

GATHER



28 APRIL – 19 MAY

# GATHER

NIC/ECUAD VISUAL ARTS DEGREE STUDENTS

**GATHER** features the work of senior and graduating students from the Emily Carr University External Fine Arts Degree Program at North Island College. The program, events and art exhibitions enfolded into **GATHER** serve as points of convergence for drawing together and expanding the community of artists within the Comox Valley. Convergent thematic programming includes North Island College Interactive Media Diploma Students showcasing a wide range of their design work in CVAG's project room studio. North Island College Fine Arts Department is hosting FUSE, an exhibition featuring the work of second- year visual arts students. Events are free and open to the public.

Artist Didactics

48-53 – Jessie Zelko

7-9 – Tara-Lee Houston

21-22 – Brigitte Cattell

20 – Sarah Bergeron

23 – Tesla Mayenburg

24-25 – Brigitte Cattell

26 – Tesla Mayenburg

19 – Tesla Mayenburg

18 – Bobbi Denton

11-13 – Mariya Vancheva

10 – Jenna Walker

1-3 – Lukas Roy

4-5 – Lukas Roy

38 – Jenna Walker

6 – Tonja Bjermeland

14-17 – Bobbi Denton

39-46 – Tonja Bjermeland

42 – Sarah Bergeron

44 – Sarah Bergeron

27-34 – Karissa Corner

35-37 – Sarah Bergeron

47 – Heather Clark

46 – Heather Clark

43 – Sarah Bergeron

45 – Tara-Lee Houston

## SARAH BERGERON

- 20 – *Shedding Light* – photography, 20”x20” (x4), 2016  
35 – *Within and Without* – oil on canvas, 24”x36”, 2017  
36 – *Reflection* – oil on canvas, 24”x36”, 2017  
37 – *Home* – oil on canvas, 24”x36”, 2017  
42 – *Touch* – graphite on mulberry and stonehenge, book board + thread, 11” x11” x 1.5”, 2016  
43 – *Giving Thanks* – oil on canvas, 24”x36”, 2016  
44 – *Presence* – oil on canvas, 24”x36”, 2016

## TONJA BJERMELAND

- 6 – *Aromatic Sensory Conservatory* – mixed media installation, 84”x84”, 2016  
39 – *Compass* – mixed media painting on canvas, 48”x48”, 2016  
40 – *Kismet* – mixed media painting on canvas, 48”x48”, 2016  
41 – *Intuitive Light Painting* – 20-page book, 11”x14”, 2015

## BRIGGITTE CATTELL

- 21 – *Ghost Gear* – oil on canvas, 37.5” x 57.5”, 2017  
22 – *Carcharodon carcharias* – oil on canvas, 36” x 36”, 2016  
24 – *The Parahuman Party* – salt-fired ceramics, 17”x8”x12”, 2016  
25 – *Luncheon on the Grass* – oil on canvas, 36” x 48”, 2017

## HEATHER CLARK

- 46 – *Machine Motion* – *photographic* prints on watercolor paper, 15”x11”, 2016-2017  
47 – *noisEscape* – video + audio installation, 4min 28 sec, 2016-2017

## KARISSA COMER

- 27 – *Pelican* – pyrography on birch ply + fir frame, 12.8” x 14.6”, 2015  
28 – *Bob Cat* – pyrography on birch ply + fir frame, 8.9” x 8.7”, 2015  
29 – *Human Hand* – pyrography on birch ply + fir frame, 10.6” x 12.4”, 2015  
30 – *Deer* – pyrography on birch ply + fir frame, 24” x 16”, 2015  
31 – *Lion* – pyrography on birch ply + fir frame, 12.8” x 20.5”, 2015  
32 – *Wolf* – pyrography on birch ply + fir frame, 10.6” x 12.4”, 2015  
33 – *Ram Horn* – pyrography on birch ply + fir frame, 10.6” x 12.4”, 2015  
34 – *Horse Spine* – pyrography on birch ply + fir frame, 24” x 16”, 2015

## BOBBI DENTON

- 14 – *THIS IS NOT A VICE* – photography on printed aluminium, 36”x21.5”, 2014  
15 – *THIS IS NOT A SAW BLADE* – photography on printed aluminium, 36”x23”, 2014  
16 – *THIS IS NOT A PICK AXE* – photography on printed aluminium, 36”x23”, 2014  
17 – *THIS IS NOT A SAW* – photography on printed aluminium, 36”x21.5”, 2014  
18 – *Tools and Shadows* – found and porcelain objects, variable dimensions, 2014

## TARA LEE HOUSTON

- 7 – *#circlethekomoksestuary* – Mixed media: photography, art making with natural materials, video, audio, and community art project on social media forums Instagram and Facebook, 2017  
8 – *Ceramic Tide Pools* – ceramics, variable dimensions, 2016-2017  
9 – *Ceramic Meditations* – ceramics, variable dimensions, 2016-2017  
45 – *10 X More Blue Carbon Than a Same Size Boreal Forest* – sculptural painting, acrylic paint on multi fiber panel, 14’x4’, 2016

## TESLA MAYENBURG

- 19 – *What We Carry* – acrylic paint, canvas + thread, variable dimensions, 2017  
23 – *Reflections Talk Back* – oil on canvas, 5’x3’, 2017  
26 – *The Keepers* – oil on canvas, 4’x4’, 2017

## LUKAS J. ROY

- 1 – *MEET* – acrylic + oil on canvas, 48”x36”, 2016  
2 – *OF* – acrylic + oil on canvas, 24”x36”, 2016  
3 – *IDEAS* – acrylic + oil on canvas, 24”x36”, 2016  
4 – *SNAKES & ENEMIES* – acrylic + oil on canvas, 48”x36”, 2016  
5 – *IS THIS IT* – acrylic + oil on canvas, 24”x48”, 2016

## MARIYA VANCHEVA

- 11 – *Processing* – oil on canvas, 24” x 20”, 2016  
12 – *Growth* – oil on canvas, 20” x 16”, 2016  
13 – *Palmatica* – oil on canvas, 24” x 20”, 2016

## JENNA WALKER

- 10 – *Excessive Wear - Tank top* – 16”x13” 2015  
38 – *Outsourcing Consumption #2* – 5’x5’, 2017

## JESSIE ZELKO

- 48 – *Untitled 1 (GUSH)* – oil on canvas, 16”x20”, 2017  
49 – *Untitled 2 (GUSH)* – oil on canvas, 16”x20”, 2017  
50 – *Untitled 3 (GUSH)* – oil on canvas, 16”x20”, 2017  
51 – *Untitled 4 (GUSH)* – oil on canvas, 16”x20”, 2017  
52 – *Untitled 5 (GUSH)* – oil on canvas, 16”x20”, 2017  
53 – *Untitled 6 (GUSH)* – oil on canvas, 12”x16”, 2017



580 DUNCAN AVE. COURTENAY BC V9N 2M7  
250.338.6211 COMOXVALLEYARTGALLERY.COM

**GALLERY** TUESDAY TO SATURDAY 10-5  
**SHOP** MONDAY TO SATURDAY 10-5

CVAG gratefully acknowledges support from the Government of Canada, the Province of BC, the City of Courtenay, the Town of Comox, the Comox Valley Regional District, the BC Arts Council, the Canada Council for the Arts, BC Gaming, Thrifty Foods, SD71 Printshop and North Island College.





## SARAH BERGERON

At the core of my practice is an exploration into human identity. Memory, impression, perception, presence and absence, attraction and abjection, understanding and misunderstanding are all part of who we are, yet we take very little time to analyze and observe what defines us and others – what mark do we leave behind? Through arts-based inquiry into the human condition I question why we are the way we are. My considerations include personal relationships to family, friends, nature, objects, sensations, body and self. These explorations address what elements work to construct an identity, how we perceive others, what attracts and repulses us, what physical and emotional impressions people leave behind, and the role of memory within each of these. One outcome of this research is the realization of how crucial memory is within each exploration of identity. Memory is incredibly intricate and complex, created from happiness, tragedy, fear, nature, and other physical and emotional sensations. Memories are also perceptions. They do not entirely exist, but are perceived into being. Memories may be easily recalled, or reveal themselves through disparate fragmentation. They may be consciously considered, or exist subconsciously on the edge of our periphery. How we remember people, objects, and moments is about how we think and who we are. Memory is in a constant dialogue with identity – feeding off, creating and nurturing one another in a complex reciprocity.

I am a Comox Valley based artist primarily working in painting, drawing and some mixed media. My practice centers around inquiries into the human condition and memory, opening a dialogue and calling upon the viewer to consider their interactions with people, nature, and themselves and the relationship between identity and memory. I received my Fine Arts Diploma from North Island College in 2015, and am receiving my Bachelor of Fine Arts from Emily Carr University of Art & Design in 2017. I have been involved in the Comox Valley arts community as a volunteer for the NIC Student Art Events throughout her schooling, as a self-directed Curatorial Coop student for Raven Hall Gallery in 2015, and as Curatorial/Gallery assistant at the Comox Valley Art Gallery from 2014-2016. Having lived in the Comox Valley for my whole life, I have a deep appreciation for its rich and vibrant arts community.

*Shedding Light* – photography, 20"x20" (x4), 2016

*Within and Without* – oil on canvas, 24"x36", 2017

*Reflection* – oil on canvas, 24"x36", 2017

*Home* – oil on canvas, 24"x36", 2017

*Touch* – graphite on mulberry and stonehenge, book board + thread, 11" x11" x 1.5", 2016

*Giving Thanks* – oil on canvas, 24"x36", 2016

*Presence* – oil on canvas, 24"x36", 2016





## TONJA BJERMELAND

Gravity, light, water, scent and time are the aspects of experience given to us by nature and are components of our everyday moments. Inspired by intuition, an artist in creation, or as the viewer, I have based my focus of study around exploring aspects of participating in art as an experience. Light, Colour, Scent and Organic Form surround us every day and they encompass the full range of our experience, these topics inspire my exploration and traces are featured throughout my body of work.

These works invite the subject's immersion into moments of curious wonder. This exploration may produce a juxtaposed combination of sensory input both immediately memorable and yet not found in the natural environment. The sensory orchestration facilitates a fresh combination that encourages the senses to lead and immerse, resulting in a gestalt culmination of olfactory, tactile and visual sensations.

In presenting this body of work I explored provoking a sensory aesthetic response through experience and record of experience. By encountering these types of extraordinary moments, perhaps a new sensory experience occurs or maybe a memory is provoked from the past, and produces a feeling. Using experimental approaches for these works, I instinctively chose materials and methods which complemented the unconventional creation of the organic-inspired forms I imagined while creating this micro-journey. By featuring combinations of familiar scents in an unfamiliar location, streaks of light created by the body and recorded visually in real time, or paint and water interacting with gravity and the full range of the body's motion, trace impressions of moments of expression are recorded. In allowing the stimulation of the senses to guide you through the arrangement of these works, it is my hope that the viewer will explore the experiences as they have been created: intuitively.

*Aromatic Sensory Conservatory* – mixed media installation, 84"x84", 2016

*Compass* – mixed media painting on canvas, 48"x48", 2016

*Kismet* – mixed media painting on canvas, 48"x48", 2016

*Intuitive Light Painting* – 20-page book, 11"x14", 2015





## BRIGGITTE CATTELL

Beau Taplin said, "Human beings are made of water. We were not designed to hold ourselves together but rather run free, like oceans, like rivers". I believe that same freedom should be given to the animals that share this planet. The connection between people, animals and the environment are relationships to be cherished.

Once, the human race coexisted equally with our animal counterparts, and we respected and cared for the home that we shared. That relationship has changed drastically, and there are consequences to those changes. Extinction and endangerment of animals is predominantly caused by humanistic greed and consumption. We tear apart homes, wipe out habitats, and kill the animals; all for money. How have we become so blind to the ways in which we are destroying the planet? The wild is in danger and by extension, so are we.

My art practice since attending Emily Carr has begun to focus more and more on protecting nature, endangered animals and exploring our relationships with them. I wish to shed light on important issues and make them known to people without being prescriptive. The direction I will be taking now that I am out of school will be branching off from my painting *Luncheon on the Grass*, where I combine animal and human parts to explore the complex nature of our similarities, differences, and perceived notions of what it means to be human in a world that is slowly decaying around us.

Connection is important. People, animals and the land we share are all part of the same system. To protect one is to protect them all. By destroying the animals and their environments, we will in time destroy our own.

*Ghost Gear* – oil on canvas, 37.5" x 57.5", 2017

*Carcharodon carcharias* – oil on canvas, 36" x 36", 2016

*The Parahuman Party* – salt-fired ceramics, 17"x8"x12", 2016

*Luncheon on the Grass* – oil on canvas, 36" x 48", 2017





## HEATHER CLARK

Humans benefit from multi-sensorial contact with nature and tree filled communities are healthier than barren ones. However, the machine has become an integral part of human existence and the soundscapes of many natural habitats are being inundated with the sounds of mechanical activity. Noise pollution is a growing problem; creating a constant state of hypervigilance, interfering with communication, and disrupting natural rhythms of wild life and humans alike.

This body of work includes a video/audio collage juxtaposed with motion blur photographs of machinery. The imagery and audio were captured within a small nature park and adjacent land being developed into a large housing subdivision. The video and audio installation explores the difference between sound and noise and how it affects the visual experience. The still imagery seeks to convey the impression of noise and motion of the machine.

I would like to acknowledge International Noise Awareness Day, on the last Wednesday of April of every year, aims at raising awareness of noise on the welfare and health of people worldwide.

I am continually awed by the resilience of nature and the human spirit. I strive to express this awe in all my creative endeavors. In turn my art practice represents my own resilience and determination to approach life and personal challenges with creativity and grace. I am always interested in exploring ways of representing that which lays beneath the façade; thoughts, memories, and dreams. As well as feelings both in the physical and emotional sense.

Art for me is a constant exploration of different mediums. I will often work with one concept in several different mediums and perspectives. My creative process is often intuitive, while being informed by my own life experiences, observations and interactions. The visual aspects of my artwork are influenced by my love of form, color and texture and how their interactions can convey ideas and emotions. In most of my work, I strive towards unveiling the human psyche with the intention of creating an opportunity for reflection on the internal landscape we all share. At the same time I also seek to create an image that is aesthetically pleasing and approachable. I purposely do not create narrative imagery, in order to leave room for the viewers' interpretation based on their own personal stories. The intention is to open a dialogue and to facilitate transformation through the simple act of bearing witness.

*Machine Motion* – photographic prints on watercolor paper, 15"x11", 2016-2017

*noisEscape* – video + audio installation, 4min 28 sec, 2016-2017





## KARISSA COMER

As an emerging artist coming out of my BFA I have explored a lot of different materials. Going into the program I was more so fond of drawing but soon later explored other mediums that I learned to equally like. Trying to stretch my abilities of drawing I decided to explore them with a tool I have never used before. Death is always an unsettling subject matter, but there can be just as much beauty in death as there is in life. How can someone strip the dark and eerie side of death? I have looked at this theme on and off throughout my BFA in many different mediums. All in which brought something different to the conversation. This body of work although being more so an exploration of a new medium, my recurring theme has risen non-the less and has brought a different voice in the conversation. This body of artwork is inspired by still life studies interpreted with pyrography. This artwork is a further exploration of the wood burning tool and its' limitations. The imagery of the skulls are based from live studies using one directional light to cast interesting shadows over the natural forms of the specimen. I rendered this monocratic imagery in my personal style as I am looking at the skulls purely as studies. By stretching my capabilities as a drawer and I have slowly gained knowledge and a skill set towards pyrography.

Before starting this body of work I was inspired by the anatomical drawings by Leonardo Da Vinci. His detailed drawings gave scientists a closer look of the anatomical structure of the human body, as well as illustrating charts in biology books. I took this approach of the "study" to help master the fundamentals of the particular medium. By carefully studying the specimen I learned to appreciate every curve in the structure and see it with an artistic eye. This helped developed the work into a wider context that soon held a deeper meaning. Each viewer brings his or her own interpretation and story to the artwork. A lot of people also do not know what some of these remains belong to. I find it interesting to hear what they think it might of belonged to. To modernize the idea of the "study" and to represent my voice throughout the artwork the studies of the remains are meant to interact with each other and create a "dialogue" within the piece. The studies are of remains that I have chosen on an esthetic level and also picked on trying to get an variety on very different looking remains. This silent dialogue also helps the eye move along the piece as well as creating a humorous effect; thus lifting the dark and eerie side of death.

*Pelican* – pyrography on birch ply + fir frame, 12.8" x 14.6", 2015

*Bob Cat* – pyrography on birch ply + fir frame, 8.9" x 8.7", 2015

*Human Hand* – pyrography on birch ply + fir frame, 10.6" x 12.4", 2015

*Deer* – pyrography on birch ply + fir frame, 24" x 16", 2015

*Lion* – pyrography on birch ply + fir frame, 12.8" x 20.5", 2015

*Wolf* – pyrography on birch ply + fir frame, 10.6" x 12.4", 2015

*Ram Horn* – pyrography on birch ply + fir frame, 10.6" x 12.4", 2015

*Horse Spine* – pyrography on birch ply + fir frame, 24" x 16", 2015





# BOBBI DENTON

This body of work evolves from an intuitive enquiry into preconceived perceptions and realities.

The work evokes not necessarily a cognitive analysis, more an emotional and sensory experience, questioning the viewer’s own preconceived certainties. The work hopes to open up new possibilities, imprint alternative memories and nudge realities.

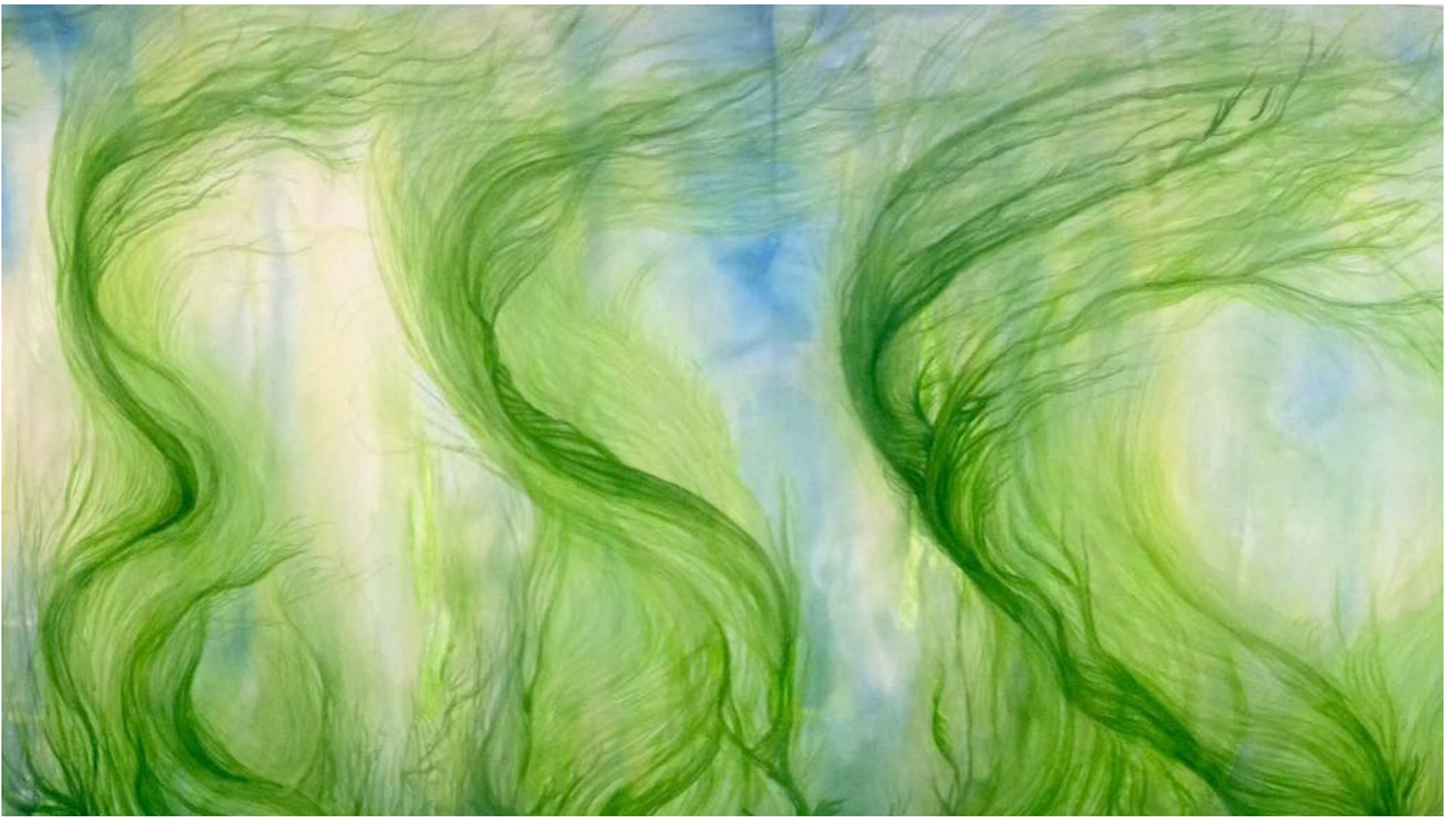
Juxtaposing hard gritty work tools with the fragility and vulnerability of porcelain and the inquisitive eye of the camera provide a platform of intrigue and enquiry. The seductive beauty and fugitive nature of the salt crystals (sodium chloride) further open the door of uncertainty.

Contemplate the vulnerable, expose the fragile and taste the salt of impermanence.

My art work starts as a dance.  
 Deep down somewhere in my Irish gut, a feeling.  
 A feeling that stretches, twists and turns, and bullies its way into process.  
 A process always in the unfamiliar, heading unknown,  
 As Picasso once quipped “If I know where I am going I don’t need to go there”.  
 In my art process I make things and things inform me.  
 It is like a dance with your favourite cat,  
 it teases you with impossible moves,  
 it scraps and hisses,  
 you, grasping at air  
 it often hurts,  
 but never fails to make you smile.

*THIS IS NOT A VICE* – photography on printed aluminium, 36”x21.5”, 2014  
*THIS IS NOT A SAW BLADE* – photography on printed aluminium, 36”x23”, 2014  
*THIS IS NOT A PICK AXE* – photography on printed aluminium, 36”x23”, 2014  
*THIS IS NOT A SAW* – photography on printed aluminium, 36”x21.5”, 2014  
*Tools and Shadows* – found and porcelain objects, variable dimensions, 2014





## TARA LEE HOUSTON

As an interdisciplinary artist with a passion for eco-art and social practice, I believe it is my responsibility to be a voice for the earth and all living things. It is essential for me to use materials in a sustainable and sensitive way as I address the connection, awareness, activism, restoration, and conservation of our environment and the earth. My process is highly focused on arts-based research regarding the ecology of the local K'omok's Estuary and the habitats within and around it. Through my work, I share my scientific and statistical findings with others, bringing attention to their importance. Eelgrass, for example, is ten times more efficient at cleaning the air as a same size boreal forest. It will clean our air for a millennia if left undisturbed, but currently ninetyfive percent of sea grasses are gone from Campbell River to Nanaimo. This significant degradation is occurring worldwide. I believe it is my responsibility to not only bring attention to these issues, but open a dialogue for the viewer to consider their own connections to the environment, and how they may support and respect it. Involving the community is important to my practice as it connects us and art, creating a space for conversations about the environment and how we can take action together to protect and preserve our earth. One of my ongoing community projects [#circlethekomoksestuary](#) is about connecting people, place, land, and all living things within the K'omok's estuary and the globe. This personal journey of audio and video recording, writing, walking, photographing, and art making has culminated into a project to share with others. This project is both symbolic of my pledge to protect this place and the planet, and an invitation for others to take action and [#jointhecircle](#). This community art project is an opportunity for people to show their connection to the earth wherever they are by encircling the earth with [#circlethekomoksestuary](#) and virtually pledging their commitment to protect it. We must speak up now and take action if we are to have clean air to breath. I want to share these and other eco art projects with the local and global community to raise awareness about our environment.

My creative process is highly focused on arts based research on the ecology of the K'omok's Estuary and the environment. Born in Regina, Saskatchewan, Canada and currently live and work in Courtenay, BC. I have a background in serving the community for 15 years in the human services as a volunteer and an employee. I have a Bachelor of Arts Degree in Psychology and Certificate in Community Leadership. I am currently completing a Bachelor of Fine Arts Degree from Emily Carr University of Art + Design through an external degree program at North Island College on the Courtenay campus. I like to engage with the community in my projects and have hosted community art projects to include the viewers in some of my work. I have hosted several community art projects to engage the community in a social setting and online, where the dialogue was about the earth. By hosting these community art projects art creates a space for conversation and action to protect and preserve the earth.

*#circlethekomoksestuary* – Mixed media: photography, art making with natural materials, video, audio, and community art project on social media forums Instagram and Facebook, 2017

*Ceramic Tide Pools* – ceramics, variable dimensions, 2016-2017

*Ceramic Meditation* – ceramics, variable dimensions, 2016-2017

*10 X More Blue Carbon Than a Same Size Boreal Forest* – sculptural painting, acrylic paint on multi fiber panel, 14'x4', 2016





## TESLA MAYENBURG

I am interested in the views we have of ourselves and of how we think strangers view us. I aim to create imagery that evokes a time and place that is simultaneously familiar and strange. A combination of real and unreal merge together to create timelessness. These paintings are inspired by ritual, meditation and study. Gathering imagery from practices which involve the self, immense concentration and contemplation.

I paint transformed landscapes and transformed peoples. Affected by their surroundings, my figures question their everyday mundane actions, viewing themselves through different lenses. I produce paintings that revisit personal experience and themes of how we interact with our environment. I seek to create a fictitious world, a 'no-place', but one in which we might find something of ourselves. Using the qualities of paint I form an inquiry where I am attempting to grasp and create a sense of personal reflection. I explore disruption and dissolution of the self, alienation and consumption, nature and culture and the monstrous and the beautiful.

*The Keepers* – oil on canvas, 4'x4', 2017

*Reflections Talk Back* – oil on canvas, 5'x3', 2017

*What We Carry* – acrylic paint, canvas + thread, variable dimensions, 2017





## LUKAS ROY

Er is a city, however it is not a city located in a time or place. Er is a fiction, it's characters, it's events, it's architecture, it's way of life, exist as metaphorical thought and allegorical image. Er is an ancient beginning, the inception of everything that makes us human from this point onwards. The inhabitants of the city are the focus. They are the first generation. There are no mothers and fathers who have grown old and hold the wisdom of elders. Grandparents are beyond recollection, so far removed that they serve no purpose. Instead the inhabitants are young and hot, eager to fill the world with their life.

Everything Er does it becomes. The sentences it's people speak are the first time the words have been spoken. In Er, animal headed humans that fumble their way into the light of the living world and carve a deep gash of uncertain consciousness in existence. Every one of it's people were formed of mud, each one a golem with a breath of life driving them in their existence.

Er is contradiction, a flexible dichotomy where the story is about a city, a city that is never clearly seen. An explanation is always just out of reach in it's alleys or the desert outside it's walls.

*MEET* – acrylic + oil on canvas, 48"x36", 2016

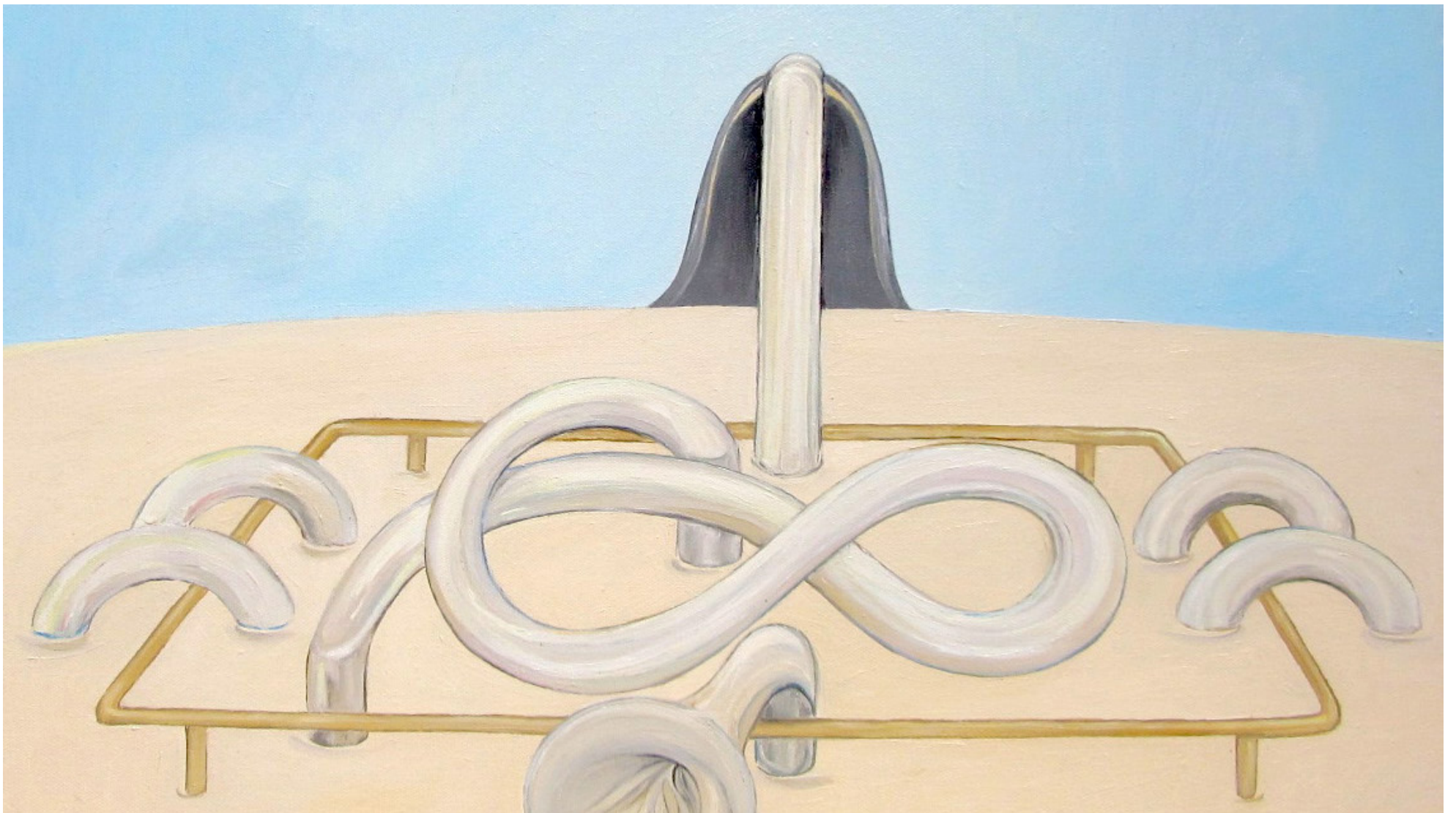
*OF* – acrylic + oil on canvas, 24"x36", 2016

*IDEAS* – acrylic + oil on canvas, 24"x36", 2016

*SNAKES & ENEMIES* – acrylic + oil on canvas, 48"x36", 2016

*IS THIS IT* – acrylic + oil on canvas, 24"x48", 2016





## MARIYA VANCHEVA

Mariya Vancheva has just completed her external Fine Arts Degree at Emily Carr University of Art + Design in Courtenay, BC. Mariya decided to pursue education in the arts rather late in her life, after coming to terms with an inner fundamental need to refocus towards creative living that could no longer be ignored.

Born in Bulgaria, Mariya considers her home place the Earth and dreams of a planet with no boundaries. Currently, she spends most of her time in Costa Rica where she is co-creating a self-sustainable farm as well as working on her own art practice.

Mariya's work is often conceptual, dealing with seemingly serious topics through humour and playfulness. It intends to question established cultural beliefs and deeply unconscious psychological patterns. Mariya embraces the creative process with an emphasis on exploration and change as the main vehicle for inspiration and growth.

Her most recent work is a series of fantastical landscapes. Her fascination with the landscape comes from deep love for nature and desire to protect it from human destruction practices. She feels most at peace, grounded, and inspired when in nature. Mariya wants to bring the landscape inside and make it part of our everyday surroundings, remind us where we all come from and what we are all part of.

*Processing* – oil on canvas, 24" x 20", 2016

*Growth* – oil on canvas, 20" x 16", 2016

*Palmatica* – oil on canvas, 24" x 20", 2016





## JENNA WALKER

### *Outsourcing Consumption #2:*

Inspired by Eco Art practices, I re-used recycled fabrics to create this body of work. Turning material that is considered waste into something that is valuable again, is an inspiring process not only dealing with environmental issues, but is also sustainable and in abundance. The current state of the fast fashion clothing industry disregard environmental concerns at every turn. In my art practice, I aim to initiate a conversation regarding these atrocities, and show the opportunities for change.

For this body of work, the large wall hanging integrates quilting and tapestry techniques. The stylized imagery depicts the destruction of a forest, and an ocean; a result of the negligent acts of the clothing industry. Most mediums used for this project are recycled, such as the old clothing, fabric scraps, and plastic mesh bags, unlike the new canvas support and the red thread used to hold it all together. The choice of the red thread is important, it is to signify blood and the bleeding of the Earth.

I live in the Comox Valley, on Vancouver Island, BC and attended NIC where I successfully completed the Emily Carr External Art Degree. I am hugely influenced by nature and feel a deep connection to it. Through my creative process, and the art work that is produced, I have a desire to help enliven the masses with the same respect and love I feel for the planet we all inhabit. Some of my favorite mediums are photography, painting, fabric art, earth art, ceramics and making Orgonite. The creative process and methodical types of working with my hands keep me present and help drive me. Art and learning are a constant part of my life.

*Excessive Wear - Tank top* – 16"x13" 2015

*Outsourcing Consumption #2* – 5'x5', 2017





## JESSIE ZELKO

The series, “Gush” teases our social protocols surrounding sexuality, whether to hide or discuss the topic. Each painting began as a study from pornography and morphed into the abstracted jell-like forms with intertwined body parts and moments of coitus. The pornographic source material has been reconstructed into six oil paintings and drawings continued on to the gallery walls. Where does the work stand; is it erotica, porn, or neither? Or where does that line cross; when the viewer begins to see the sexual imagery? “Gush” aims to create room for an open discussion about sexuality. Through the discovery of the erotic imagery either hidden or in plain sight; the project looks to question how pure we think our minds are. How can imagery influence one and another, so that innocent parts now become suggestive?

I would like to acknowledge that as a racially coded white woman painting this series, I come from a position of privilege, and that painting solely racially coded as white bodies in the paintings, can reify the ideology of whiteness and normalcy.

*Untitled 1 (GUSH)* – oil on canvas, 16”x20”, 2017

*Untitled 2 (GUSH)* – oil on canvas, 16”x20”, 2017

*Untitled 3 (GUSH)* – oil on canvas, 16”x20”, 2017

*Untitled 4 (GUSH)* – oil on canvas, 16”x20”, 2017

*Untitled 5 (GUSH)* – oil on canvas, 16”x20”, 2017

*Untitled 6 (GUSH)* – oil on canvas, 12”x16”, 2017