

Oral Histories of Lake Country's Artists



*Lake Country Museum & Archives
11255 Okanagan Centre Road West
Lake Country, BC V4V 2J7*

The Lake Country Museum & Archives, in partnership with the arts community of Lake Country, presents ***Oral Histories of Lake Country's Artists***, a selection of oral history video snapshots of our community's artists.

The District of Lake Country is home to more than one hundred artists – visual, musical, and performing - who have played a large part in our community's history. Their continuing contributions play a significant role in building the arts in Lake Country.

This project endeavors to preserve that history and create a legacy for future artists, researchers, and the community as a whole.

Complete interviews, raw footage, and transcripts of interview questions are available for public research at the Lake Country Museum & Archives:

11255 Okanagan Centre Road West, Lake Country, BC

www.lakecountrymuseum.com

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www.bcartscouncil.ca

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Christian Reiner

Christian Reiner

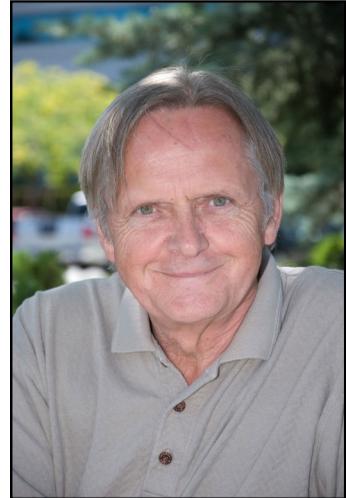
Date of interview: May 7th, 2014

Christian Reiner was born in Harle/Wabern, Germany and first studied at the Folkwang Schule. After completing an apprenticeship as a lithographer, he began his career as a photographer/artist, working in London, Paris, Toronto, Montreal, New York and other locations in the United States and Canada.

Christian settled in the Okanagan in 1986, working in Design, Photography, and Teaching at Okanagan College. Some of his larger artworks are installed at the college in the library, the Continuing Studies offices, and the gym.

Christian Reiner spent much of his childhood in the university where his father held an administrative position. Mentored by the arts professor, Christian became increasingly drawn towards the arts. Emphasizing the influence of the museum trips he took as a young boy, Christian acknowledges the profound influence this exposure to the arts had during his formative years. He also narrates many interesting tales of his involvement in the world of photography and lithography, and of his studies with Ansel Adams, and of his adventures with fashion photography, shooting covers and fashion spreads for Vogue and Harper's magazines.

Christian critically discusses society's image saturation, the contemporary role of photography, and the expansive digital manipulations available to image producers.



Margaret Kyle

Date of interview: February 17th, 2014

Margaret is a designer, illustrator and Lake Country artist who has been exhibiting work in the Lake Country area since 1995. Born and raised in the Okanagan Valley, she now lives in the ward of Okanagan Centre with her author/editor husband, Michael Schwartzentruber. Margaret works in her studio in Lake Country, teaches watercolour and acrylic painting, and promotes art as a health-giving activity.



Margaret's formal education includes a teaching certificate from Simon Fraser University, online courses in Colour and Mark Making from Thompson Rivers University, and more recently a return to UBCO to complete a BA with a major in psychology. Margaret loves the opportunity to keep learning and exploring art by taking courses in sculpture, watercolour, print-making, portrait painting, and design.

In her interview, Margaret Kyle speaks to the many advantages of working as an artist in a community such as Lake Country. Margaret grew up in the outdoors and felt a connection to nature from a young age. When Margaret moved to Lake Country, she began to explore the community and its beauty. Progression in Margaret's work can be seen as a transition from her interest in her surroundings to a more introspective interest in her spirituality and desires to paint the beauty and light of the natural world. Having worked in publishing for a number of years, Margaret acknowledges some of the changes occurring in the art world, including digitization and mixed media as advantageous new tools for artists. Through her participation in events such as Art Walk, exhibitions at the Coffee House and at the Lake Country Art Gallery, and fundraising with her artwork for the rebuilding of the historic railway trestles destroyed in the fires of 2003, Margaret has become an integral member of the ever-growing arts community of Lake Country.



Time to Fly
Acrylic on Canvas

“Timing is everything,” they say. Migrating birds seem to have some mysterious way of knowing just the right time to fly south/north. Is it changes in the angle of the sun, air temperature, food supply, or some mysterious urging? Or maybe a combination of all of these? Whatever it is, there comes a time when migrating birds feel the compulsion to move – to make a huge change. From a human standpoint, there are times in our lives when we also sense that it is “Time to Fly” – time to make changes either literally or metaphorically. It could mean a change in attitude, career, relationship, or location to name a few. It is interesting to me to delve into the timing and reasoning around life-changing decisions. As an intuitive person I often rely on some inner voice or feelings for insight, although as I age I tend not to listen to the inner voice as compulsively as when I was younger.

The painting, “Time to Fly” captures that moment of decision making with energy and movement in the flight of a large number of abstracted birds winging their way to some distant location.



Dance The Magic

Disneyland, California, 2011

In July 2011, 48 dancers from the Lake Country School of Dance (LCSD) performed in Disneyland, California. Along with more than 500 other dancers from around the world, LCSD students attended professional workshops in backstage Disneyland. They were invited to perform LCSD choreography on an outdoor stage and they danced in the parade down "Main Street, USA" in Disneyland. LCSD dancers were hugely honored when they were asked to lead all the other dancers in the parade. A new contingent of LCSD dancers will return to Disneyland in the spring of 2015.

Shani Wendell

Lake Country School of Dance

Date of interview: February 12th, 2014



Shani Wendell has been teaching dance in the Okanagan since 1993 and opened the Lake Country School of Dance in 1999. She is an award-winning instructor and choreographer, an adjudicator, a member of the Canadian Dance Teachers

Association, and a certified Stott Pilates instructor. She has choreographed and produced numerous stage shows including *Cats*, *Grease* and *Chicago* with the Full Moon Theatre Company. Shani was awarded the Young Entrepreneur of the Year twice from the Lake Country Chamber of Commerce, the YM/YWCA's Young Woman of Distinction Award in 2004, and the Paul Harris Award by the Rotary Club of Lake Country.

Since opening her studio, Shani Wendell has been able to expand and grow the dance community of Lake Country with both her inclusive classes and more competition-oriented programs. With the school expanding in size and prestige, Shani has increasingly been able to provide classes to all ages in genres ranging from ballet to hip-hop to gymnastics. Bringing in distinguished choreographers to guest teach has provided Shani, the community, and the students the opportunity to learn from various professionals, resulting in proficient and well-rounded dancers who can hold their own in any dance environment. Shani discusses the benefits of having dance as a part of the community and her aspirations for the future of dance and the arts in Lake Country.

Petrina McNeill

Date of interview: February 5th, 2014

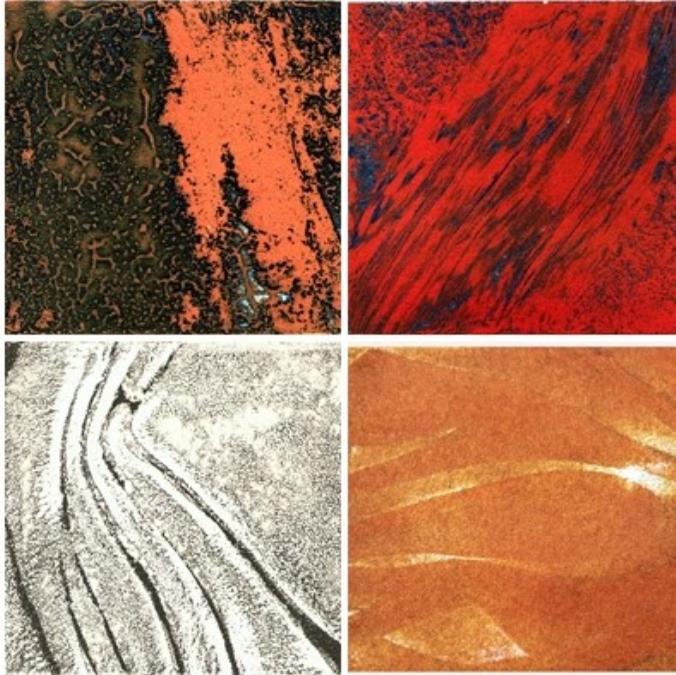
Petrina McNeill is a printmaker and arts facilitator originally from England, where she completed her Master's degree in printmaking at Northampton University in 2001. Before moving to Canada in 2010, Petrina combined this education with over fifteen years of business administration experience, including six years as



Picture Researcher, where she handled contemporary and historic news images from all over the world.

Upon arriving in Lake Country BC in August 2010, Petrina immediately took an active role at the newly established Lake Country Art Gallery, becoming Gallery Manager in July 2011. Since then Petrina and Curator Katie Brennan have worked side by side to build this emerging gallery into a thriving centre for Arts exhibition, education, events, workshops and community programs. Together with a team of dedicated volunteers, Petrina and Katie have now grown the gallery to include the ArtHouse. Here studio spaces, a workshop area, an art shop and the Okanagan's only second hand art book store enhance opportunity to support the large number of artists that live and work in the Okanagan, while also engaging the public in the wider concepts of and debates on contemporary art and art making practices.

Petrina speaks briefly about her experience in the arts from childhood to the present. She reflects on her move to Lake Country and its effect on her own art making practices. A printmaker with extensive experience in the photographic arts, she is inspired by the Okanagan Landscape and continues to explore it with her astute artistic eye. Since arriving here her artwork has investigated notions of place and home and how to map one's self into that new home. Petrina works with a combination of print techniques including monoprint, collage, etching, intaglio and relief printing. As an integral member of the Lake Country Art Gallery and informed by her unique perspective as both artist and administrator, Petrina elaborates on her goals and aspirations regarding the development of the gallery and the arts community in Lake Country.



Deep Tissue

Print series, etched zinc plate

In my earlier work (example here) I explore the polarities of human contact, from the healing touch to the fatal blow. First, to explore how human touch can heal through therapeutic massage, I was able to 'form' abstracted images based on the movement of my hand by working directly on a zinc plate with an oil-based resist. Then, to create an alternate picture considering the genocides and mass graves that result from extreme negative human contact, I worked through a series of prints made from plates that have been subjected to the indignities of 'torture'. This served as a way to process some of the more challenging imagery I encountered while working as a picture researcher. The visual results are abstracted and indirect, but the method itself directly allows for a meditation on subjects that are harder to articulate or deal with head-on.

This method of allowing the image to result from the means of inquiry is one that I loosely follow in a more recent body of work. In this case the enquiry is to explore a new sense of place through the materials of the transition – packing tape, cardboard boxes, bubble wrap, string, and labels all come together to create the new landscape into which I have arrived.



McArthur, Lake Ohara

Oil on canvas

The land is very complicated. When you're up close to a mountain it is not pretty. Gravity is trying to bring it down. The feeling I am trying to accomplish in my work is the power of the land.

David Alexander

Date of interview: February 7th, 2014

David Alexander was born in Vancouver, British Columbia in 1947. He began painting seriously in high school at the encouragement of an art teacher. Alexander's initial art education took him to the Vancouver School of Art (1967-1970), Vancouver Community College (1971-1972), and Notre Dame University in Nelson, British Columbia, where he earned his Bachelor of Fine Arts. David Alexander lives and works from his studio in Lake Country, British Columbia.



David is one of Canada's premier landscape painters working to rejuvenate and reinvigorate the iconic genre of Canadian art: the landscape. However, unlike the forefathers of Canadian landscape painting, David's landscapes, though they may not often explicitly reference signs of humanity, inherently acknowledge the presence of and impact of mankind on the environment. In his art, the condition of the human presence is always referenced, whether visible or not. Having explored the landscape in numerous northern expeditions, David discusses the vulnerability associated with new environments in his attempts to capture their essence. David speaks to urban expansion without moderation as the antithesis to cultural development, and argues for the advantages of having a dedicated and selfless arts community as is found in Lake Country.

Kate Gibson Oswald

Date of interview: April 11th, 2014

Kate was born in Ottawa, Ontario. She graduated from Queens University in Kingston Ontario with a Bachelor of Fine Art and obtained her Education degree two years later. She has taught high school art and private children's art classes as well as the recorder, voice, and Celtic harp while raising her family in Ontario and in



British Columbia. Kate has performed solo and collaboratively in concerts, folk festivals, on CBC radio and at special events in British Columbia, Alberta and in the USA. She is also a member of the acclaimed harp and vocal trio AnamCara. Since 2010 a growing spiritual view of the world has led her to expand her creativity to include a specific healing purpose. Her inspirational songs are finding their place in multi-media presentations at national multi-faith and spiritual-care conferences promoting health, religious tolerance, unity and peace. Thus she has added public-speaking and spiritual-healing to her ever-expanding work as a creative person.

Kate Gibson Oswald is a multi-talented artist who is best known in Lake Country as a Celtic harpist and singer, though she has been working in the arts her entire life. Originally trained as a visual artist, upon moving to the Okanagan she discovered a passion for the Celtic harp and has been playing professionally since 1999. As a harpist, singer, harp teacher, songwriter and recording artist Kate resonates strongly with the Folk and Celtic traditions. She also loves to play intuitively, building on the Orff method of music that she was taught as a child. Kate's interview includes excerpts from her song *Okanagan Yellow* and reference to her locally handcrafted Celtic harp. Inspired by Lake Country's beauty and a growing spiritual view of the world, she has embraced songwriting, expressing images and ideas through music that she hopes will inspire and delight others as well.



Kate Gibson Oswald
Musician's Canvas
 Solo CD 2004

An enduring compilation of original and traditional music including Celtic classics, original settings of the inspired poetry of Margery Gibson, charming instrumentals, and inspirational songs of hope and vision and featuring a rich acoustical palette of Celtic harp, voice, alto/soprano/ tenor recorders, viola, piano, acoustic guitar, harmonica and a touch of percussion. Kate performs all: harps, recorders, viola, and vocals.

Musician's Canvas

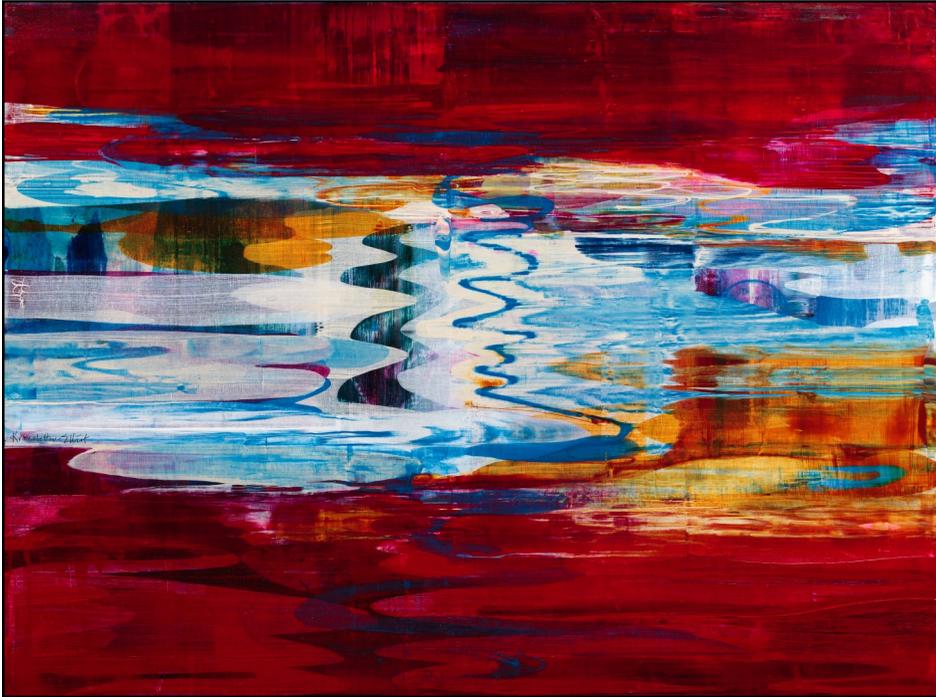
1. Apple Trees In December (3:59)
Margery Gibson/ Kate Gibson Oswald (Socan)
2. Moving Cloud (trad) (2:08)
3. Mist-Covered Mountains (trad) (5:16)
4. Early April (0:53)
Margery Gibson/ Kate Gibson Oswald (Socan)
5. Stepping Out (2:16)
Kate Gibson Oswald (Socan)
6. Millennium (3:31)
Kate Gibson Oswald (Socan)
7. Shifting Sand (3:20)
Margery Gibson/ Kate Gibson Oswald (Socan)
8. Red is the Rose (trad) (4:33)
9. The Lady Waits... (3:44)
Kate Gibson Oswald (Socan)
10. Outside the Box (5:47)
Kate Gibson Oswald (Socan)
11. Celebration (6:20)
Margery Gibson/Emily Gibson/
Kate Gibson Oswald (Socan)

Celtic Harp Voice Piano Descant/Tenor Recorders Viola Guitar Percussion Harmonica

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 or rental of this work is prohibited by law.
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Visit: www.KateGibsonOswald.com E-mail: harp@KateGibsonOswald.com

A copy of the album and its 12 page insert with paintings and lyrics is in the Lake Country Museum Archives. The album and individual tracks are also available online at [I-tunes](http://I-tunes.com), Cdbaby.com, Watchfiremusic.com or at KateGibsonOswald.com.



The Ocean Refuses No River

2014

Acrylic paint on canvas, 36 x 48"

When I'm painting from all three centers (head, heart and body) and I'm balanced and alertly there, a shift happens in consciousness. I seem to be in a deeper, steadier and quieter place. Meaning isn't laid on but is revealed and I'm grateful for the experience and the learning. Being creative helps me stay awake to life and that's at the core of why I paint. In "The Ocean Refuses No River" I imagined many rivers – all different – travelling to the red ocean. There's no beginning and no ending to this ocean. Some rivers move slowly, pooling and quite still on their journey. Others seem to travel quickly in a direct route. The important thing is that every river travels in its own way and every river's journey is exactly right.

Inspiration far more often comes during the work than before it, because the largest part of the job of the artist is to listen to the work, and go where it tells one to go." - Madeleine L'Engle

Julie Elliot

Date of interview: March 16th, 2014

Julie Elliot is a painter, printmaker, writer and teacher. She was born in Trail, BC and moved to Lake Country in 1976. She's from a large family of 9 children and they moved every two or three years. All these changes meant that Julie developed self-reliance and a creative drive that has continued throughout her life.



Her formal art training was at Okanagan College (Diploma of Fine Arts, Honors, 1989) and selected studies at UBCO. Throughout her career, Julie has focussed on painting, drawing and printmaking. Her current acrylic paintings are inspired by a word or phrase that she explores through processes of freedom and control. Finding a balance between these opposites creates a welcome tension and visual challenges. Julie exhibits in public and commercial galleries and is active in the arts community. She lives in Oyama, British Columbia. www.JulieElliot.com

In this interview Julie Elliot discusses the process, meaning, and relevance of her acrylic paintings. A creative person all her life, Julie has gradually refined her practice, and now works primarily with ideas of experience, intuition, and introspection. Her process includes daily journaling, reading, meditating and walking in conjunction with painting. Letting her medium guide her, Julie ritually engages the three modalities of head, heart and body to go beyond rational understanding only. She works through the layers of her art to emit the same feeling and volition with which she paints. Though the artistic community of Lake Country invigorates her, Julie's primary inspirations are literature, multi-faith teachings and colour. Highly autobiographical, her introspection and inspiration combine to constitute an artistic practice which is evocative rather than literal.

Chris Malmkvist

Date of interview: February 12th, 2014

Chris Malmkvist was born in Helsingborg, Sweden and immigrated to Canada with his parents in 1957. He has lived in the Carr's Landing area of Lake Country since 1974. Chris is an eclectic artist and works in many mediums, often incorporating numerous techniques into his paintings and etchings. Incorporating paint brush, air brush, erasers, technical pens - if the tools are handy he uses them - whatever it takes to get the results he seeks.



Chris's work has been shown and purchased internationally, from Canada to the UK, including a purchase by Prince Philip of the British Royal family, to Sweden, Japan, and New Zealand.

He has also developed a reputation as a stone sculptor, and was one of the artists chosen to create a public art sculpture representing the local fruit industry.

In this interview, painter, sculptor, and printmaker Chris Malmkvist shares his experiences as an artist working in Lake Country, and comments on his own work, as well as the artistic community's growth. A participant in Art Walk and the Carr's Landing Art Tours, Chris has seen the Lake Country art community grow from nothing to its present vibrancy, and offers insights into the directions in which he would like to see the community grow further. Chris also discusses his childhood, his artistic origins in woodwork, and how his practice eventually developed into a professional career. Chris refuses to compromise his artistic vision and sense of experimentation, and continues working to challenge himself in new genres, mediums and subject matter.

Pulling inspiration from every day subjects, local wildlife, orchards, vineyards, and our beautiful lakes to the motorcycles that suddenly appear with the sunshine, Malmkvist creates works of art that are bursting with detail and the strength of his fascination with the subject matter.



Recently Chris got the idea of doing a Trompe-l'œil just simply to see if he had the ability to “Fool the Eye”. After finishing the painting of the back of the canvas - he had the painting propped up and some unsuspecting person reached to pick up the tube of paint – always when people realize what the painting is all about there is a smile or a chuckle.

Experimentation is the essence of my art

DAVID SUZUKI IN

TORA



HISTORY FADES AS EASILY AS ITS LESSONS

MOUNTAIN LAKE FILMS PRESENTS TORA
STARRING DAVID SUZUKI, KATE BATEMAN, KEVAN OHTSJI AND INTRODUCING KRISTA SHEPARD
ART DIRECTED BY GINA & ALEX HANSTINGL WARDROBE BY MARGO-ANNE KLOBERDANZ
DIRECTOR OF PHOTOGRAPHY JAMES TOCHER, EDITED BY RYAN JICKLING, MUSIC BY RICK HORROCKS,
PRODUCED BY WENDY ORD, GLEN SAMUEL, JAMES TOCHER
WRITTEN AND DIRECTED BY GLEN SAMUEL AND WENDY ORD

TORA
Released 2010

TORA is a 30 minute dramatic film written, directed and produced by Mountain Lake Films. Shot entirely in Lake Country, the heartfelt film about the Japanese internment during WWII stars David Suzuki in his debut acting role. It's a modern day ghost story about forgiveness and hope, and is set in the stunning scenery of BC's interior with dreamy flashbacks to the harsh winters of the 1940s.

Wendy Ord and Glen Samuel Mountain Lake Films

Date of interview: February 17th, 2014

Filmmakers Wendy Ord and Glen Samuel have over forty-five years combined experience in the film industry. They've garnered critical acclaim as writers and producers of dramatic feature films, short films and video projects with "emotional resonance". Their work has been broadcast on every major network in Canada and has shown in festivals around the globe winning dozens of national and international awards.



Wendy's first feature film, *Black Swan*, was theatrically released in 2003 and has won numerous international awards including Best Director, Best Production, Best Actress, and Best Cinematography. Wendy was the first female Assistant Director in Canada and as such has hundreds of hours of film and television to her credit. Glen started in the business by winning massive acclaim for his first feature screenplay *The Lesser Evil*. With a background in high tech electronics, Glen's skills as camera operator, editor, and octocopter designer and operator round out Mountain Lake Film's abilities to deliver high quality projects.

Wendy and Glen of Mountain Lake Films have created a niche for themselves in independent filmmaking, despite the absence of a notable film industry in Lake Country. Seeking to use film as a vehicle for their artistic and socio-political commentary, Wendy and Glen have successfully transgressed the boundaries and confines of a single genre in their pursuit of stories to tell and films to produce. They also discuss the film business: the challenges associated with producing films in an environment that is becoming saturated with video-media, and the financial consequences of this trend. However, they also discuss the advantages of technological advancement and in particular, their new Octocopter, a tool which is slowly eclipsing the need for helicopters and planes for panoramic and sweeping aerial footage.

Angela Hansen

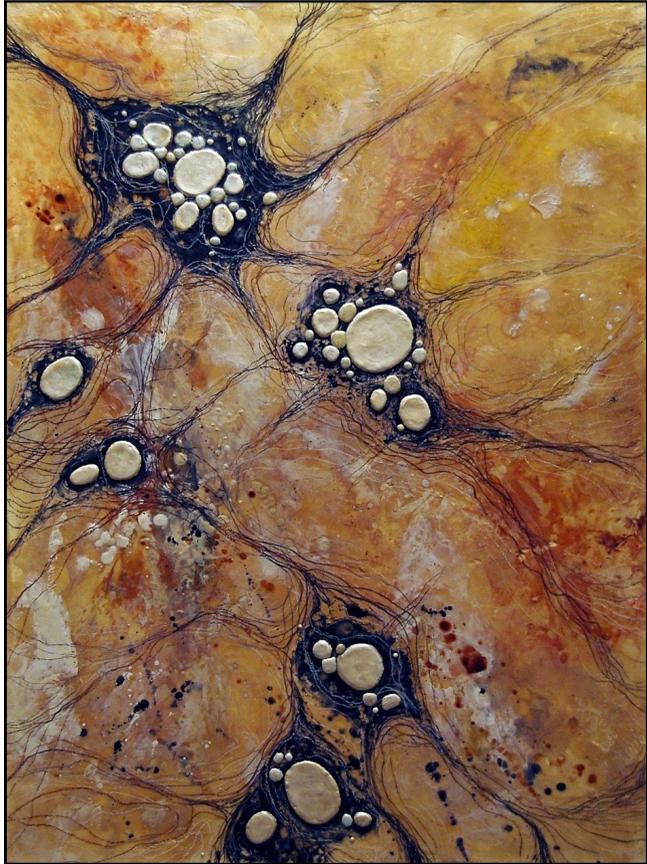
Date of interview: May 9th, 2014



Angela Hansen grew up on a small horse ranch near the BC interior town of Quesnel. Directly after graduating high school she moved to Vancouver and attended the Emily Carr College of Art and Design. She received a certificate of Design with a major in Graphic Design. She then worked as a freelance designer and in small print shops for a few years before deciding to upgrade to a degree. She now holds a Bachelor of Design with a major in Communications Design from Emily Carr University of Art and Design. Angela then earned her teaching degree from the University of Victoria and has been an art teacher in the Central Okanagan for the past 14 years. She currently teaches art, graphics and photography at George Elliot Secondary and lives in Lake Country with her husband and young son.

Born on a farm where her creativity was unbounded, Angela Hansen vividly remembers her childhood of exploration and expresses her affinity for it in her current encaustic work. Always seeking to express herself through her work, Angela emphasizes the artistic diversity essential to reaching one's full potential. She relates mastering different mediums to knowing different languages, all the better for being able to communicate whatever it is one wishes to say. Finding a sense of community and belonging in Lake Country since her move to the region, Angela discusses the changes in her work and mentality. Delving into the wonderful realm of encaustic arts, Angela discusses the technicalities of the medium and her fascination with it.

Angela's position as an art teacher adds to her insight. She discusses the importance of a supportive, non-competitive arts environment for students.



Organimorph II
Encaustic
40 x 30"

I have been working extensively with the “new” old medium of encaustic for the last six years. I was immediately beguiled by the warmth, luminosity and incredible versatility of wax. There is something visceral about working with heat and the smell of melted beeswax. What I find most fascinating about this medium is that it is both sculptural and painterly and as a result has taken my work in entirely new directions. It enables me to build layers, work smoothly, add textures, embed objects, cast, carve into it, work on a variety of substrates and even sculpt it; it is surprisingly durable too. My recent abstract work is driven by the medium itself drawing out a sort of cathartic expressiveness from my subconscious. I am intrigued and drawn to the themes of macro versus micro, the primordial, ambiguity, metamorphosis and mutation. I feel like I have only just begun to explore the medium and have so many ideas and things I'd like to try.



Jennifer and Sophia Boal
2013

I really admire how brave songwriters are. Every time they sing a song of their own it is like sharing their heart with strangers. They don't know if they will be rejected or embraced and so there is some terror in the experience. That is why I refer so much to courage, because an original song can feel like a piece of yourself, rather than being an item or object.

Jennifer Boal

Date of interview: March 3rd, 2014



Jennifer Boal grew up in Ashcroft, BC. She attended the University of Victoria and graduated in 1995 with a Bachelor of Science degree. Another year was spent in the teaching program to earn her Professional Teaching Certificate. Jennifer spent a year teaching in northern BC and then moved to Lake Country where she and her husband, Sean, have been raising their children, Sophia and Benjamin. Jennifer performs throughout the Okanagan and, in addition to “Open Mic”, is well-known for her country/folk/rock band, *Hearts and Rhythm*, in which Jennifer and her daughter Sophia are duo vocalists. Other local band members include Laverne Berget, Rob McAlpine, and Chris Schrieck.

Originally a participant in the open mic nights at the Creekside Theatre, Jennifer Boal has since assumed leadership of Open Mic at the Lake Country Coffee House. She founded the “Open Mic Has Talent” competition, which gives local singer-songwriters an opportunity to perform and win prizes, including multiple performance opportunities throughout the Okanagan and recording studio sessions. As well, Jennifer organizes the musical performances for Lake Country’s ArtWalk and Open Air summer concerts. Jennifer discusses the importance of community support and involvement in the success of these projects. She stresses her goal of continuing to expand the already substantial performance community in Lake Country. She also discusses the importance of providing artistic opportunities to musicians and a safe environment for them to experiment with their creativity without fear of failure. In this interview Jennifer demonstrates her passion for music as well as her passion for connecting people through the arts, and offers great insight into the symbiotic relationship the visual arts and performance arts have developed in Lake Country.

John Revill

Date of interview: February 5th, 2014

John Revill was born near Scarborough, Ontario in 1954, and moved to Kelowna, BC in 1959. John moved with his family to Okanagan Centre, Lake Country, where he attended George Elliot Secondary School and began to develop his interest in art. During his late teens he decided on a career as a painter and has stayed on that path ever since. John continues his work in his home and studio in the Okanagan, an area that inspires his archetypal style of painting.



While never studying in a formal school of art, John has developed his talents through mentoring with other artists and through his own personal studies. Painters such as Alex Colville, Salvador Dali, and many of the Old Masters have had an effect on his technique and compositional style, as have the art forms of Canada's West Coast Indigenous People.

John Revill is well known for his contributions to the field of contemporary Canadian landscape painting, frequently referencing dreams, spirituality, and the cosmos in his work. In his interview, John discusses the adventurous creativity and freedom of his childhood, a period during which he became predisposed to the arts through his interest in the depth of the Okanagan landscape and environment. This fascination combined with his nomadic adolescence eventually led to his decision to quit school and pursue a career as a professional artist. John also provides a detailed summary of his creative process from conception to completion, and offers a unique perspective into his mind while meditating about one of his unfinished works. John discusses important influences, one of the fundamental authorities being his distinct spirituality and profound exploration of faith in his practice, a facet which eludes the work of many contemporary artists. Throughout the interview it becomes increasingly evident that to fully understand the depth of John's work, one must consider the spiritual curiosity which informs it.



October Valley

Acrylic on canvas, 22 x 30"

My work is primarily linear in nature with an emphasis on color and detailed clarity. The process requires more labor than an expressionistic approach as each design or atmospheric plane is defined with sharp curvilinear edges. I often paint innovative symbolic works that I receive in dreams. These works often diverge considerably from the Okanagan landscapes, but still contain an emphasis on aesthetic diversity. Some of my interests include creation, cosmology, and Bible history, which add a further dimension, as personal narrative overlaps art. Artist influences include Giovanni Bellini, Dali, Lauren Harris, Eyvinde Earl, Roger Dean, Canadian Indigenous Art, and realist, Alex Colville. The T'ang dynasty artist, Chui Yings' bent ribbon paintings have influenced a series of works with a stylized bent and divergent elements of color field art, and Jack Pollock like splatters often appear as accents in my work.



**BRITISH COLUMBIA
ARTS COUNCIL**
An agency of the Province of British Columbia



OKANAGAN

