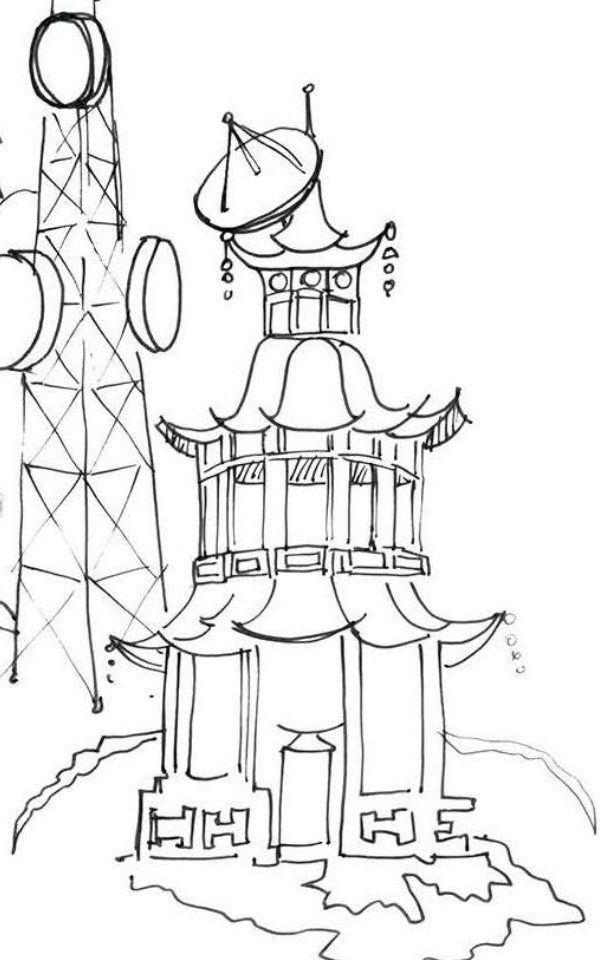


MAKE/REPEAT/ALTER



Take an object / Do something to it / Do something else to it. [Repeat.]
– Jasper Johns, 1964

What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from.
– T.S. Eliot, *Little Gidding*, 1942

We walk around. We see things. We touch things. We listen. We watch. We sense. We gather. The gallery serves as a temporary container, a purpose-configured space intended for various iterations of artistic production, presentation and reception.

The Comox Valley Art Gallery's thematic program *Make/Repeat/Alter* looked at how creative practice is sustained and expanded through the interwoven processes of making, repeating and altering. The core presentations were comprised of Eric Lesage's *Re:Definition* and Janet Wang's *The Spectacle of the Walls* installations. Concurrent with the work of these two contemporary artists, CVAG invited students from the NIDES (Fine Arts and New Technology, Engineering and Robotics K-7 programs) to respond to the theme and to share their own arts-based research. Eric Lesage, Janet Wang and the NIDES students created a receptive space for considering the ways in which things are made and how we come to know them.

Make/Repeat/Alter was infused with enthusiastic participation and lively exchange emerging from distinct, yet like-minded communities. It was an honor to witness how ideas, processes and contexts were received, interpreted and activated through a reciprocal sharing between contemporary artists, young makers, teachers, parents and broader audiences.

RE:DEFINITION Comprised of several large suspended panels of intricately woven text mined from a single vintage Webster's dictionary, Eric Lesage systematically dismantled and then reassembled the words and images contained in this book to form a delicate, beautifully woven, perpetually in-progress series of large-scale suspended panels. As he continues to work his way through the book, adding panels in the process, the work reaches a new state of completion each time it is configured for exhibition. Like an expanding universe, the installation grows from the centre out when a new panel joins the rest. At the time of the CVAG exhibition, Eric was already 10 years into the project and estimated 100 panels as the end result if he used the entire dictionary. On opening night Eric invited the audience to 'read' his work. Receptive to the idea of being a part of this activation experiment, 50+ people filled the space between the woven paper panels. In the space between things, in the interval, what took shape was a spontaneous co-created soundscape – a layered utterance composed of a wide variety of soundings, song, breath, silence – merging and separating and merging again. And then it ended as swiftly as it began. People dispersed and returned to their seats. Later we talked amongst ourselves about how the space expanded and became altered.

THE SPECTACLE OF THE WALLS in CVAG's street level window gallery space, Janet Wang installed three assemblages of small worlds set against ceiling-to-floor wallpaper scrolls containing variations on Chinoiserie imagery. Contemporary elements were interspersed with stereotypical representations associated with eastern culture as seen from a culturally blended perspective, altered in the west. Confronted by heavy equipment, waste management workers, surveillance cameras, and larger than life china dolls being dumped into transport containers – the altered vignettes challenge romanticized notions of the east and propose concerns regarding the far-reaching impact of low-cost export-led mass production.

The wallpaper source images were made by the artist then digitally altered, assembled, repeated and output to paper. The small objects clustered in front of the scrolls served as three-dimensional plaster replicas of imagery contained in the scrolls, bearing the

hand-made qualities characteristic of a purposely unrefined casting process that expressed something about how it might be to break out of the mold. The ghostly objects, derived from historical and contemporary mass-produced objects made in China, were playfully and yet awkwardly posed in front of the seamless wallpaper panels. The artist-producer staged the scenes as a means of calling the viewer into a complex and subjective terrain of choreographed fictions and meaning-making. Inside the gallery Janet made a laborious relief representation of the Great Wall of China using meticulously registered image transfers on two adjacent walls. Along the way she inserted parts of the series of plaster cast objects that seemingly migrated from the gallery window space. Over the course of the show a few of the objects unhinged themselves from the wall, fell to the floor and broke. Laying on the ground in this altered state, they enticed interaction. They invited play.

COMMUNITY RESPONSE The NIDES students and teachers fully engaged in the thematic exploration of making, repeating and altering as they worked through various manifestations of handmade things, time-based video and audio translations, performances, collaborations, kinetic object making and 3-d printed objects.

We return again to walk around, inside and outside the gallery. We see things. We touch things. We listen. We watch. We sense. We gather. The artists/makers have shown us how it is to embody a repertoire of gestures involving drawing, casting, tracing, cutting, weaving. They have shown us how it is to embody making things over and over again. They have shown us how they take these things apart, along with their methods, processes, ideas and perceptions. They have unfixed complex relationships and laid things bare for us to consider variation and change. They have invited us to experience things in different ways. They have made, repeated and altered and by doing so have cultivated deeply receptive conditions in which we might explore possibilities.

– Angela Somerset, curator for the Comox Valley Art Gallery, 2016.

MAKE/REPEAT/ALTER

exhibition program curated by Angela Somerset

RE:DEFINITION Eric Lesage

THE SPECTACLE OF THE WALLS Janet Wang

MAKE/REPEAT/ALTER: A COMMUNITY RESPONSE

by NIDES FAE and E.N.T.E.R. Programs

opening events

artist talks

MARCH 18 – APRIL 16, 2016

Friday, March 18, 7pm

Friday, March 18, 6pm

MAKE/REPEAT/ALTER was a thematic exhibition program that ran from March 18 – April 16, 2016 at the Comox Valley Art Gallery. Opening events began with artist talks at 6 pm on March 18 followed by a reception at 7 pm. The program featured sculpture installation work by Janet Wang (*The Spectacle of the Walls*) and Eric Lesage (*Re:Definition*) in CVAG's contemporary gallery environments. In the Community Space and the George Sawchuk Room students from North Island Distance Education Society (NIDES) FAE and E.N.T.E.R. programs presented thematically responsive collaborative projects. **MAKE/REPEAT/ALTER** offered an exploration of the relationship between contemporary artistic practice and learning modalities, fueled by arts and technology maker projects, that share diverse processes of making multiples and the variations/alterations that are embedded in these gestures.



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GALLERY
SHOP

TUESDAY TO SATURDAY 10-5
MONDAY TO SATURDAY 10-5



MAKE/REPEAT/ALTER

Chief Justice | from

ERIC LESAGE

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the crude lettering

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Contracted for

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a parade 2 A 1

A man with a beard, wearing a brown fedora and a blue sweater, is focused on working on a large, rectangular wooden structure. He is using a small tool, possibly a saw or a knife, to shape the wood. The structure is made of several layers of plywood or similar material, held together by a wooden frame. The man is standing behind the structure, and his hands are visible as he works. The background is a plain, light-colored wall. The overall scene suggests a workshop or a studio where the man is creating or refining a piece of art or a functional object.

RE:DEFINITION

A second no less important research at the core of my work are notions of memory, both private and collective. Our nostalgia for things half recalled or even completely misremembered is powerful. In searching for materials with which to work I often turn to found objects with which to weave together possible memories. To take those things which have been forgotten and see if they still hold a fragment of meaning.

– Eric Lesage, 2016

MAKE/REPEAT/ALTER RE:DEFINITION ERIC LESAGE

Inspired from my readings of Marshal McLuhan's ideas on media, *Re:definition* began with the simple question, "What if I wove text?" Contemplating this, I began to imagine ways in which making is thinking.

At the onset of *Re:definition* I gave myself a simple concept instruction – weave a dictionary. Following instructions has lead to many ideas and insights. By allowing the work to do the thinking, the meaning is revealed instead of imposed. Inspired by Canadian poet Christian Bök's thinking around the work of Oulipo, an avant-garde poetry movement of the 1960's "...that imposes arbitrary, but axiomatic, dicta upon the writing process in order to evoke an unpredicted possibility from these experimental restrictions."¹ Working within a set of constraints, although counterintuitive, affords me greater creative freedom.

My interest in "working as thinking" is in part, informed by my early learning and exposure to a working class practicality, involving the craft of making things by hand and making do with what's at hand. I first learned to weave on a mechanical loom 20 years ago. Weaving with nontraditional materials led me to adopt open-frame and off-frame weaving techniques. Part and parcel with this approach, collage and assemblage manifested diverse creative possibilities by setting these techniques within the constraints of the craft.

Committed to exhausting the entirety of a 1300 page 1956 Websters dictionary, this multi-year endeavor will culminate in over 100 panels. Given the scope of this project, it is meant to be shown throughout its creation not just as a final result. Within the exhibition space, *Re:definition* is shaped by a series of concentric circles, with the outer circle defined by the earliest panels and the core circle defined by the most recent. As one navigates the gallery space, one travels through time.

The ongoingness of weaving a dictionary is emphasized through the visible labor embedded in the artwork. And quite simply, I continue to follow the concept instruction – to weave the dictionary.

With the advent of the internet, the printed dictionary has shifted from being a practical tool to a nostalgic object. Deconstructing and repurposing both the form and the content of the dictionary provides an alternative: By bringing together “work as meaning” and the memory in objects, I seek to create spaces and experiences that allow the viewer, myself included, to create meaning, a space in which to contemplate.

¹ The Xenotext Experiment: an Interview with Christian Bök by Stephen Voyce 2007 <http://www3.iath.virginia.edu/pmc/current.issue/17.2voyce.html>

ERIC LESAGE is an interdisciplinary artist based on Pender Island BC. Lesage’s practice explores the intersection of craft and conceptual art, ideas of labour, and the handmade, through process-based installations. His work challenges modern notions of productivity that place a higher value on product over process, and invites the viewer into a space of thoughtful contemplation. These ideas are manifest in his decade-long project *Re: definition*, a large scale installation of a single deconstructed dictionary woven into multiple panels. Previously, Lesage was Artistic Director of the artist-run center La Maison des artistes, he has exhibited at the Winnipeg Art Gallery and Raw:Gallery, and he has collaborated with the ITWÉ collective on Manifestipi at The Forks and Saint Boniface Cathedral. He currently serves on the Board of Directors of l’AGAVF and the CARFAC BC and CARFAC National.

INSTALLATION COMPONENTS

Re:definition – 1956 Webster’s dictionary, thread, steel ¼ inch square pencil rod, sinew, current installation covers 204 m² radiating out from the southern corner of the gallery. Work station- handmade open frame loom, thread random pages from the 1956 Webster’s dictionary held in a tray, scissors, tweezers, wood rods (used for three-dimensional element of panel) and Shipping crate as both seat and work surface.



"The limits of my language means the limits of my world."

— Ludwig Wittgenstein, *Tractatus Logico Philosophicus*, 1922

MAKE/REPEAT/ALTER

RE:DEFINITION

ERIC LESAGE

concussion (kon kush'un) *n.* The shock of two objects in collision; a jarring, as of the brain, by a shock or blow.

2. Destruction,

Orvieto, Ital. city of great interest in Umbria on the rd. Perugia near Orvieto. Begun in the 13th cent.

condemnen (kon dem') *vt.*

SECTION 3. If, at the time of the making of the term of
guilty. I declare

oscitancy (of the spirit)
ness/gaping.

and electricity in later stages. Many

massage and electricity in treating various diseases, however, cannot be cured by

Term nervous & ...
 stiane ...
 perennial or g. *Desfontainia* ... blue

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Syn. Acquiesce, I give
-rence n. their

token coins, because they are more than their stamped value.

is less than
demon ac (dē mōn' aīō)
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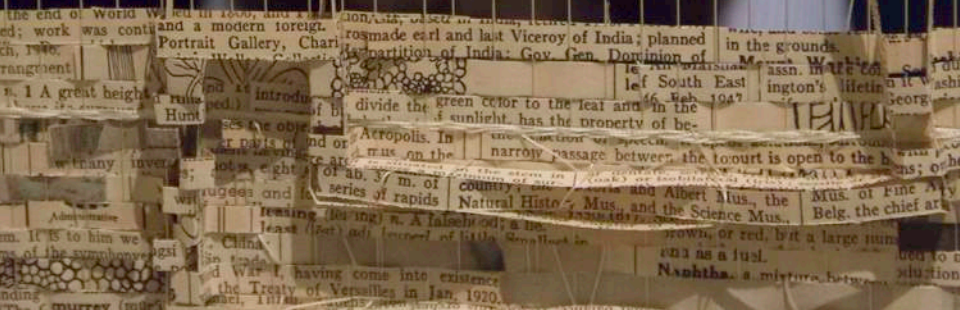
to of the wood

dead or with

types the ...

MAKE/REPEAT/ALTER

ERIC LESAGE



"I don't necessarily agree with everything I say"

— Marshall McLuhan



Weave in, Weave in, My Hardy Life, *Leaves of Grass*, 1891

By Walt Whitman

Weave in! weave in, my hardy life!

Weave yet a soldier strong and full, for great campaigns to come;

Weave in red blood! weave sinews in, like ropes! the senses, sight weave in!

Weave lasting sure! weave day and night the weft, the warp, incessant weave!
tire not!

(We know not what the use, O life! nor know the aim, the end—nor really aught
we know;

SLA — SLA

But know the work, the need goes on, and shall go on—the death-envelop'd
march of peace as well as war goes on;)

For great campaigns of peace the same, the wiry threads to weave;

We know not why or what, yet weave, forever weave.

for small
 To condemn as illegal
 functions by the application
 having nutlike flavor
 set of
 serving the public
 exhibit the technique
 discomposure, as turn a hair
 as well as the
 Master of Arts.
 few, had club clear, and strong
 bounded on the east by
 conditioning. The sweet wine made
 time; old-fashioned. affected by
 abscesses. letter form.
 formation task,
 in natural play. Shenandoah,
 manner.
 wife, coiled
 osmosis. made by walking
 to rest.
 An employee in
 run parallel, enclosing
 machine
 sandstone: also tourmaline.
 its two main
 to rest.
 toddling child. and Allies had
 was speedily below barrier
 warfare (atmosphere.
 classical traditions
 To equip, as with foot
 A Hindu colonnade surrounds
 above Internatl. Boundary
 importation of opium
 The same is true of snakes but in this
 RE-DEFINITION Wrote My Country
 survive with their

n. 1 The act of stay
2 Attendance ser

, or sensory defects; a
where mental impair

MAKE/REPEAT/ALTER

RE:DEFINITION

ERIC LESAGE



5. Irrational thoughts should be followed absolutely and logically.
6. If the artist changes his mind midway through the execution of the piece he compromises the result and repeats past results.
25. The artist may not necessarily understand his own art. His perception is neither better nor worse than that of others.
29. The process is mechanical and should not be tampered with. It should run its course.

— Sol Lewitt, excerpts from *Sentences on Conceptual Art*, 1969





MAKE/REPEAT/ALTER OPENING NIGHT



In his book *The Gift*, Lewis Hyde wonders about the source of an artist's work, proposing that "an essential portion of any artist's labor is not creation so much as invocation. Part of the work cannot be made, it must be received." Hyde goes on to describe other key elements in the creation of a work of art: "All artists work to acquire and perfect the tools of their craft, and all art involves evaluation, clarification, and revision." He describes these as secondary tasks that must be preceded by the 'materia' – the substance of the work assembled into a form.

Hyde, Lewis. *The Gift: Imagination and the Erotic Life of Property*. Vintage Books, 1983.

MAKE/REPEAT/ALTER

RE DEFINITION

ERIC LESAGE



MAKE/REPEAT/ALTER

RE:DEFINITION


ERIC LESAGE

“By age four, illiterate, with only dictionary pictures to ponder, I developed a compulsion to visually match pairings of so-called natural phenomena with so-called unnatural phenomena, compare naturally manufactured phenomena to human-only manufactured phenomena, to compare mass produced standardized objects with hand-crafted unique objects, to compare naturally standardized phenomena with unnaturally standardized stuff and on and on, etc. I indulged an obsession with every possible similarity and difference between anything and everything pictured in my dictionary.”

Randolph, Jeanne. “A Concise Summary of My Natural & Manufactured Life.” *The Natural and the Manufactured*. The Klondike Institute of Art and Culture, ODD Gallery, 2009, <http://naturalmanufactured.com/newnm/?p=525>. Accessed 8 August 2016.

"To find a form that accommodates the mess, that is the task of the artist now."

— Samuel Beckett

A black and white photograph of an open book, viewed from a low angle. The pages are thick and slightly curved, creating a deep shadow in the gutter. The text is overlaid on the left page.

MAKE/REPEAT/ALTER

RE:DEFINITION

ERIC LESAGE



MAKE/REPEAT/ALTER

MAKE/REPEAT/ALTER

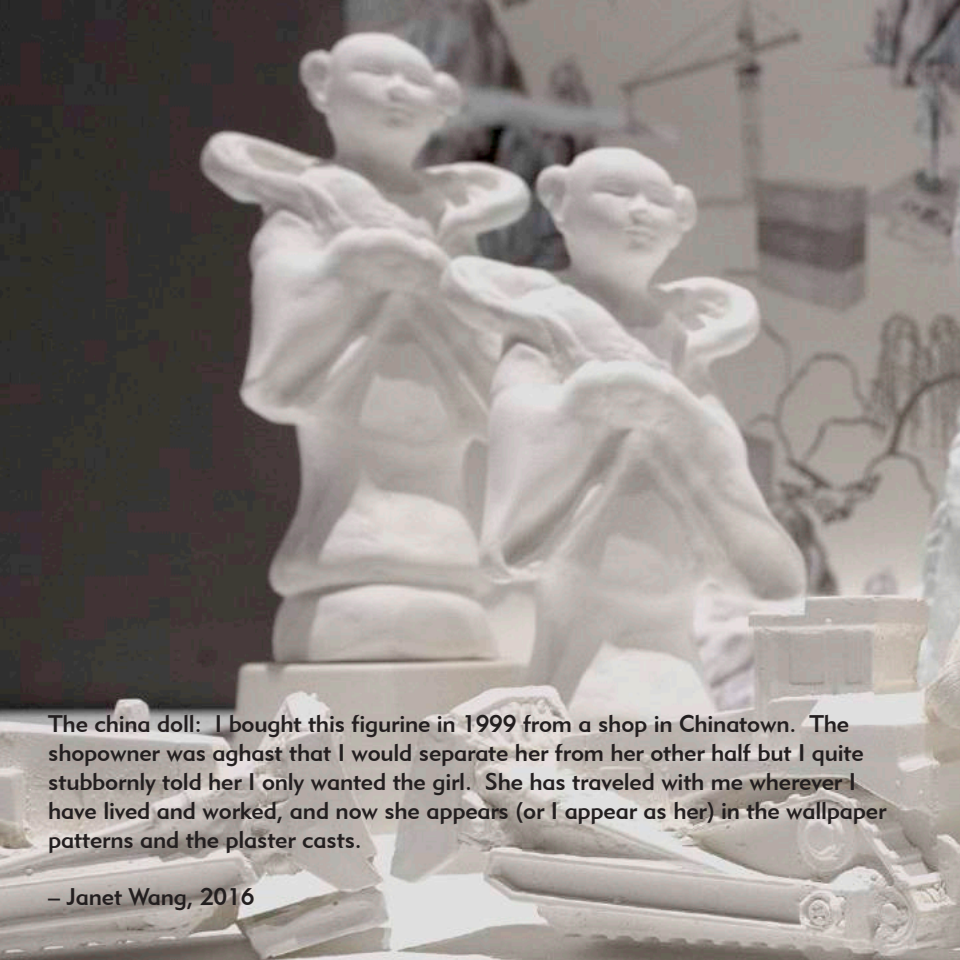
THE SPECTACLE OF THE WALLS

JANET WANG





THE SPECTACLE OF THE WALLS



The china doll: I bought this figurine in 1999 from a shop in Chinatown. The shopowner was aghast that I would separate her from her other half but I quite stubbornly told her I only wanted the girl. She has traveled with me wherever I have lived and worked, and now she appears (or I appear as her) in the wallpaper patterns and the plaster casts.

– Janet Wang, 2016

My relationship with the notion of the East is hypothetical, consumerist, and derivative. I am a second-generation Chinese-Canadian with no firsthand experience of China. Much of what I am surrounded by has been made and shipped from overseas. Images that are conveyed via film, media and art inform my understanding of Asian lifestyles and landscapes. Likewise, Chinoiserie motifs are an appropriation of the romanticized Oriental into a palatable format more easily digested by Westernized ideals.

My practice centres on the principle of disrupting the “Society of Spectacle,” a term coined by Guy Debord, who appropriated existing images and reworked these in acts of détournement, inverting the commodities of art into interaction and critical engagement. In *Spectacle of the Walls*, and several of my past works, I combine common and traditional décor motifs with contemporary and anachronistic content. For the window space of the Comox Valley Art Gallery, I have created three wallpaper-like scrolls based on traditional Chinoiserie design. Each scroll is composed from a series of registrations, painted or drawn by hand before being digitized, pieced, layered and printed as a repeating pattern.

In the ‘blue’ wallpaper panel, the repeated motifs dissolve heavenward into pixels – a vision of China as an immutable Superpower in the Digital Age. In the ‘yellow’ wallpaper panel, the pattern brings in the goddess, a fantastical self-portrait, floating in sun-gold ether, juxtaposed against commercialized shrines and pagodas, construction and pollution. The grayscale wallpaper panel serves as an abrupt shift, examining our consumeristic dependency on the import/export dependency. White on white crude assemblages of plaster cast objects are placed in front of the wallpaper panels, extending and reinterpreting the repetitive gestures found in the wallpaper into three dimensional forms. A cheap toy is transformed into a crumbling plaster repeat; a pagoda-like structure supports the hand of the artist; the fantastical goddess is now blunt and degraded; construction vehicles clamber over the rubble and terrain.

Inside the gallery space, the underlying registration drawings reappear and repeat, undulating along a mapped line of the Great Wall of China. The Great Wall drawing acts as a spine, the registrations laboriously traced around the form. Here the pattern is represented as a tighter formation, though, by a looser and variable hand, allowing for a more intimate viewer experience of the handmade construction of the pattern.

Debord, Guy. *The Society of the Spectacle*. Black & Red, 1970.

JANET WANG creates laboriously deconstructed, layered two and three dimensional portraits as a reaction to our digitized world of instantaneous image-making. The construction of identity is studied through the quotation and reworking of traditional and historical motifs. A self-portrait assumes historical postures; a gesture is doubled through mirrored reflections; an image is drawn, carved, textured, painted and layered to reinstate depth to the dialogue between representation and receiver.

Janet received her Bachelor of Fine Arts from the University of British Columbia and her Master of Studio Practice from the University of Leeds in England. Her work has been exhibited in Canada, the United States, and the UK, and has been awarded residencies from the Arts Council of England, ArtStarts and the Burnaby Arts Council. The artist has received the Visual Arts Development Award by the Vancouver Foundation and the Don S Williams Grant from the Fund for the Arts North Shore. She is currently an instructor at the Art Institute of Vancouver.

INSTALLATION COMPONENTS

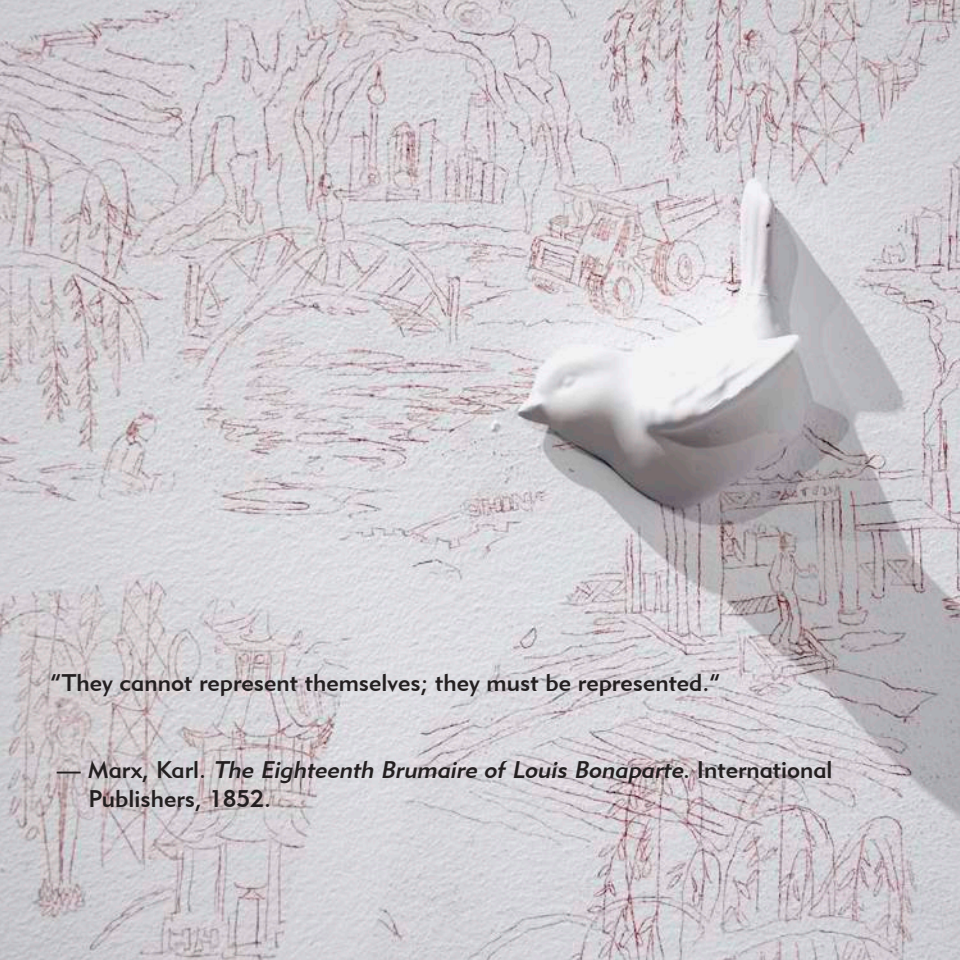
Re:orientation – window installation, large format prints of digitized paintings and drawings, 30"x120" each, plaster, hydrostone and polymer lay assemblages
The Underlying Motif – wall installation, conté transfer, plaster casts

MAKE/REPEAT/ALTER

THE SPECTACLE OF THE WALLS

JANET WANG





"They cannot represent themselves; they must be represented."

— Marx, Karl. *The Eighteenth Brumaire of Louis Bonaparte*. International Publishers, 1852.

MAKE/REPEAT/ALTER

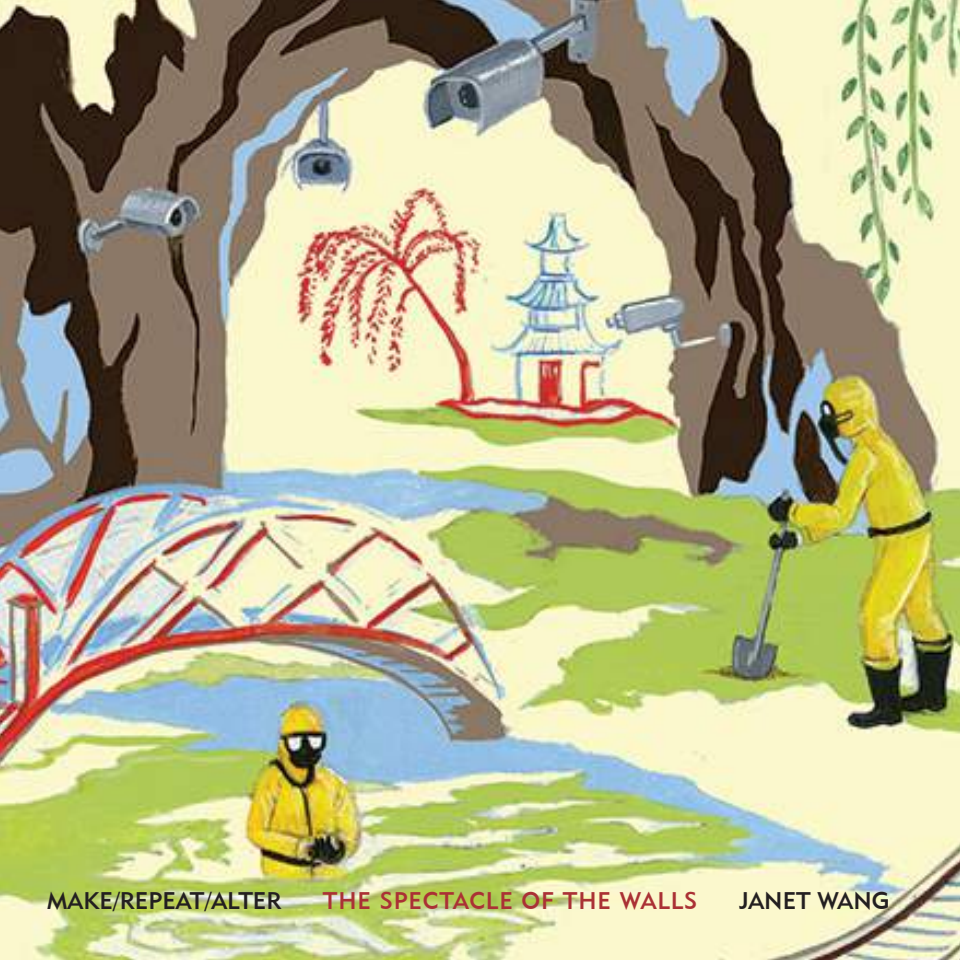
THE SPECTACLE OF THE WALLS

JANET WANG









MAKE/REPEAT/ALTER

THE SPECTACLE OF THE WALLS

JANET WANG

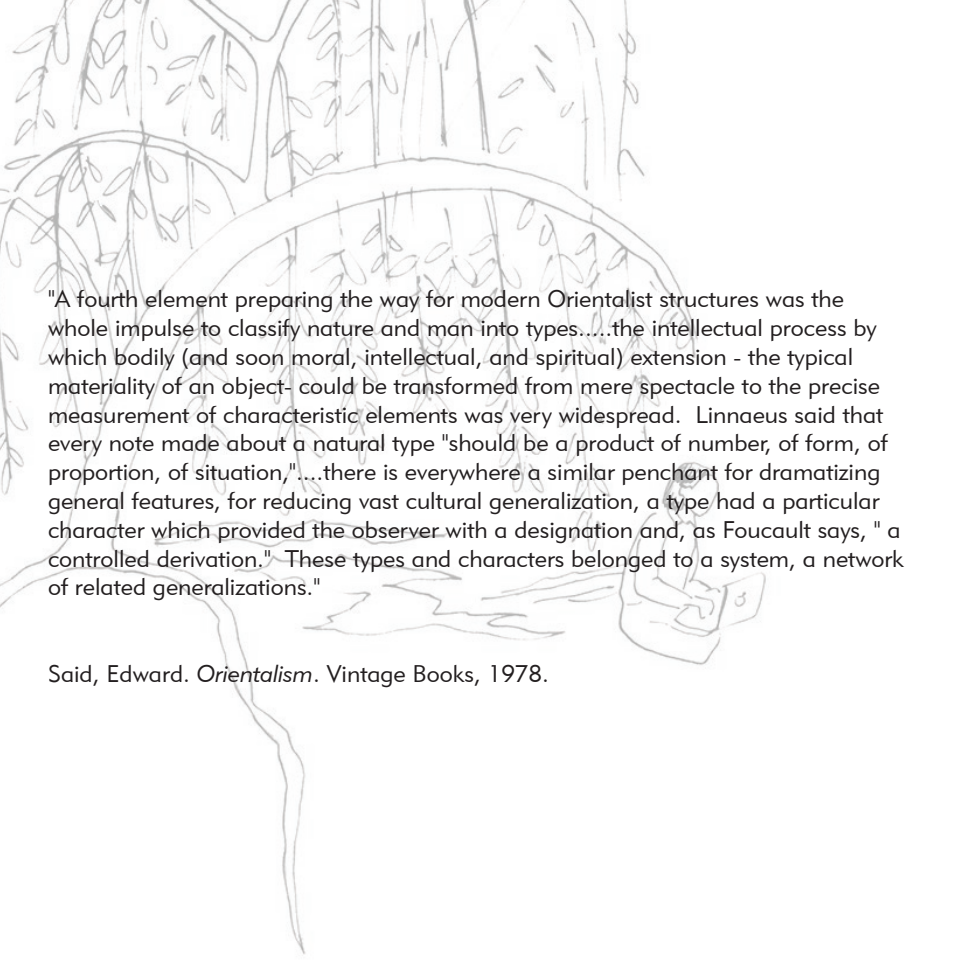




MAKE/REPEAT/ALTER

THE SPECTACLE OF THE WALLS

JANET WANG

A faint, stylized line drawing of a forest scene. In the background, several tall, thin trees with sparse leaves stand. In the foreground, a large, curved log or branch arches over a body of water. A person is sitting on the log, looking down at a book or tablet. The drawing is minimalist, using simple lines to represent foliage and the figure.

"A fourth element preparing the way for modern Orientalist structures was the whole impulse to classify nature and man into types....the intellectual process by which bodily (and soon moral, intellectual, and spiritual) extension - the typical materiality of an object- could be transformed from mere spectacle to the precise measurement of characteristic elements was very widespread. Linnaeus said that every note made about a natural type "should be a product of number, of form, of proportion, of situation,"....there is everywhere a similar penchant for dramatizing general features, for reducing vast cultural generalization, a type had a particular character which provided the observer with a designation and, as Foucault says, " a controlled derivation." These types and characters belonged to a system, a network of related generalizations."

Said, Edward. *Orientalism*. Vintage Books, 1978.

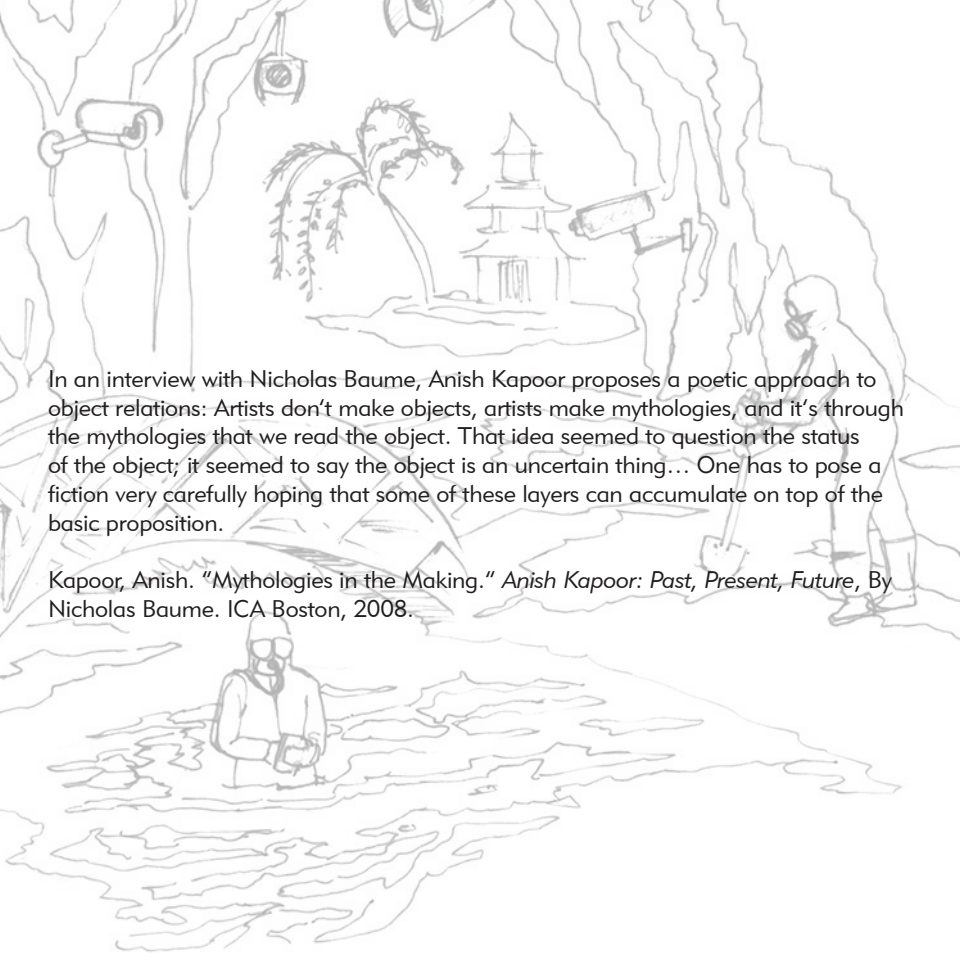




MAKE/REPEAT/ALTER

THE SPECTACLE OF THE WALLS

JANET WANG



In an interview with Nicholas Baume, Anish Kapoor proposes a poetic approach to object relations: Artists don't make objects, artists make mythologies, and it's through the mythologies that we read the object. That idea seemed to question the status of the object; it seemed to say the object is an uncertain thing... One has to pose a fiction very carefully hoping that some of these layers can accumulate on top of the basic proposition.

Kapoor, Anish. "Mythologies in the Making." *Anish Kapoor: Past, Present, Future*, By Nicholas Baume. ICA Boston, 2008.



MAKE/REPEAT/ALTER

THE SPECTACLE OF THE WALLS

JANET WANG





MAKE/REPEAT/ALTER

THE SPECTACLE OF THE WALLS

JANET WANG



A COMMUNITY RESPONSE



MAKE/REPEAT/ALTER **A COMMUNITY RESPONSE** NIDES E.N.T.E.R. STUDENTS



MAKE/REPEAT/ALTER A COMMUNITY RESPONSE NIDese.N.T.E.R. STUDENTS

The eCademy of New Technologies, Engineering and Robotics (E.N.T.E.R.) is a blended learning program involving three days of technology-based learning and two days of personalized distributed learning co-designed by teachers, students and parents that is accessed and completed from home or on site at the program's respective school. The E.N.T.E.R. 1 Lab is at Aspen Park Elementary and the E.N.T.E.R. 2 Lab is at Highland Secondary. Students in the E.N.T.E.R. 1 and 2 programs range from grade 6-9 with the grade 10-12 iMaker program being added for September 2016. Students of the E.N.T.E.R. programs have identified themselves as learners of the next generation. They have been the first to engage in deep and meaningful ways with traditional and modern technology incorporated directly into their learning pathways.

In the George Sawchuk Gallery: To explore the theme of *Make/Repeat/Alter*, the E.N.T.E.R. 1 and E.N.T.E.R. 2 students have produced a digital presentation of student voices describing how they connect with the *Make/Repeat/Alter* theme. They have also created a series of traditionally fabricated pieces demonstrating how the process of design thinking works in concert with the *Make/Repeat/Alter* theme to integrate student curricular goals. The students were also tasked with the challenge of displaying the process of *Make/Repeat/Alter* as it exists for them as digital designers.

The first step for the learners of E.N.T.E.R. 2 to interact with the theme of *Make/Repeat/Alter* was actually through their mathematics and science course where they engaged with Faraday Law (magnetism and magnetic induction) and were tasked with measuring, gearing and scaling with different shapes. Teams of 2 or 3 used two LEGO EV3 motors. One motor acted as a generator and was connected to another motor that had student-created putting mechanisms attached that could hit golf balls. After many iterations, they were then tasked with designing

and engineering a prototype mini-golf course with their teams. Once they were content with their $\frac{1}{4}$ scale prototype, they worked towards the physical models by accessing the school's Wood Shop and Tech Shop for tools to fabricate with. Some teams were even able to take their process to another level by accessing the E.N.T.E.R. 2 Lab and modeling their course in Autodesk Maya and their putting mechanism in LEGO Digital Designer. For the E.N.T.E.R. 1 students, their showcased interaction with the *Make/Repeat/Alter* theme was a connection with concepts of transfer of force, momentum, inertia, potential energy and kinetic energy through their Marble Mazes. The structure and marble pathways were all designed and fabricated by the students of E.N.T.E.R. 1, with the *Make/Repeat/Alter* theme continuing on in their class. The overall goal is to create an interchangeable series of Marble Mazes and Rube Goldberg Machines that all fit together in a sliding frame.

Recently, students in the E.N.T.E.R. 2 program were asked to reflect on who they are as "Makers" and to connect with the *Make/Repeat/Alter* theme in that fashion. Each student created a powerpoint slide to showcase how they experience and find enjoyment in the process of *Make/Repeat/Alter*. They worked collaboratively and individually to put together a digital presentation to showcase their voices for everyone to hear and reflect on how these learners have connected with, and are fostered to explore, their 'Spark'.

Students in the E.N.T.E.R. programs utilize modeling software such as SketchUp, Autodesk Maya, Inventor and AutoCAD to learn the literacy of drafting, mechanical CAD, and animation. They are given the opportunity to design and create in these spaces and access their fleet of 3D printers to bring their creations to life! Because most of the *Make/Repeat/Alter* process occurs digitally, the students have created two collages entitled Digi-Make and Digi-Alter to showcase images that occur during this process. They have also culminated completed works in a digital presentation and have many physical examples of their 3D Prints on display.

– Roger Vernon, Instructor



MAKE/REPEAT/ALTER A COMMUNITY RESPONSE NIDES E.N.T.E.R. STUDENTS







MAKE/REPEAT/ALTER **A COMMUNITY RESPONSE** NIDES E.N.T.E.R. STUDENTS



MAKE/REPEAT/ALTER A COMMUNITY RESPONSE NIDES E.N.T.E.R. STUDENTS



Please be
careful with
the Knobs.
If you turn them
around to the
left they come
off.



A close-up photograph of a person's hands operating a white sewing machine. The person is wearing a black long-sleeved shirt. They are sewing a piece of fabric that is a collage of various newspaper clippings, including text and small images. The fabric is being fed into the machine's needle and foot. The sewing machine has a yellow dial on the side. The background shows a wooden table and other pieces of fabric with similar newspaper clippings.

A COMMUNITY RESPONSE

MAKE/REPEAT/ALTER

A COMMUNITY RESPONSE

NIDES FAE STUDENTS



MAKE/REPEAT/ALTER A COMMUNITY RESPONSE NIDES FAE STUDENTS

Fine Arts eCademy students, ranging from Kindergarten to grade 8, have produced multimedia art projects in response to the work of Janet Wang and Eric Lesage, using the theme of *Make/Repeat/Alter*.

The first step of learning about the theme of *Make/Repeat/Alter* was to explore printmaking techniques in a workshop format. FAE students printed squares of fabric using a variety of material: leaves, cookie cutters, styrofoam stencils, bubble wrap and sponges. Then K – 8 students chose one of four workshops: visual art, music, dance/drama or digital art. They worked on their projects for five weeks while exploring their medium and the theme.

Visual art students from K – 8 took the prints from the printmaking workshops and, inspired by the work of Eric Lesage, wove them with cut-up encyclopedias. Working together as a team this group produced 10 long panels of weaving, creating an installation that reflects FAE's connectedness and commitment to collaboration.

The music group with students from K – 8 worked together to reinvent a familiar folk melody by writing new lyrics and arranging it as a canon with auxiliary percussion, recorded loops and ukulele. During their last workshop they participated in a professional recording session, learning about layers as they recorded each part of the song separately before editing it together. This project is the soundtrack to the video describing the process of this project.

The Performing group with students from grade 3 – 8 intertwined elements of dance and voice to create stories about common, everyday scenes. The project culminated in four videos which explore the *Make/Repeat/Alter* theme using performance art techniques with their bodies and basic props. One video highlights the versatility of voice as students say hello in different ways. The second is comprised of students working in

partners to create a story as they walk. The third video highlights students using a chair in three different ways. The last video demonstrates short scenes at a bus stop where students portray everyday emotions.

In the digital art workshop group, students from K – 8 used ipads to create various digital art pieces. The *Make/Repeat/Alter* process involved taking a photo and altering it using a variety of digital tools. The project was repeated as the student artwork was woven together as a collage. Grades 6 – 8 students were inspired to create digital artwork which wove their research and images. The current FAE focus is surrounding “Air”, so student inquiries ranged from the “How Horses Breath?” to “Why is there no air in space?”

THE FINE ARTS ECADEMY is a blended learning program involving three days of fine arts-based shared learning at Tsolum Campus and two days personalized home learning co-designed by teachers, students and parents.

– Laura Mann, Instructor

“Arts integration seems to be the best form of differentiation because it taps into so many different interests and abilities and forms of learning.”

– Mind Shift, January 13, 2015



USING SPACE IN 3 WAYS: WALKING



USING AN OBJECT (CHAIR) 3 WAYS

MAKE/REPEAT/ALTER A COMMUNITY RESPONSE NIDES FAE STUDENTS



USING SPACE **IN 3** WAYS:



AT A BUS STOP: DIFFERENT WAYS

USING AN OBJECT (CHAIR) 3 WAYS



USING AN OBJECT (CHAIR) 3 WAYS



MAKE/REPEAT/ALTER A COMMUNITY RESPONSE NIDES FAE STUDENTS





MAKE/REPEAT/ALTER

A COMMUNITY RESPONSE

NIDES FAE STUDENTS







MAKE/REPEAT/ALTER A COMMUNITY RESPONSE NIDES FAE STUDENTS



MAKE/REPEAT/ALTER A COMMUNITY RESPONSE NIDES E.N.T.E.R. STUDENTS

MAKE/REPEAT/ALTER

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CVAG PUBLICATIONS focus on the production, dissemination and dialogue emerging out of artist and gallery-initiated publications in all media. The publications are conceived of as small open printed editions, and are democratically available in a digital format, with an emphasis on circulation and sharing. The editions are produced as stand alone projects and as extensions of exhibitions and events. Printed books can be purchased through the gallery and digital versions can be downloaded on our website.

The Comox Valley Art Gallery is dedicated to presenting and fostering contemporary art by professional artists from the region, the country and beyond. Through our exhibitions, publications, creative residencies and education programs, we link the Comox Valley to the broader world of contemporary art practice. We actively engage the public, draw visitors, and enliven the community through public events, performances, community collaborations, all-ages make art projects, youth training and mentorship programs, and a gift shop that sells the work of hundreds of local artists. CVAG is an independent public gallery run by a non-profit society.

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