Gallery's community-based projects such as Just Imagine, and programming for children and youth.

[Below] The Rod & Gun Hotel,
Parksville 1917, Courtesy PM&A.



[Left] Driving towards
the refurbished Rod &
Gun Hotel, Parksville
1923, Courtesy PM&A.

BCMANEWS

2013 PARKSVILLE CONFERENCE

Dennis Oomen

Last year's conference in Kamloops was a great success for the BCMA. Conference 2012 drew 148 attendees who enjoyed an engaging and well-received slate of presentations and workshops. One of the most important features of the 2012 conference was member engagement strategy. An on-line survey followed by a conference plenary gave the BCMA council clear direction in planning for the future of the BCMA.

This year our collective vision turns outwards once again. The 2013 conference theme is *Agents of Change-Engaging our*

Communities. The program committee, headed by Scott Marsden, decided to engage members and in a sense, challenge them as well. According to Merriam-Webster, an agent is: 1: one that acts or exerts power . 2. a: something that produces or is capable of producing an effect...

While we all desire to be effective, bending our efforts to the most desirable outcomes can be difficult...difficult to discern where our priorities should be and difficult to reach our intended audience. This year's conference can help answer some of those questions and give conference attendees



McMillan House at the Parksville Museum & Archives, Courtesy PM&A.



Tigh-Na-Mara view from the water. Courtesy of Tigh-Na-Mara Resort.

exposure to how other institutions are engaging their audiences and adding social capital to their communities. The program committee is currently looking at two intriguing possibilities for keynote speaker... check the BCMA

The Parksville and District Historical Society is this year's host. Buddy Williams is chair of the host committee and president of the society. Buddy is a well known figure in British Columbia museum circles...his previous position as Temporary and Travelling Exhibits coordinator at the RBCM brought him into contact with virtually every museum and

historic site in British Columbia. This year, Buddy is staying home and the BC museum community will be coming to Buddy.

The Parksville Museum and Archives has been active since 1983. Located in Craig Heritage Park, the museum has a total of eight heritage buildings, all restored and furnished to period standards. The Knox Heritage Church, the McMillan Log House and the Montrose School offer a look at life in Parksville from the 1880's to the 1940's. Parksville is located about 1½ hour north of Nanaimo. With a population of about 12,000, Parksville achieved city status in

[Right] View of Parksville's Heritage Buildings. The Parksville Museum & Archives, Courtesy PM&A.



[Above] Montrose Schoolhouse at the Parksville Museum & Archives, Courtesy PM&A.



1986. Although the commercial beginnings of Parksville begin with the logging industry, Parksville is now known as a tourist destination, not only for Vancouverites and islanders, but for all of BC. In the summer, the population can double as tourists flock in to enjoy warm weather and beautiful surroundings.

First settled by Europeans in 1873, Parksville is located in the traditional territory of the Snunymuxw people. The Snunymuxw are a Coast Salish people whose have lived in the area for an estimated 5,000 years. Today, most of the Snunymuxw live in or near Nanaimo.

Parksville is Vancouver Island at its finest. Mild weather (an average of 13c in October) coastal mountains topping the horizons and wide tranquil beaches make for the quintessential west coast experience. The conference venue, the Tigh-Na-Mara [Gaelic for "house by the sea"] Spa and Resort, is a few

minutes outside of town. The Tigh-Na-Mara is a full service resort and conference centre with the space, amenities and staff to provide for all conference needs. Around Parksville, the Macmillan Arts centre and the Deep Cove research station are also likely venues for the traditional BCMA conference events such as the BC Reports Reception and the opening reception.

Buddy Williams, Debbie Trueman, Kate Kerr and the rest of the Parksville host committee welcome you to this year's conference. With a spectacular venue, an engaging and thought-provoking conference theme and Vancouver Island hospitality, this year's conference promises to be all that a BCMA conference can be.

Dennis Oomen is the museum curator at the Kamloops Museum and Archives and a BCMA councillor.



Delegates taking part in the BCMA Council Plenary "Your BCMA – The Way Forward", which took place at the conference in Kamloops in 2012. Courtesy of Chris Mathieson.

ENGAGEMENT AND COMMUNICATION

Caroline Posynick introduces the BCMA Communications Committee to Roundup readers.

BCMANEWS

Since February 2012, a small group of BCMA members have volunteered to clarify the communication methods of the BC Museums Association. Brought together as an advisory committee to BCMA Council, the Communications Committee has been tasked to aid BCMA in engaging membership and sharing useful information in a timely manner.

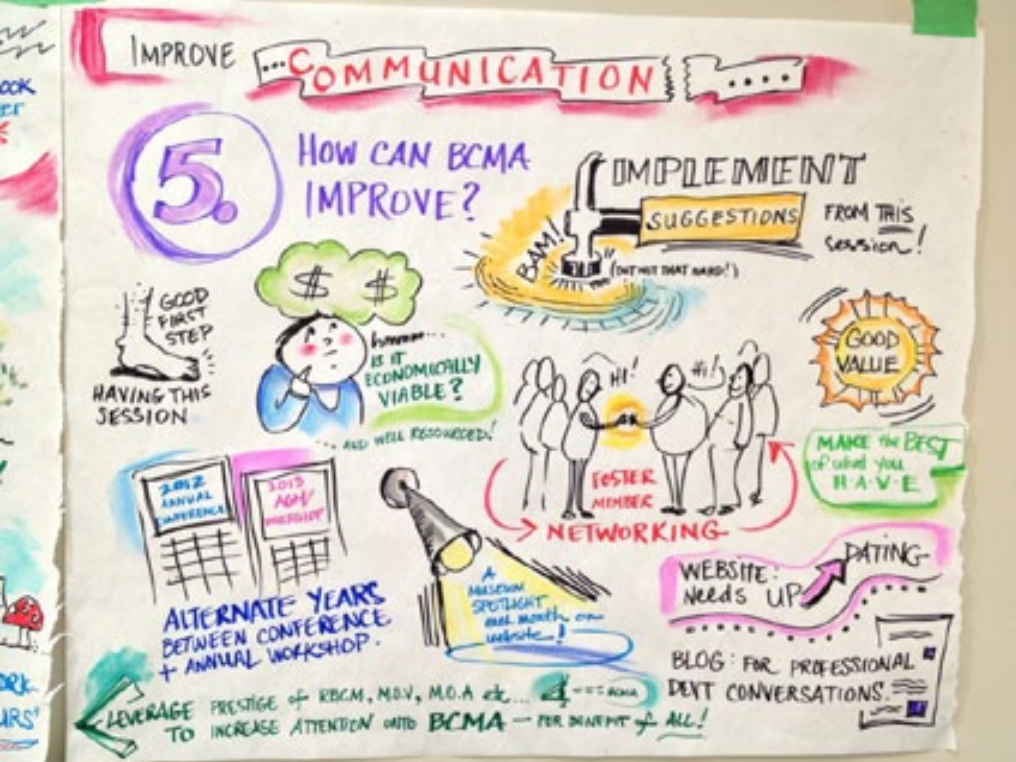
Why a Communications Committee?

Specifically, the Communications Committee is responsible for a number of member and stakeholder engagement avenues including: overseeing and governing the production of the BCMA *Roundup* journal, maintaining the BCMA and MBEN email listservs, reviewing the BCMA website, and the production of the BCMA Annual Report. The Committee also develops and oversees the BCMA's social media strategy,

and advises the BCMA Council on matters relating to the BCMA's relationships with peer cultural heritage organizations.

What has the Communications Committee done for the BCMA this past year?

Since the Committee was formed, it has supported the promotion of messages from the BCMA Council and Secretariat regarding events and general information through our online sources. In addition to the listserv, there is now [BCMA Facebook Page](#) [launched in February 2012], and since March this year, we are on Twitter [@BCMuseumsAssn](#). The Communications Committee uses these platforms to highlight our partners such as Time Travel BC as well as make announcements of BCMA activities. In addition to distributing messages, the group has taken on an inventory and audit of the website and, when



Notes from the "Your BCMA – The Way Forward" plenary session.
Courtesy of Chris Mathieson.

Communication Committee Members

- **David Alexander** [Chair of Committee and BCMA Council representative], Head of New Archives & Digital Preservation, Royal BC Museum
- **Louise Avery**, Curator, Kitimat Museum and Archives
- **Tammy Harwick**, Manager, Creston & Museum & Archives
- **Aimee Ippersiel**, Manager, Marketing & Communications, Robert Bateman
- **Chris Mathieson**, Site Manager, Grist Mill Keremeos
- **Caroline Posynick**, Archivist, Royal Roads University

Do you have any suggestions for the Communications Committee on how the BCMA can better communicate with its members? Please contact the Committee through David Alexander at DAlexander@royalbcmuseum.bc.ca.



requested, has provided content and advice on the BCMA's online documents such as *Roundup* and press releases.

The Committee also assists Council in its goals for greater member engagement. In July 2012, the Committee wrote and managed the member survey, and produced another survey on the Heritage Tourism Alliance in February 2013. The Communication Committee was also an integral part of the planning of the BCMA Council Plenary, "Your BCMA – The Way Forward", which took place at the conference in Kamloops in 2012. The Committee participated in the delivery and documentation of the event, and shared the information with BCMA membership on site and then through the listserv (via Council). The Communication Committee also provided 'on the ground' assistance at the conference by introducing session speakers and helped where an extra hand was needed to deliver BCMA Council messages.

What's next for the Communications Committee?

The tasks completed this past year are helping to build toward reaching the future goals of the Communication Committee. The Committee will continue to support Council by 'getting the message out' as well as review the use and value of the BCMA listserv, completely redevelop the material on the website and, ultimately, create a communications plan for the organization that will help our organization become stronger through our connection with BCMA members and stakeholders.

This article was submitted by Caroline Posynick on behalf of the Communications Committee. Caroline is the Archivist for Royal Roads University in Victoria.



EXECUTIVE DIRECTOR'S REPORT

John R. Grimes

I want to take this opportunity to introduce myself and send warmest greetings to you and all the members of BCMA. I am honored and excited to assume the position of Interim Executive Director of the British Columbia Museums Association. In the coming weeks and months, I look forward to helping to advance the mission of BCMA to serve all of you in more effective ways.

Museums and art galleries have a unique and critical place in our society. I say this with deep personal conviction – growing up as a working class kid near Boston, it was a local museum which opened my eyes to the amazing world of art, creativity, cultural diversity, history, and the natural world. I strongly believe that museums should be accessible to everyone.

Museums and art galleries are at a pivotal juncture. For many, it's a time of uncertain funding, changing audiences, and rapidly-evolving technologies. But all these potential challenges are also important opportunities. Working together, we can create better ways of demonstrate our critical social and educational impacts to government funders; collectively, we can realize the enormous potential for adding

support from the private sector; and through collaboration, we can develop innovative strategies for using technology and social media to expand our reach in society.

Recently, I had the pleasure of hearing Howard Jang, Board member for the Canada Council for the Arts, speak about the Council's work to advance public impact in the arts and culture sector. He emphasized three words: excellence, memory, and anticipation. When we provide *excellent* programs, exhibitions, services and programs, we create powerful, life-changing *memories*, which in turn foster excitement and *anticipation* for future learning and exploration.

I will make these three words the compass of my tenure at BCMA. We will provide *excellent* customer service to our members – programs and services of such quality that they ensure a positive *memory* of BCMA as a trusted and valuable partner, a partner from whom you can *anticipate* ongoing excellence, relevance, and value.

I look forward to meeting you soon. In the meantime, do not hesitate to let me know your ideas for making BCMA better.

WHOO'S NEWS

Erika Robertson joined the staff of Craigdarroch Castle. A native of Sequim, WA [just across the Strait of Juan de Fuca] Erika has just received her BA from UBC with a Honours History Major and German Minor. She already has a wealth of museum experience under her belt with positions at the White Rock Museum & Archives, the Museum of Anthropology [where she worked with Dana Gage] and at the Beaty Biodiversity Museum. Other changes at the Castle include **Nicole Greenhalgh** shifting roles to fill the newly created Receptionist position. Reporting to the Operations and Development Manager and Executive Director, Nicole will be filling a variety of needs in this new role. Nicole holds a Bachelor of Arts with a major in Anthropology with a focus in Archaeology and a minor in Greek and Roman Studies.

The Maritime Museum welcomes the new Director of Exhibits and Visitor Engagement, **Anissa Paulsen** who brings more than 18 years of experience in the museum and education fields to the Museum. She launched her museum career as an educator at the Smithsonian Institution's National Postal Museum. Since then she has worked in multiple capacities – as curator, volunteer, board member and museum studies program coordinator at institutions including the California Historical Society, the Asian Art Museum, the Museum of Craft and Folk Art and the University of Victoria. Anissa holds a master's degree in Museum Studies from San Francisco State University and a bachelor's degree

in English Literature from Northwestern University in Evanston, Illinois.

Jeanette Taylor retired as the executive director of Campbell River Art Gallery in May, after nearly thirty-five years in the museum and gallery field. She worked at the BC Archives in the late 1970s and, after a move to Quadra Island in 1978, she got a job at Campbell River Museum. "My work at the museum," says Taylor, "was hugely rewarding. There was so much to learn, and all of it fascinating." Taylor says the best part of her jobs at both the museum and at the gallery, where she worked for the past thirteen years, were the many incredible people she met and worked with.

Taylor has written four books about the history of north Vancouver Island and is currently at work on a fifth book, a biography that provides a glimpse into life in the colonial era. This book, and a few others Taylor has brewing on her back burner, will be her focus in retirement. She'll also continue with heritage sites tours she's led for the past few years aboard the historic Columbia III and do some teaching on writing history. "To escape the computer," says Taylor, "I'll lend my son a hand with his 'roving farms' on Quadra Island, where he's brought six heritage farms back into use for livestock.

David Alexander has moved to a new position with the Royal BC Museum as Head of New Archives &

Digital Preservation and **Jonathan Dallison** has joined the organization as Major Gifts Manager.

Elisabeth Duckworth, long time supervisor of the Kamloops Museum & Archives, is retiring this summer after 25 years at the Museum. She oversaw many significant changes at the Kamloops Museum including top to bottom building renovations; all new permanent exhibit galleries; Kamloops Children's Museum; expanded children's and adult learning programmes; new Museum advisory committee; and the hiring of exceptional professional staff who will be able to carry on the job of growing and improving the Museum. Elisabeth is looking forward to a long summer off at her cottage, as well as enjoying the luxury of visiting every corner of BC as a wide-eyed tourist.

The Gulf of Georgia Cannery Society is pleased to welcome **Rebecca Clarke** as its new Executive Director. Rebecca brings a passion for industrial history and public engagement to

her work at the Cannery. Working at the Port Moody Station Museum and the Museum of Vancouver, Rebecca has surrounded herself with history in every way from collecting artifacts, to teaching pre-schoolers to co-editing a history book. Being from a coastal community, she is pleased to be part of the Steveston community and share the heritage of the BC fishing industry with the public.

Marie Fenwick has joined the City of Richmond as the Site Supervisor for Britannia Shipyards National Historic Site. Originally from Saskatchewan, Marie holds a Master Degree in Canadian History and her professional background includes work in museum administration and programming, as well as in libraries and archives. Marie was most recently the Executive Director of the Gulf of Georgia Cannery National Historic Site, also in Richmond. She looks forward to working with the City and the local community to further develop the exhibits and programs at Britannia and contribute to Steveston's status as a heritage destination.





*[From top]
Joey Vanderwel,
Natalie Image,
and Sara Obidi.*

The Board of Trustees of the BC Sports Hall of Fame is pleased to announce the new roles of senior employees. **Allison Mailer** is the new Executive Director of the organization and **Jason Beck** is the Curator and Facility Director. Allison has been working at the BCSHF since 1994, most recently as project manager for the major renovation project transforming the Hall of Champions and creating the Vancouver 2010 Gallery. Jason has been working at the BCSH since 2003, and has been the Curator since 2006, responsible for managing the Hall's enormous artifact and archival collections.

After 28 years at the as the Director of the Chilliwack Museum and Archives, **Ron Denman** will retire on June 30 from what he says was "the best job in the world". With his new found freedom he will continue to indulge in his passion for dragon boating and outrigger canoeing while tuning up his guitar in an effort to get beyond C, F, and G chords.

Deborah Hudson has accepted the position of Director of the Chilliwack Museum and Archives. The appointment is effective on August 1. After graduating with a Masters Degree in Museum Studies from the University of Toronto, Deborah began working at the Oakville Museum in Ontario as the Curator of Collections. This was followed by positions, first in England with the Royal Institute of British Architects and then the British National Trust. Most recently Deborah was employed by the Land Conservancy of BC with responsibilities for heritage properties. She is currently a Board member with the BC Museums Association and the Heritage Legacy Fund of BC.

The Richmond Museum welcomed three new staff to help deliver their summer programs. **Joey Vanderwel** is currently in his 3rd year at SFU with a joint major in Archaeology and Anthropology. As a former lifeguard, camp councillor, and children's instructor, he is ready to bring his experience and energy to Richmond Museum's Summer Programs. **Natalie Image** has just completed her 3rd year at the Glenn Gould School of Music in Toronto. She is currently interested in pursuing a career in Children's Library Studies [that is, of course, if music doesn't pan out!]. **Sara Obidi** is a UBC honours Geography Student completing a UBC Faculty of Arts internship at the Richmond Museum this summer. As a Museum Assistant, she helps plan educational programs and assists with administrative tasks. Sara hopes to complete a Masters degree in either Museum Studies or Urban Studies at UBC.

Nikki Lloyd-Gervais joined the Parksville Museum and Archives as Manager in April. With a degree in Archaeology, and a deep love of history, Nikki is dedicated to fleshing out the narrative of Parksville's rich and fascinating history for all visitors to the Parksville Museum and Archives. Her previous experience on archaeological excavations provided her with a solid understanding of the importance of examining the life-ways of our forbearers as a means of navigating our way through modern times. Nikki's work with various museums on the Mainland has given her the tools to be a conscientious steward to the museum's unique collection of artifacts and archival material, and she hopes to construct a meaningful connection between Parksville's past and present.

RETIREMENT KEN MATHER

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Ken Mather is retiring, after forty years of work in the sector. Ken's passion for history took him from Fort Edmonton to O'Keefe Ranch, with a few stops in between. He was an active Council member with the BCMA and CMA. William Adams interviewed Ken for Roundup to recap his long career, and find out what he's up to next.

Tell us about your career path over the past 40 years.

I started my career in 1973 at Fort Edmonton Park and went to Barkerville in 1979. I was manager at O'Keefe Ranch from May 1, 1984 to April 30, 2004 and lived right on the ranch for those 20 years. From 2004 to 2013, I stayed on as curator but on a part-time basis. From 2010 to 2011, I was also the manager of Hat Creek Ranch.

During my time at O'Keefe, I was ten years on the council of the BC Museums Association and, after that, two years on the Canadian Museums Association Council.

What are some of the highlights of your career?

When I look back, there are a couple of things I am proud of. One was the emphasis I placed on expanding the collection of ranching artifacts. I was able to assemble a significant number of such artifacts dating back to the early days of the ranch and, in doing so, underscored the role O'Keefe Ranch had in BC's ranching history. I was involved with starting the first Cowboy Festival in 1991 and since then it has become a major event among the ranching community, with working ranch cowboys

coming from all over the province and Alberta. In the early 2000s, I also started to showcase a variety of rare breeds on the ranch, including sheep, cattle, chickens and ducks. It was a program that attracted interest from all over the province.

As a researcher at heart, my approach has always been on accurate information and making a strong case for O'Keefe Ranch's significance within our provincial history and that of Western Canada.

How did you acquire your passion for history?

Initially I worked for Fort Edmonton Park, which had just been finished. I was hired as a researcher, helping recreate the 1885 Street at the park. I would often spend days down in the basement of the Cameron Library at the University of Alberta reading microfilm of the old *Edmonton Bulletin* newspapers. It was there and subsequently at Barkerville that I developed my passion for history.

What are your plans for the future?

Retirement will be fun. I can travel, hike in the outdoors, and canoe. I can do those sorts of things, and do some writing. I can't imagine myself being idle. There is too much to do.

Ken's third book on ranching history: ***Frontier Cowboys and the Great Divide: Early Ranching in BC and Alberta*** was recently published through Heritage House Publishing Company. Special thanks to Karen Bouchard and Megan Knittel for transcribing and editing this interview. Interview by William Adams.

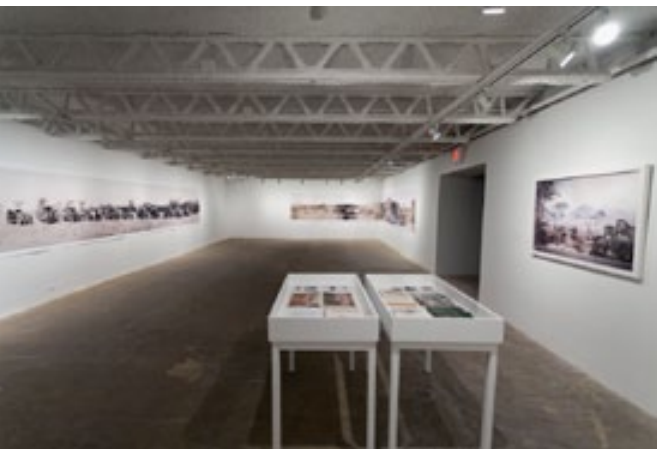


MA IN CRITICAL AND CURATORIAL STUDIES: A DECADE OF GRADUATES AT UBC

The Critical Curatorial Studies Program has shaped the work of gallery professionals in BC and beyond for a decade. Roundup asked Andrea Tuele to tell us about the innovative program and its graduates.

[Above] Installation view, Full Frontal at Satellite Gallery curated by Katie Schroeder, April 12-May 11, 2013. Photo: Michael R. Barrick, UBC Belkin Art Gallery.

Andrea Tuele



[Far left] Installation views, Nature, Knowledge and the Knower: James L. Clarck Archives and the Construction of Habitat Dioramas at the American Museum of Natural History at Satellite Gallery curated by Mohammad Salemy, October 29, 2011-January 14, 2012. Photo: Michael R. Barrick UBC Belkin Art Gallery.

[Left] Installation views, Nature, Knowledge and the Knower: James L. Clarck Archives and the Construction of Habitat Dioramas at the American Museum of Natural History at Satellite Gallery curated by Mohammad Salemy, October 29, 2011-January 14, 2012. Photo: Michael R. Barrick UBC Belkin Art Gallery.

The MA in Critical and Curatorial Studies (CCST) Program at the Department of Art History, Visual Art, & Theory (AHVA), University of British Columbia (UBC), offers graduates since 2003, the theoretical and experiential grounding to engage in critical discourse on art and material culture and develop exhibitions and public programs in museums, galleries, and less traditional contexts.

Students are advised by the critically engaged AHVA faculty of art historians, curators, and visual artists, in particular founding CCST Program Chair and AHVA Department Head & Morris & Helen Belkin Art Gallery Director, Professor Scott Watson. The Belkin Gallery is at the core of the program, hosting the weekly seminar where students develop their practicum exhibits and giving access to the professional staff, collection and programming of an active university art institution. Funding from the Audain Endowment for Curatorial Studies, Rennie Collection, and the French Consulate in Vancouver allows AHVA and the Belkin to complement the rigor of the local arts community and bring international scholars, curators, and artists to UBC to share their work through public talks and seminars and individual consultations with graduate students.

Alumni hold positions in museums and galleries across Canada and beyond from Daina Warren (MA 2012) Director, Urban Shaman, Winnipeg to Seamus Kealy (MA 2005) Director/ Curator "The Model" Sligo, Ireland. A large concentration of the 27 past CCST graduates are involved with institutions in BC, including: Kiriko Watanabe (MA 2003) Assistant Curator, West Vancouver Museum; Charo Neville (MA 2006); Curator, Kamloops Art Gallery; Julie Bevan (MA 2006) Executive/Artistic Director, Nanaimo Art Gallery; Jesse Birch (MA 2009) Exhibitions Curator, Western Front; and Darrin Martens (MA 2011) Director/Curator, Burnaby Art Gallery, to name a few.

Michaela Rife, a current CCST student, reflects on what drew her to the program, "I was initially attracted by two features, the opportunity for real-world experience and its place within a larger research university. It is easy to become isolated in the art world and the wealth of academic departments and institutions within UBC are a great resource." Besides the Belkin, students participate in activities at the Museum of Anthropology, AHVA Gallery, and the AMS Gallery on campus as well as numerous contemporary art spaces in Vancouver. Rife further notes

Tour in progress, Full Frontal at Satellite Gallery curated by Katie Schroeder, April 12-May 11, 2013. Photo: Lena Metten, Courtesy of Satellite Gallery.



“CCST also benefits from its location between the Art History and Visual Art programs. The opportunity to participate in theoretical seminars with art historians and studio visits with artists is incredibly beneficial.” The intersection with their peers in the studio program grants practice in conducting artist studio visits and exposure to critiques that frequently result in future projects.

To fulfill their degree requirements, MA CCST candidates develop varied innovative exhibits bolstered by funding from the Audain Endowment for Curatorial Studies and the Killy Foundation and hosted by lower mainland galleries. Recently, *Full Frontal* curated by Katie Schroeder featuring works from the Belkin Gallery collection addressed notions and taboos surrounding male sexuality. Schroeder led well-attended artist talks and tours over the course of the show at the Satellite Gallery in downtown Vancouver. In November 2012, Adriana Estrada Centelles curated four Mexico-based artists and their reflections on the drug war in *Broken Borders* at two galleries bordering the Downtown East Side of Vancouver and Mohammad Salemy presented selections from James L. [Lippett] Clark’s archives from the American Museum of Natural History, New York, in

Nature, Knowledge, & Knower, in October 2011 at the Satellite Gallery and through an online archive.

In this decennial year of issuing graduates, the CCST program continues to evolve, departing from the gallery exhibition format, current MA candidates are developing book projects to fulfill practicum requirements and CCST Faculty Jaleh Mansoor and Scott Watson are exploring the development of a CCST PhD. Continuing in the tradition and involvement that UBC AHVA graduates have made to the BC arts and museums community since the 1960’s, the CCST program develops community partnerships and audiences through consistent contributions to the exhibitions calendar in the Vancouver area over the last 10 years and through alumni presence in local institutions and abroad.

Andrea Tuele is the Administrator of the Department of Art History, Visual Art & Theory at University of British Columbia. She has worked at a number of museums and galleries in Canada and Europe including the Vancouver Holocaust Education Centre, East of Scotland Museums Partnership, UBC Museum of Anthropology, Art Gallery of Greater Victoria and the Peggy Guggenheim Collection.

CONTEMPORARY ART FOR ALL TIME

Emerald Johnstone-Bedell introduces Roundup readers to Mary Jo Hughes, director of the University of Victoria Art Collections, and the Legacy Art Gallery's approach to contemporary art.

Contemporary art is not only about the artistic production of today. It fosters a rich, cultural future while preserving art that will inevitably be historical someday. Looking to the future, celebrating the present, and honouring the past are the motivations of director Mary Jo Hughes to accrue contemporary art for the University of Victoria Art Collections.

UVAC is devoted to prioritizing contemporary art through collecting, exhibiting and programming. Currently, contemporary art represents a relatively small part of the university collection, but it is growing. Hughes believes a focus on contemporary art is important because the university should represent the art of now and today to be relevant to the gallery's diverse audience.

UVAC is unique because of its dual mandate to reflect the scholarship of the university and to serve the Greater Victoria community. The downtown location of the

*Legacy Gallery exterior,
photographed by Sama J. Canzian*



*Legacy Gallery interior,
photographed by
Sama J. Canzian*



Legacy Art Gallery connects academic research to the general public. Hughes's intent is to acquire art that reflects society's values while providing a resource for intellectual exploration so that the collection can flourish in various roles. There is a distinctive West Coast character among Victoria's contemporary art with exemplary practice in conceptual sculpture and photography.

Contemporary First Nations art is a primary part of UVAC's contemporary art direction. The goal is to match community interest, honour the traditions of the region, attract tourists, and remain relevant to UVic research. Many departments of UVic, including history in art, visual art, anthropology, history, and education engage with First Nations culture in their research. The regional art of Vancouver Island will continue to be a defining quality of the collection. Hughes identifies that it is an enormous strength and advantage to have so many local contemporary First Nations artists

creating exceptional work in printmaking, sculpture and other mediums.

Funding is the biggest challenge UVAC faces in building its contemporary art collection. Acquisitions are obtained entirely through gifts because within a modest operational budget, the majority goes to exhibitions and programs, leaving nothing for purchase funds. The cost of exhibiting contemporary art is much higher than the cost of exhibiting historical art because artists are paid exhibition fees. Since the gallery has previously reflected more historical issues, UVAC needs to build a contemporary art reputation to be eligible for streams of government funding that support contemporary art.

Forming new partnerships with local art and cultural institutions will benefit the contemporary art programming at UVAC. Hughes described Professor Carolyn Butler-Palmer's upcoming *Worlds Largest*



WISH YOU WERE HERE

BCMA's 2013 AGM & Regional Workshops Opening Reception

Curator Kelsey Wiebe [centre] and summer students Rose Lariviere [left] and Veronika Kurz [right] worked behind the scenes inside Dix's Dance Hall to ensure a wonderful Opening Reception, while guests were privileged to watch an outdoor performance by the Terrace Gitlaxdax Nisga'a Dancers, at the Heritage Park Museum in Terrace.

Photo by Deborah Hudson



Doug Lafortune, Welcome Post, red cedar, 2009

Button Blanket project as an example of a community collaboration. Part of the exhibition will include a dancing performance by First Nations artist Rebecca Belmore, in collaboration with Dance Victoria. Hughes said it is the kind of project that a gallery cannot do on its own and involves a great deal of teamwork and sharing of resources to achieve a common goal.

UVAC's contemporary art focus is influencing a new generation of cultural workers. The university gallery fulfils an uncommon and seldom recognized purpose of museum training. UVAC provides many opportunities for students to gain work experience in a gallery setting, where they perform a variety of tasks that are integral to operations. These students often go into careers in the cultural field with the practical skills that help them to preserve the past, curate the present, and inspire a culturally rich future.

Mary Jo Hughes is the director of the University of Victoria Art Collections, which exhibits art at the Maltwood Prints and Drawings Gallery on campus and the Legacy Gallery in downtown Victoria, BC.

Emerald Johnstone-Bedell is a Curatorial Assistant with the University of Victoria Art Collections. She is a recent UVic graduate with her honours BA in History in Art and will be doing her MA at Queen's University in the fall.



TERRACE ART GALLERY

30TH ANNIVERSARY

Jane Dickson

Studio 115 opening reception in April. Courtesy of the Terrace Art Gallery.

In September 1963, as Terrace was growing into a town, a group of residents formed the Terrace Picture Loan to make local and regional art available to the community for a small rental fee. From these tentative, though successful beginnings, evolved the foundation of the arts community in Terrace. Over the next few years local art was displayed and rented, workshops held, and art lectures presented which prompted the group in 1968 to rename itself as Terrace Art Association.

You might ask, 'Where did all these events take place?' 'Everywhere but...' might be the response, as it had become very apparent by 1969 that a central location for its activities was needed. That year the Art Association donated \$500 to the Library towards upgrading a basement room, albeit with brown burlap-covered walls, to be aptly named

the "Library Arts Room", and shared with other community groups.

The Art Association's activities grew rapidly, including its annual fundraising activities of the very popular Spring Arts & Crafts Fair (first held 1967) and Christmas Arts & Crafts Show (first held 1977).

In 1980 a lease was signed with the District of Terrace for the use of another room in the Library basement with the vision of creating a public art gallery having sufficient wall space, fire doors, and white walls.

On August 18, 1981, the Terrace Art Association, operating the Terrace Public Art Gallery, became a registered society, thus defining its contemplated permanent existence.



*Terrace Artists exhibition, June 2013.
Courtesy of the Terrace Art Gallery.*

After years of planning and hard work, the first directors, Edna Cooper, Betty Demmitt, Barbara Highe, Barbara Kenney, and Mary Walker, with numerous dedicated volunteers and artists at their side, formally opened the gallery to the residents of Terrace on March 18, 1983 with an exhibition of 29 local artists.

The next few years continued with juried art shows, provincial travelling art exhibits [some from Vancouver Art Gallery], exhibitions of local and regional art, workshops and lectures, all the while depending on the generosity of the community and fundraising activities to cover the gallery's operating costs. All was done with volunteers.

By 1990 this energy was waning and the regional forestry economy had been taking a downturn, so something had to give. The gallery almost came to its knees when at its Annual General Meeting that year the entire Board together with most of its volunteers said 'that's enough' and resigned or let go. Out of this crisis a core of five people refused to lose what had been so hard-gained

nor relinquish the knowledge that no community can be without an art gallery. This was somehow accomplished and most who had fallen away returned to help. Eventual losses of our movement forward were the Picture Loan, which had started everything, and the Spring Arts & Crafts Fair, but we were open for business.

In 1991, a small provincial government grant was successfully obtained and we hired our first paid coordinator. The next year we successfully applied for a bingo licence [Gaming] and received \$18,000/year for wages only, which continued until June 2010 when this source of funding was cut, not only to us but around the province. Actual gallery operating costs continue to be maintained through ongoing fundraising activities and searches for funding at this time.

In 1992-93 the City of Terrace made substantial renovations to both floors of the Public Library, and the architect, Alan Soutar, himself an artist, had the foresight of including a large room with skylights in the plans that



WISH YOU WERE HERE

BCMA's 2013 AGM & Regional Workshops Shapers of Place Workshop 1: "Wayfinders", facilitated by Wade Davis

Overlooking the Skeena River at Kitselas Canyon National Historic Site, BCMA members were treated to a unique opportunity to engage with Anthropologist, Author, and Explorer Wade Davis [right], and Kitselas Canyon Coordinator Web Bennett [left], in a lively conversation about the Ringbolt Island Petroglyphs and the cross cultural role of Shamanism – just part of this amazing workshop!

Photo by Peter Ord



Moccasins by local First Nations artist, Alice Clayton, on display in the gift shop. Courtesy of the Terrace Art Gallery.

could be developed as an additional gallery space over time. Slowly the concrete walls and floor of that room were transformed through more fundraising, turning the now known lower gallery into the attractive and welcoming space it is today.

Over the years, each successive gallery coordinator has brought their own talents and initiatives to bear which have contributed substantially to the gallery's maturity and growth since its opening in March 1983. In addition, we have been greatly encouraged by the support of the City of Terrace, its businesses, and residents.

We welcome you to our 30th Anniversary Celebrations this September at the Terrace Public Art Gallery. We invite you to explore our history and how the 71 board members, hundreds of recorded volunteers, and 17 coordinators since our beginnings in 1963 and official opening in 1983, have helped us on this incredible journey to where we are today.

For more information, please visit our website at: www.terraceartgallery.com

Jane Dickson was on the Board of Directors of Terrace Art Association from 1990-2012. This history outline is one of several activities being organized by the Terrace Art Gallery's 30th Anniversary Committee in celebration of its opening in 1983 and its 50th year since inception in 1963.



The Campbell River Art Gallery in downtown Campbell River, BC.

IMAGINE WHAT THIS REGION NEEDS IN THE FUTURE AND PLAN FOR THAT **THE CAMPBELL RIVER ART GALLERY**

Liz Larsen Stoneberger

Introduction

When I arrived in Campbell River nearly three years ago to join the Gallery staff as Curator, I looked with awe at the stunning landscape of northern Vancouver Island. Driving up the coast, I was surrounded by Discovery Passage on one side and breathtaking mountains on the other. The area is prized for its outdoor pursuits and raw natural beauty - but the arts and culture are also thriving. Painters, potters, photographers, sculptors, fibre artists and creators of every variety seem to flock to the region. A thriving public art gallery is a natural extension of all that beauty and creativity.



*Rachelle Chinnery's exhibition Portrait of an Ocean:
A Body of Words in the Main Gallery 2012.*

The History

The Campbell River Art Gallery celebrates its 20th anniversary next year. A central fixture in the downtown core of Campbell River, BC on northern Vancouver Island, the Gallery has grown from an idea in the hearts and minds of local artists and art lovers, to a thriving public art gallery serving 19,000 visitors annually.

It was the mid-1980s when the idea of creating a gallery became an active vision for members of the Campbell River Community Arts Council. The Council, a group with a long history of fostering arts and culture in Campbell River, used a variety of venues around the community, including the lobby of the Tidemark Theatre, to display art. When the Campbell River Museum, then occupying half of the City's Centennial Building, began making plans to relocate to a new facility, it occurred to the Arts Council that the museum space might be perfect for the gallery.

The Arts Council invited Nick Tuele of the Victoria Art Gallery to speak about establishing a gallery. He challenged the

Arts Council to think big. "Imagine what this region needs in the future and plan for that," Tuele told the group. The founders wanted the Gallery to be a venue for contemporary art in a variety of forms, from conventional painting to edgy new work being created by younger artists. And they wanted it to serve an educational function as well - providing exhibitions and programs that advance the interest, understanding and enjoyment of contemporary art. This inspired a breadth of programming, from classes for people of all ages to the establishment of a lending library of books, periodicals and film.

Establishing the Campbell River Gallery was no easy feat. It took ten years of fundraising to make the dream of renovating the Centennial Building a reality. The Campbell River Gallery opened in 1994 - with a team of inspired artists and volunteers who worked long hours to keep the doors open. In the spring of 1995, a non-profit society was formed for the Gallery as a separate entity from the Arts Council. These two organizations continue to maintain strong ties and partnerships and are at the heart of arts and culture in Campbell River.



Carmen Burrows, Lid-ia: The Canning Queen, Wearable Art Fashion Show 2012. Photo by Sandra Chow

What we do

The Gallery is operated by a non-profit society, with a membership of nearly 400 people. A board of trustees is elected from the membership, representing practicing artists and community leaders. The Gallery staff is made up of four staff members, two full time and two part-time. The Gallery is pleased to welcome Kris Andersen as the new Executive Director, following the retirement of long-time ED Jeanette Taylor.

Our mandate is to stimulate thought, understanding, curiosity, involvement and discussion of contemporary visual art. The Gallery offers more than 15 exhibitions annually in a choice of three exhibition spaces with an annual visitation of more than 19,000. We also offer over 40 workshops, classes and artists' talks in our studio. Our permanent collection represents western Canadian artists and our reference library covers an expansive range of topics.

Our programming extends beyond our facility to include art classes in schools and community events, like the annual Garden and Art Tour. Every other Saturday, the public is invited to take part in 'Super Saturdays' - free art making activities for all, led by young artists and teachers. With much loved events such as the Wearable Art Fashion Show and the Annual Members' Exhibition, the Gallery offers art programming that fits everyone's taste.

In addition, the Gallery has a small gift shop, featuring work by Vancouver Island artisans. In November and December the retail outlet expands into the full gallery, when the Christmas Market transforms the space into a glittering gift boutique of handcrafted work.



School Tour at the Gallery in 2013 for Jo Lechay's exhibition, Two Eyes Five Legs, Right Hand Left Hand.

Conclusion

As the Gallery heads towards its 20th anniversary, staff, board members and volunteers are excited about increasing membership and ensuring that the Gallery's exhibitions and programs are interesting and educational for all. The Gallery belongs to the community of Campbell River. Children making their first visit to the Gallery are immediately told this is THEIR gallery - they can come back anytime and bring their parents, their siblings, their grandparents and their friends. The Gallery has become a community hub - a place where the public can be challenged and inspired by creative work from across B.C. and Canada, where they can take a class and where they can create art with their families.

Liz Larsen Stoneberger joined the Gallery as Curator in September, 2010, to manage all aspects of curatorial work, the library and permanent collection. She holds a double masters degree in art history and arts administration and has worked in both university art museums and commercial galleries.

WISH YOU WERE HERE

BCMA's 2013 AGM & Regional Workshops Shapers of Place Workshop 2: "Place-based Tourism"

BCMA members and delegates from Terrace's cultural and tourism sectors share ideas during a breakout session at this inspiring panel-led workshop hosted by the Terrace Art Gallery, and facilitated by Ursula Pfahler, Community Heritage Planner at the Province's Heritage Branch.

Photo by Deborah Hudson



THE BAG BEYOND THE WHITE CUBE: THE BURNABY ART GALLERY'S SUMMER KIOSK PROJECT

Carmen Lam

BESTPRACTICES OUTREACH

The Burnaby Art Gallery shares an example of the innovative community engagement programming taking place at the gallery.

The Burnaby Art Gallery (BAG) is a institution committed to the presentation of contemporary and historical art exhibits by local, regional, national and international artists. The gallery not only focuses on its in-house exhibitions and programming, but makes it a priority to focus on community engagement through artist programs.

Such successful projects produced over the years include Governor General Award winning artist Rebecca Belmore's 2011 Culture Blast performance at Fairacres to 2012's Moveable Feast project with Holly Schmidt.

This summer, BAG is commissioning a unique public project called KIOSK. The BAG, along with project curator Shaun Dacey (public programmer at the Contemporary Art Gallery, Vancouver), has invited five artists to produce a series of participatory public artworks that seek engagement with pedestrians in an outdoor space. Taking the idea of a kiosk as its source, each artist seeks to produce moments of knowledge, exchange, interaction and conversation with the public. Participating artists include Rebecca Bayer, Laiwan, Vanessa Kwan, Gaye Chan, Hannah Jickling and Helen Reed.



*Sketch of the kiosk,
courtesy of Rebecca Bayer.*



Photograph courtesy of Ash Tanasiychuk.

"This kiosk is a small piece of architecture that is reconfigurable to meet the needs of various individuals who may occupy it in different ways," says Rebecca Bayer, a teacher at the UBC School of Architecture & Landscape Architecture and at Emily Carr University of Art and Design and the kiosk designer for this project. "Its features include an approachable counter, large signage areas, exterior display shelves, retractable cladding made of recycled materials, enclosed plexiglass 'exhibition zone,' interior day-lit work space, interior shelves and storage area. These features evolved through conversation with the various artists involved in this project. The kiosk is constructed in a way which will render it useful again and again, and it can easily be transported on a utility trailer. Ideally this kiosk will gain a life beyond the initial series of interventions, providing an asset to the community for future installation and display."

Bayer's kiosk *GIVE AND TAKE* will be used as a store for free books, magazines and small objects. "In collaboration with passersby and with the help of a daily volunteer shopkeeper, the kiosk will collect and distribute the ephemera of everyday life, one piece at a time," says Bayer. "For *GIVE AND TAKE* the kiosk accepts constant change in tandem with the activity happening around it, simultaneously reflecting and absorbing surrounding situations."

Other artist takes on the kiosk will include Gaye Chan's theatre/demonstration piece *SWEAT*, a five-day long basket weaving performance as well as Hannah Jickling and Helen Reed's collaborative practice. This duo interrogates perceived limits about where, and with whom, contemporary art is created, curated and experienced.

Laiwan's *FREE SAGE: FREE ADVICE* will be a collection of wisdom distributed freely along with dried bundles of sage. "Collaborating with elders living in Burnaby, I will ask the question, 'What advice



Photograph courtesy of Maurice Li.

would you like to give to the world?’ The collected advice will then be typed through a typewriter and be entered as data that will be transformed into a playing musical score,” says Laiwan.

Vanessa Kwan’s *EVERYTHING BETWEEN OPEN AND CLOSED*, is a two-week long personal sign shop project. “I will be the kiosk’s eccentric signmaker, not selling anything, but quietly proliferating signs on the outer surfaces and spaces of the kiosk,” explains the Vancouver-based artist and programmer. “Over the course of the week, the signs would accumulate—as sandwich boards, hanging signs, banners, and so on. My aim is to introduce an unusual sculptural and emotional quality to the site—as the weeks progress, the site will become ever more visually hysterical, beginning with ‘open’ and ‘closed’ and diversifying from there. The kiosk, in its temporary status, will begin to assert itself as a strange, verbose cousin of other, more confident retail outlets.”

KIOSK runs from July to October 2013 in Burnaby, British Columbia. For more information, please follow us online at burnabyartgallery.ca.

Carmen Lam is a freelance writer based in Vancouver, BC. She currently contributes to the Burnaby NewsLeader and is the Marketing and Sponsorship Coordinator at the Burnaby Art Gallery.

WISH YOU WERE HERE

BCMA’s 2013 AGM & Regional Workshops

Keynote Public Lecture: “Sacred Headwaters” by Wade Davis

The BCMA’s newly elected President Peter Ord (left), and Treasurer Jon Irwin (right), look forward to Wade Davis’ lecture as the seats at the R.E.M. Lee Theatre in Terrace begin to fill. The event was attended by approximately 400 people.

Photo by Deborah Hudson





*Image: Coast Range,
2004 by Michael Brophy.
Oil on canvas, 73" x 79"*

BESTPRACTICES
ART AND ARTEFACTS

CASCADIA

EXPERIMENTS IN VISUAL ART AND ARTEFACTS **Scott Marsden**

Cascadia explored diverse art practices of visual artists from various regions who are examining and exploring wide-ranging concepts of the landscape – rural and urban – as well as social, and cultural issues from a Pacific Northwest perspective. *Cascadia* also presented a selection of historical artefacts from The Reach's permanent collection as means of contextualizing

local knowledge and history as part of creating a larger exhibition narrative. *Cascadia* was an experiment in weaving together visual art and artefacts as a means of exploring new concepts, and making new connections from the past with artefacts such as stereoscopes, Brownie cameras and a diversity of visual art including painting, video, and multi-media installations.



WISH YOU WERE HERE

BCMA's 2013 AGM & Regional Workshops

Keynote Public Lecture: "Sacred Headwaters" by Wade Davis

Noted Anthropologist, Author, and Explorer Wade Davis presented the inaugural BCMA Keynote Public Lecture based on his recent collaborative publication *The Sacred Headwaters: The Fight to Save the Stikine, Skeena, and Nass*. The BCMA was truly honoured to have been able to bring Wade Davis and this event to the R.E.M. Lee Theatre in Terrace.

Photo by Deborah Hudson

This exhibition offered visitors the opportunity to explore a process of meaning making by drawing connections, and creating continuous storylines through a combination of visual art and artefacts. In doing so, the interaction of the art works and artefacts reveal the potential for new meanings and interpretations. *Cascadia* presented this innovative approach as a means of challenging conventional definitions and exploring stories and histories that were revealed through the simultaneous presentation of visual art and artefacts. Large scale paintings of clear cut forests were installed near cases displaying climbing spikes, and crosscut saws and equipment used to cut down trees as a means of juxtaposing visual art and artefacts and provoking new interpretations.

Cascadia examined how the participating artists investigated unfamiliar relationships between art and specific kinds of aesthetic and cultural experiences. *Cascadia* presented a collection of creative voices that were engaged in diverse critical aesthetic and conceptual frameworks based on life on the Pacific Northwest Coast. *Cascadia* linked artists from Canada and the United States in an attempt to encouraging cultural exchange, promote the diversity of visual art practices and open up a new dialogue between visual artists from across the Pacific Northwest Coast.

Participating visual artists: Marten Berkman [Yukon], Michael Brophy [Oregon], Judith Currelly [British Columbia], Owen Kydd [British Columbia] and Venessa Renwick [Oregon]

Scott Marsden is currently working at the Reach Gallery Museum Abbotsford in British Columbia as Gallery Curator. Scott Marsden's last position was Gallery Director/Curator-Yukon Arts Centre Public Art Gallery in Whitehorse, Yukon from 2002-2007. Mr. Marsden curated an award-winning exhibition: Beadwork-Radical Practices presented at the Reach Gallery Museum Abbotsford, which profiled historical and contemporary beading practices of Yukon First Nations [Canada] and the Ndebele [South Africa].



*The Two Rivers Gallery
in Prince George.
Photographer: Peter
Thompson*

NORTHERN HEALING ARTS

BESTPRACTICES
ART AND HEALTH

LEADING CREATIVE PROGRAMING AND RESEARCH FROM A “BEYOND HOPE” ART GALLERY

Sarah de Leeuw, Carolyn Holmes,
and Peter Thompson

Up here, at the confluence of the Fraser and Nechako Rivers, we know a little bit about that old adage ‘necessity is the mother of invention.’

After all, from the vantage point of most people in British Columbia – you know, everyone living in the south around the 49th parallel – we’re “Beyond Hope” way up here in the Northern Health Authority [NHA], the province’s largest health governance region and home to one, yes just one, ‘A’ designated Art Gallery.



Figure 1. An example of work by a program participant in ArtHeals. Photographer Mo Hamilton.

Now it is true that we've got our share of necessities up here. Many of them have to do with poor health, which can sometimes feel a bit hopeless. We die earlier than our southern neighbours, experience higher rates of chronic disease, have more substance abuse and mental health challenges, and can't recruit or retain enough healthcare professionals (especially specialist physicians) to save our lives. Literally.

Do you, however, see us out sulking around in our parkas during short winter days when the mercury is falling below minus-thirty? Not a chance. Instead, we're doing things a little differently. A little more creatively.

We've decided that good health is a fine art.

Two Rivers Gallery and the Northern Health Authority, not to mention the Michael Smith Foundation for Health Research and the Northern Medical Program – a division of UBC's Faculty of Medicine – are all on board.

In some ways this is nothing new: translate the Latin roots of the word "medicine" and you'll discover they mean "the art of health." Most of us know that medicine is both a science and an art. But what does this look like in practice? On the ground?

Programing at Two Rivers Gallery in Prince George offers some insights. For more that a decade, serving hundreds and hundreds of people, and now funded by NHA, Two Rivers Gallery has delivered the *ArtHeals* Program in the local pediatric unit of the North's largest hospital and in the Adolescent Psychiatric Assessment Unit and the Nechako Treatment Unit, both sites dealing with patients living with mental health and/or addiction realities. This year we expanded the program to serve patients in the adult detox and adult psychiatric units.



Figure 2. Workshop for health professionals at Two Rivers Gallery. Photographer Sarah de Leeuw.

So powerful is the experience of *ArtHeals* that one participant, for an adult detox program, noted: “while I was creating art I forgot about my pain for two hours” [see also Figure 1 – Picasso Image]. Two Rivers Gallery has welcomed professional development courses for healthcare professions, drawing connections between art-engagement and diagnostic skillfulness for doctors and nurses. The gallery has hosted an exhibition of undergraduate medical students and residents, not to mention a Canadian Institute for Health Research (CIHR) funded panel of doctors, researchers and artists that drew a crowd of more than 90 people. Oh yeah. We also hosted workshops for health professionals working in half-way houses [see Figure 2 – Image of People in Gallery] and are partnered with the Canadian Rural Health Research Society (CRHRS) in order to deliver more professional development programming in 2014.

The community partnerships that sustain *ArtHeals* are part of a strategy that Two Rivers Gallery is using to improve its own health as well. Instead of pleading each year for charitable assistance to run this valuable outreach program, we took the risk of investing in its development for several years; after we had proved its value, we approached our community partners to finance its cost.

We’re only planning on getting healthier, and more creative in our gallery direction, in years to come.

Sarah de Leeuw is a faculty member in the Northern Medical Program and the President of the Two Rivers Gallery board of trustees. Carolyn Holmes is the Public Programs Manager at Two Rivers Gallery and Peter Thompson is the Managing Director at Two Rivers Gallery.

James Postill creating an oil painting of one of the light dappled chairs at Mackie Lake House. Courtesy of Mackie Lake House.



A collection of Postill's work created during the two week residency. Photographer Paige Haberstock, Courtesy of Mackie Lake House.

BEST PRACTICES PARTNERSHIP

MACKIE LAKE HOUSE ARTIST-IN-RESIDENCE PROGRAM

The Mackie Lake House Artist-in-Residence Program is designed to offer established Canadian artists solitude and time to create. The residency includes a two-week stay at the Historic 1910 Mackie Lake House in Coldstream, BC, and a \$1000 honorarium. Artists are responsible for their own transportation, food, communications and supplies. The Artist-in-Residence Program is made possible through the generosity of Patrick (Paddy) Fylton Mackie who established and funded the Mackie Lake House Foundation. Patrick Mackie was a patron of the arts and a gifted artist in his own right and the Artist-in-Residence Program was established in his memory.

The purpose of the Artist-in-Residence program is to foster the discourse and production of visual arts by providing artists a place to pursue their artistic discipline in a tranquil location away from

Plein air drawing and painting at Mackie Lake House, Courtesy of Mackie Lake House.



Preparing for his residency, James spends time drawing in nature. Photograph by Christine Kashuba, Courtesy of Mackie Lake House.



their normal busy life. Since the Artist-in-Residence Program began in 2010 the participating artists have been: Angie Francis, Edie McIntyre, Joyce Devlin and James Postill.

In 2012 the Vernon Public Art Gallery held an exhibition and an Artist Talk featuring our Artist-in-Residence. This led to a partnership where the Mackie Lake House provides the artist the space and time to create, and the Vernon Public Art Gallery offers the artist exhibition space and if needed working space. The Vernon Public Art Gallery is a full partner this year with an exhibition *Hidden Treasures* May 30-July 25. The Opening Reception was held at the Gallery Thursday, May 30 and James gave an Artist Talk there on Saturday, June 8. The Artist-in-Residence Reception was held at Mackie Lake House on Sunday, June 2 at 2 pm giving the public an opportunity to meet James in his working environment.

Mackie Lake House is located on the shores of Kalamalka Lake in Coldstream, BC, a rural community near Vernon in the North Okanagan Valley. The house was built circa 1910 and is one of the finest surviving examples of Arts & Crafts style architecture in the Interior of BC. In 1987 the House was recognized as a Provincial Heritage Site and is listed as one of Canada's Historic Places. Check us out at mackiehouse.ca or like us at facebook.com/mackiehouse2012.

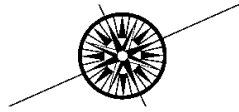
In the fall of 2011 Christine became the manager of the Mackie Lake House and began to discover the many facets of the day-to-day operations of a Heritage property. Sharing snapshots of life at Mackie Lake House allows her to introduce you to the fabulous things that go on at the House.



James Postill speaking at an Artist Talk in June. Photographer Kelly Macintosh, Vernon Public Art Gallery.



Opening Reception for "Hidden Treasures" Photographer Kelly Macintosh, Vernon Public Art Gallery.



British Columbia Museums Association *Since 1957*

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