



CONVERGENT PROGRAMMING 2020

ROOT LOVE / Winter Program 2019-2020

November 24, 2019 - January 10, 2020



CVAG presents *Root Love* – its convergent thematic Winter Program 2019. The community was invited to view the “live window” exhibition; participate in a variety of community projects; be immersed in the installation *Physica* by Clea Minaker; and to browse an extensive selection of well-made-things featured in the 45 Annual Winter Market. In December the gallery extended its hours to offer the community a variety of opportunities to visit the Winter Market, participate in special events, view the installations and interact with artist projects and presentations.

During the winter program, visiting artists/curators were housed in the CVAG Next Door artist residence. France Trépanier visited to initiate an upcoming exhibition and residency in the spring and summer of 2020. Connie Michele Morey was in residence from November 27 to December 11, 2019 for *Project Homesick / Roof (Over My Head)* and conducted site-specific creative research in *Gather:Place* on the gallery plaza and throughout the community.

Ecole Puntledge School students’ art-based *Everybody Deserves a Smile* project was presented in the CVAG Community Gallery from November 25 – December 9 as part of the community campaign that receives donations of toques, hats, mitts, socks and neck-warmers for gifting. Each hand-painted bag was filled by the students at the end of the donation period, then distributed to those in need.

Students in the North Island College Fine Art and Design Program presented work in *Gather:Place* beginning December 12, along with pop-up presentations in CVAG’s Project room Studio and Community Gallery.

CVAG hosted a Community Make Art Project Event + Solstice Celebration on Friday December 20 from 12 – 9 pm. A plant-sharing project was part of the evening’s events. Visitors were invited to bring a plant + take a plant (and asked to please avoid invasive species).

ROOT LOVE

December 7, 2019 - January 10, 2020

This was an Interactive window installation project / community plant sharing as part of CVAG's Convergent Winter Program 2019.

The Window Gallery installation included a community plant sharing station.

People were asked to bring plant cuttings to share and take home something different (no invasive plants).











ROOT LOVE

EVERYBODY DESERVES A SMILE

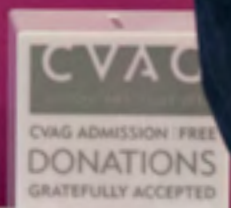
December 1-8, 2020

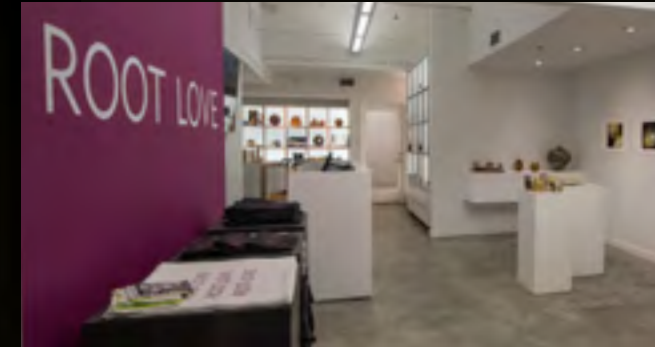
Each December the EDAS program engages students and educators in an arts-based outreach program. In 2020, students created “envelopes of love” that were later filled with small items and gift cards and delivered to those in need during Christmas. To raise community awareness the artwork of students from local schools were displayed at various locations throughout the Comox Valley.

Dec. 1 – 8 “Art Envelopes of Love” created by the grade 7 French Immersion students at Ecole Puntledge School were on display at the Comox Valley Art Gallery.



ROOT LOVE







PHYSICA
Clea Minaker

December 7, 2019 - January 10, 2020

a living installation and a time-based
performance producing ephemeral
projections...

preceded by *The Music of the Firmament*
performances – September 28, 2019 /
11:15 am, 12 pm, 3:15 pm, 4:14 pm. (15
min. each)













IN THE WATER

January 9 - February 29, 2020

Everywhere we turn there is water. The land and our lives flow with it.

In The Water enfoldes convergent programming centred around artist KC Adams' production + community residency *Singing to the Water* and her solo exhibition *Birchbark Technology* alongside community collaborations and creative incubators - *Water (re)Source*; and an art opening community engagement event.

The exhibition, *Birchbark Technology*, presented the work of KC Adams, a Winnipeg-based artist of Cree and Ojibway descent. "This work explores the relationship I have with my ancestors' territorial land and water ... I am interested in my ancestors' knowledge and how they worked with land and water technologies to thrive."

During the week prior to the art opening, KC Adams undertook a production + community residency *Singing to the Water*. She prepared new work and embellished existing work that embraces traditional and contemporary technologies. The artist's creative practice engages the local community through the act of making and ceremony to whet the "blood memory" of our fundamental relationship to the land and to water.

Water (re)Source + *Root Love* are incubator projects + community engagement projects that include a collaborative repository and collective studies that reflect memory, perceptions, experiences, and relationships with the water that surrounds and permeates everything in our world. *Water (re)Source*: Queneesh Elementary / *Drawing Water*; Beachcomber Academy / *Water Cycles*; community collaborations / *A Repository for Water*; and community collaboration and exhibition / *Root:Love*.

On Saturday, January 18 at 1 pm CVAG hosted an art opening + artist talk showcasing KC Adams' new work; arts-based research by students of Queneesh Elementary and Beachcomber Academy; *Water (re)Source* repository an community make art stations.

SINGING TO THE WATER KC Adams

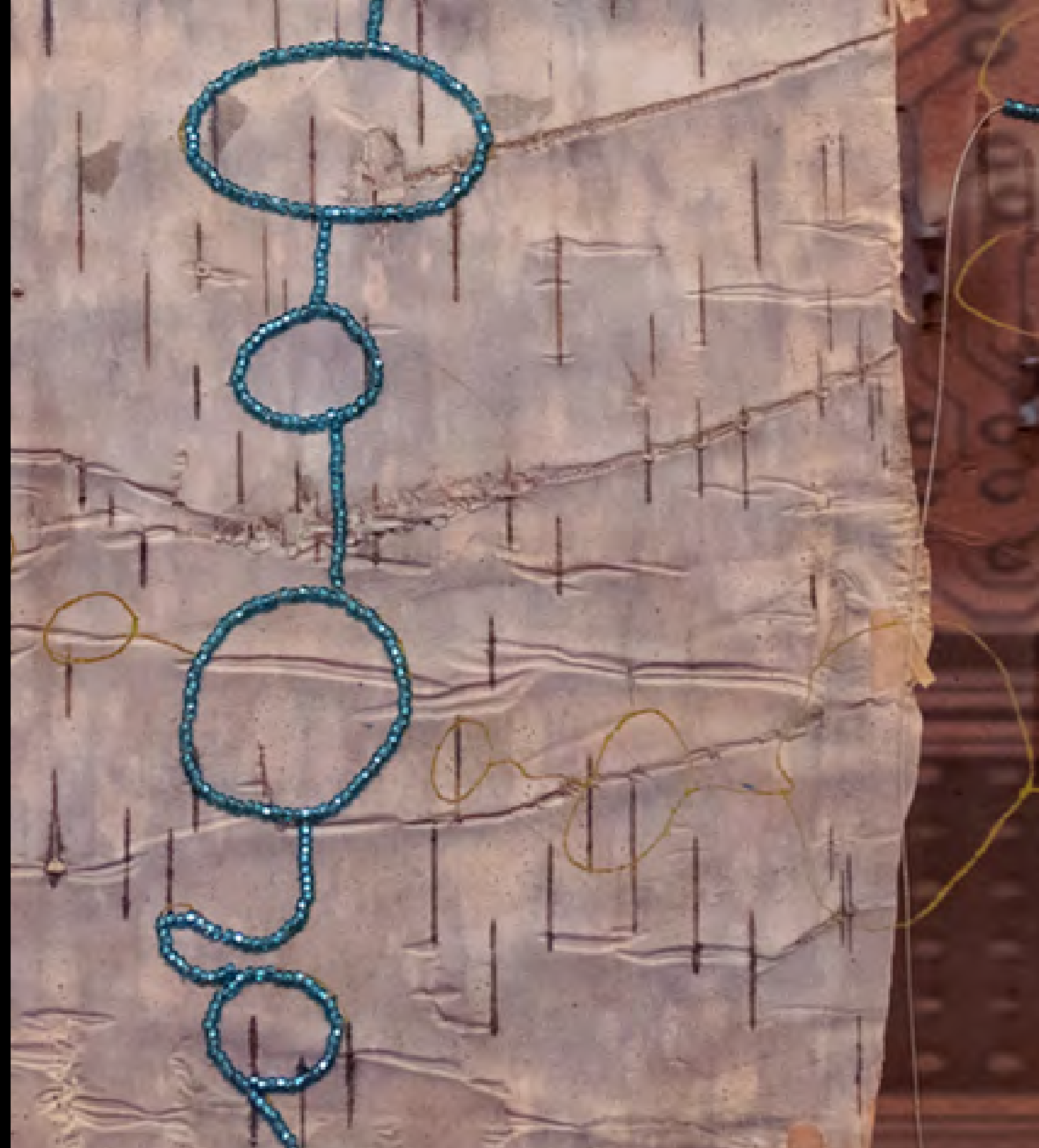
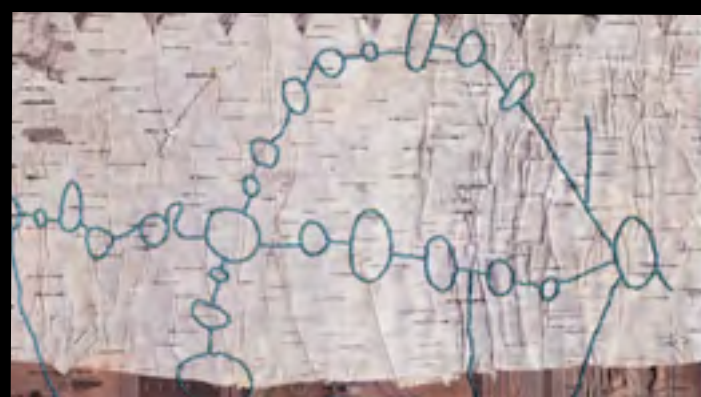
January 9 – January 18, 2020

Singing to the Water was a community and production residency during which KC Adams prepared new work and embellished existing work embracing past and contemporary technologies. The artist's creative practice engaged the local community through traditional and ceremonial making to whet "blood memory" of our fundamental relationship to the land and to water. The work developed was presented in the exhibition *Birchbark Technology*, which opened January 18, 2020.

[Singing to the Water Facebook Album](#)

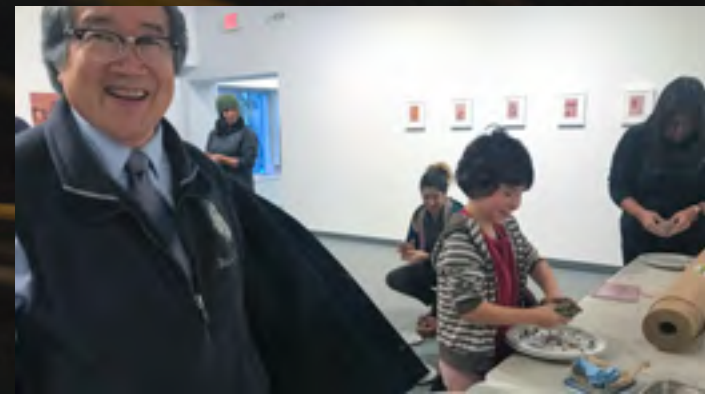
[Download Publication PDF - 0.55 MB](#)











IN THE WATER: Art Opening / Artist Talk / Make Art

In The Water enfoldes convergent programming centred around artist KC Adams' production + community residency *Singing to the Water* and her solo exhibition *Birchbark Technology*; along side community collaborations and creative incubators –*Water (re)Source*; and an art opening community engagement event. The exhibition, *Birchbark Technology*, presents the work of KC Adams, a Winnipeg-based artist of Cree and Ojibway descent. "This work explores the relationship I have with my ancestors' territorial land and water ...I am interested in my ancestors' knowledge and how they worked with land and water technologies to thrive." During the week prior to the art opening, KC Adams undertook a production + community residency *Singing to the Water*. She is preparing new work and embellishing existing work that embraces traditional and contemporary technologies. The artist's creative practice engages the local community through the act of making and ceremony to whet the "blood memory" of our fundamental relationship to the land and to water.

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BIRCHBARK TECHNOLOGY KC Adams

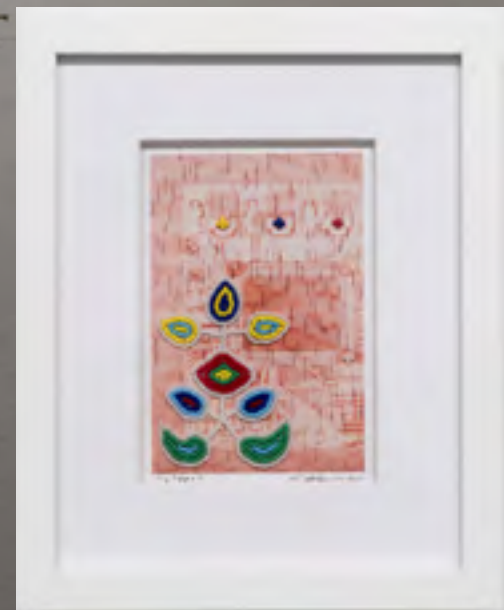
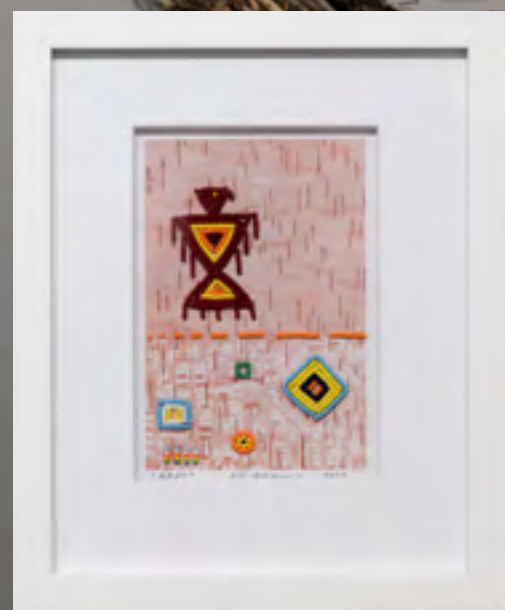
January 18 – February 29, 2020

CVAG was pleased to host KC Adams for a production + community residency from January 9 – 18. KC created new work on site at CVAG and on the land, for her exhibition at CVAG which opened on Saturday, January 18 at 1 pm. KC's responsive artwork bridges communities through deep sharing of her art and cultural practices.

Part 1 / Contemporary Gallery, 2017– ongoing / new works on paper, installation, ceremony *"I am currently creating new work called Birchbark Technology – digital prints of circuit boards and birchbark, embellished with painting and beading, that explores the relationship I have with my ancestors' territorial land and water. I am of Cree and Ojibway descent and I have been taught that we all relate to our environment and that we can't be separated from it. We must live in balance with the land and waters to protect all our relations, which includes all current and future living entities. I am interested in my ancestors' knowledge and how they worked with land and water technologies to thrive. Their knowledge carries a wealth of wisdom and experience including the importance of balance, and their ability to adapt to new technologies. Birchbark Technology is about embracing past and current technologies to help guide us towards a better relationship with land and water."*

Part 2 / George Sawchuk Gallery, 2017– ongoing / video program *"In the summer of 2015, I traveled to Grand Rapids and I was moved by the people who are walking the path of their ancestors. They are Ki-tah-pah-tumak aski ethinewak (Keeper of the Land). They are using all their knowledge and power to protect the land and waters in their community. The Ki-tah-pah-tumak aski ethinewak have a strong spiritual connection to Mother Earth. They understand that it is their responsibility to practice humility, reverence and reciprocity towards the land. I will be working on a video about how the land, water and the Indigenous people are affected by the building of a Hydro Dam in Grand Rapids Manitoba. The content is derived from images, video, interviews and poetry by former Grand Rapid resident Duncan Mercredi."*

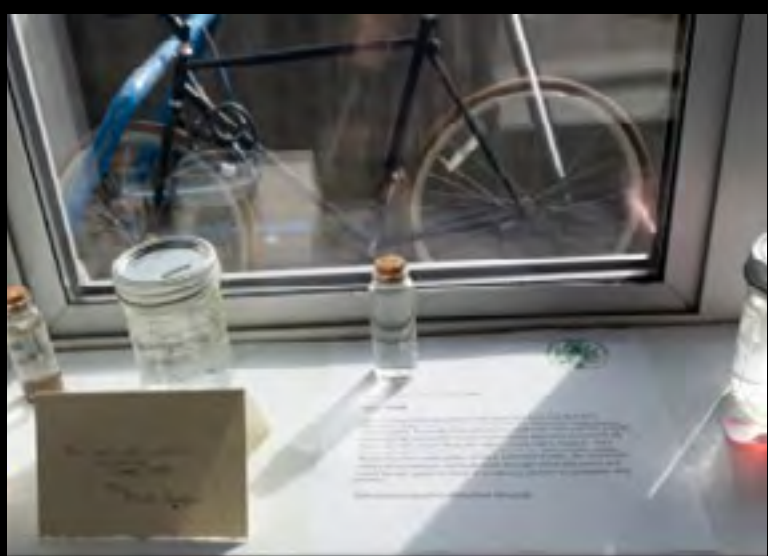














WATER (RE)SOURCE

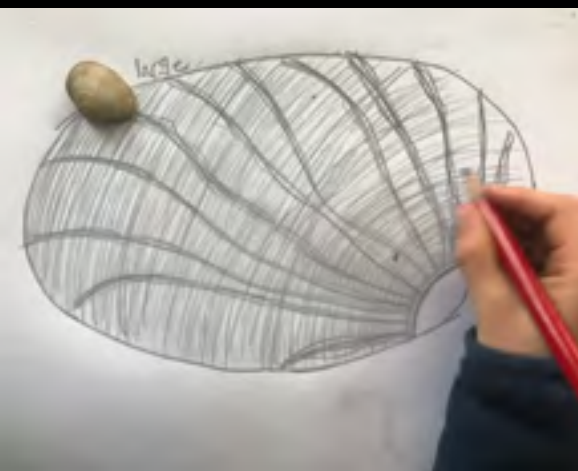
Water Cycles / environmental research + art by Beachcomber Academy students and educators in the Community Gallery

Water Cycles is a collection of site specific studies the students (all ages) have been engaged in over the past months, as they consider the implications of the cycles of tides and geological aquarian eras that their school site is situated in.

Little Oysters Preschool - shoreline + salmon study
Dolphin Class - flora + fauna at sea level
Older Students - coastal flats to sub-alpine watershed

Other *Water (re)Source* / Community Incubators at CVAG
A Repository for Water / invites community contributions + collaborations throughout the program, in the Gather:Place

Root Love / interactive window exhibition inviting community – bring (non-invasive) cuttings + rootings to share and exchange



The biggest whale represents the teachers and/or the older students, The smallest whale represents the younger students, the whale that is just the tale represents the students and/or the teachers that have left or are leaving the school.



WATER (RE)SOURCE

Drawing Water / arts-based explorations by Queneesh Elementary students + muralist Jason Craft in the Community Gallery.

Over the past months students (K - Grade 6), educators, and artist Jason Craft worked together to create the concept for the new mural in the welcome foyer of Queneesh Elementary. The mural reflects the watery world that the Comox Valley is steeped in. *Drawing Water* comprises 300 works by students that Jason responded to as the foundation for the mural.

Christine VanderRee, principal, Queneesh Elementary School describes the project:

"Last spring, Queneesh Elementary PAC supported the replacement of the mural in the school's two-story high foyer. Once we connected with Jason Craft, and saw examples of his incredible work, we began the mural making process. Jason spent time learning about our school culture and our Q compass, the symbol that represents of school's values.

Over the summer, Jason painted our compass and the remaining walls were blank canvas. He then began his design process.

In September, he met with each class, kindergarten to grade 7 to explain the mural process and to learn from them what makes Queneesh and the Comox Valley unique. Children and staff were then given an opportunity to provide input either through conversation or examples of art for him to consider. Over 400 drawings were collected and many of them are on display at the gallery. A small committee of students were tasked with sorting the contributions, and then picking out samples to share with Jason. Jason took these and included aspects of them into his final product. His plan was presented digitally for feedback. Students, parents and staff were consulted and adjustments to the plan were made.

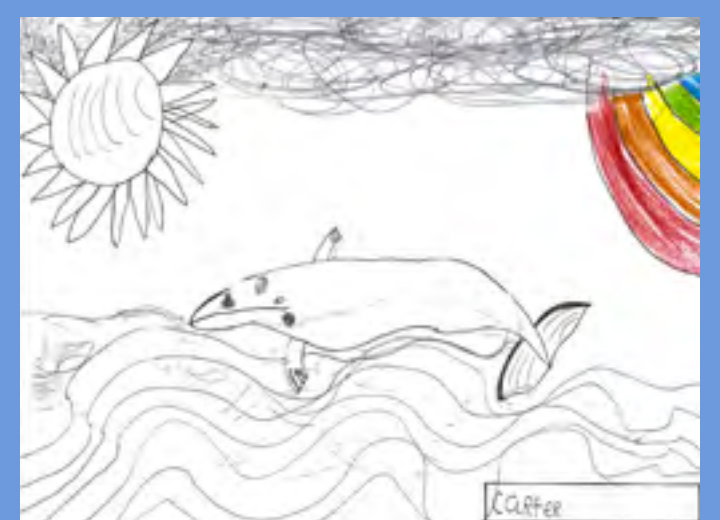
When the school closed for Winter Break, Jason set up to work. With only one day off, he was ready for the return to school. He saved the final details of the octopus and otter for the first day back after break. The children were able to see him at work and he spoke with many of them. The children easily found their contributions included on the walls of our school with one exception, the jellyfish. To the delight of some of our youngest children, he returned the following day and added those as well. We are delighted beyond words with the results. We are so lucky to have Jason Craft in the Comox Valley, so willing to work and inspire our kids and to draw inspiration from our school and broader community. "



"The Mural at Queneesh Elementary was a very special project for me, as well as the school community. All students at the school were asked to do a drawing for the mural, based on the school's unique identity and local environment. Some of which were then used to create the final design. I painted the mural over the winter break, which made it exciting for the students to come back to. I have been painting murals professionally for 15 years and generally use a similar process to involve students. It thrills me to see young people get excited about art. I believe involving young people in art cultivates patience, perseverance and problem solving. Doing art is also very beneficial for their self-worth and gives them a sense of accomplishment and ownership. The students at Queneesh were exceptionally creative and enthusiastic, which culminated in a very successful piece of art." – Jason Craft

Video slideshow: [Drawing Water](#)

[Water \(re\)Source Facebook album](#)



WATERSHED EXPLORATIONS / Connected By Water

Community Facilitator - Meaghan Cursons

February 22, 2020

On Saturday, February 22, 2020 from 12:30 - 2 pm, the Comox Valley Art Gallery held *Watershed Explorations*, a community gathering to explore the Comox Lake watershed through maps, history, ecology, climate change, human use and more. This family friendly (suggested 8+) presentation explored the source of our drinking water in the Comox Valley through photos and stories, uncovering how each of us is truly connected by water. Then we pulled out the art supplies and drew the watershed, waterways and places where we connect to water in the Comox Valley.

This community engagement event is a partnership between CVAG's *In The Water* convergent program and the CVRD's *Connected by Water* project that aims to build connection, capacity and community in support of watershed protection and water conservation in the Comox Valley.



THE TIME OF THINGS

Daphne Boyer, Maureen Gruben, Susan Pavel, Skeena Reece, Marika Echachis Swan, curated by France Trépanier

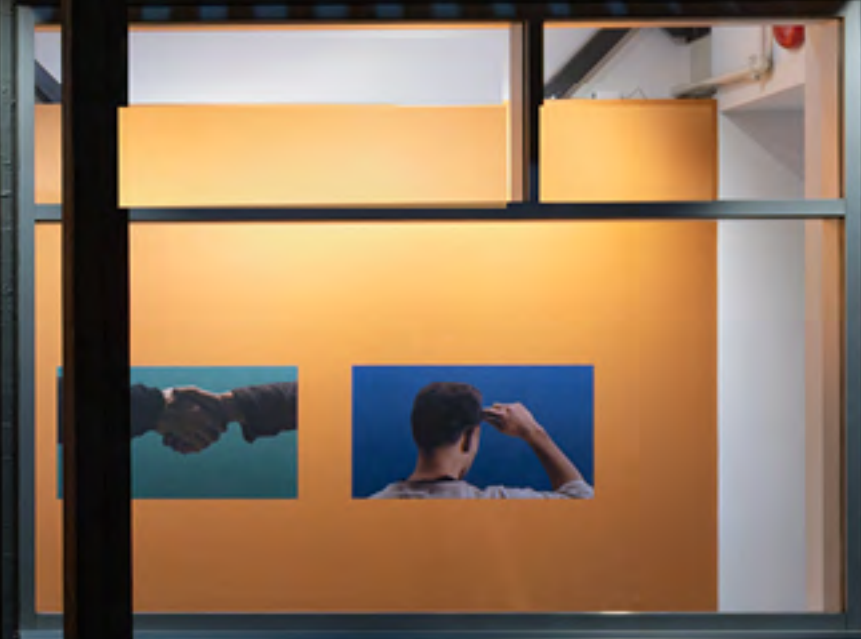
February 29 - September 11, 2020

"The Time of Things proposes to challenge the binary of traditional and contemporary art. It considers the continuum of Indigenous customary practices into contemporary Indigenous art through the work of five women artists – Daphne Boyer, Maureen Gruben, Susan Pavel, Skeena Reece, and Marika Echachis Swan. Through their various Indigenous perspectives, this exhibition explores how the concept of time informs the production of Indigenous art today. It looks at how time influences connections to materials and process and it delves into the influence of intergenerational memory and knowledge passed through time on art-making." – France Trépanier

In 2018 we visited *The Time of Things: The Continuum of Indigenous Customary Practice into Contemporary Art* during its original presentation at the University of Victoria Legacy Art Galleries. This exhibition, curated by France Trépanier, presented the work of five women artists – Daphne Boyer, Maureen Gruben, Susan Pavel, Skeena Reece, and Marika Echachis Swan. Their work enfolded traditional and contemporary art practices that bears witness to ancestral knowledge, the enduring value of family, Indigenous relationships to the land and the impact of colonialism on Indigenous people and their ways of life. The work in the exhibition is tender, challenging, and of enduring importance. Seeing the artists' depth of investigation and commitment to the time it takes to bring their work to full realization was deeply moving. France Trépanier's curatorial values and commitment to hold up and choreograph space for the work of Indigenous women artists in a thoughtful and respectful way resonated with us and ignited our imagination. In the past we have had the opportunity to collaborate with France on programming and to activate CVAG spaces as a place that inspires change and expansion of cultural understanding and relationships. We began to wonder about the possibility of situating *The Time of Things: The Continuum of Indigenous Customary Practice into Contemporary Art* in the Comox Valley to validate and celebrate these women and their work. It is our desire to instigate a context at CVAG in which the important ideas and perspectives of this exhibition are encountered. We are grateful to guest curator, France Trépanier and to Mary Jo Hughes of Legacy Art Galleries for their past work and for collaborating with us to present this iteration of *The Time of Things: The Continuum of Indigenous Customary Practice into Contemporary Art*. We are delighted and honoured to be part of this significant project.

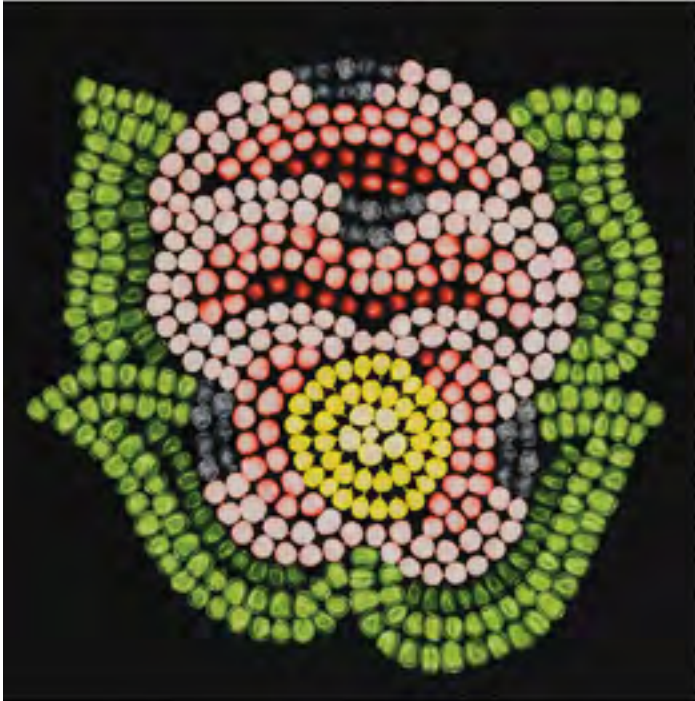
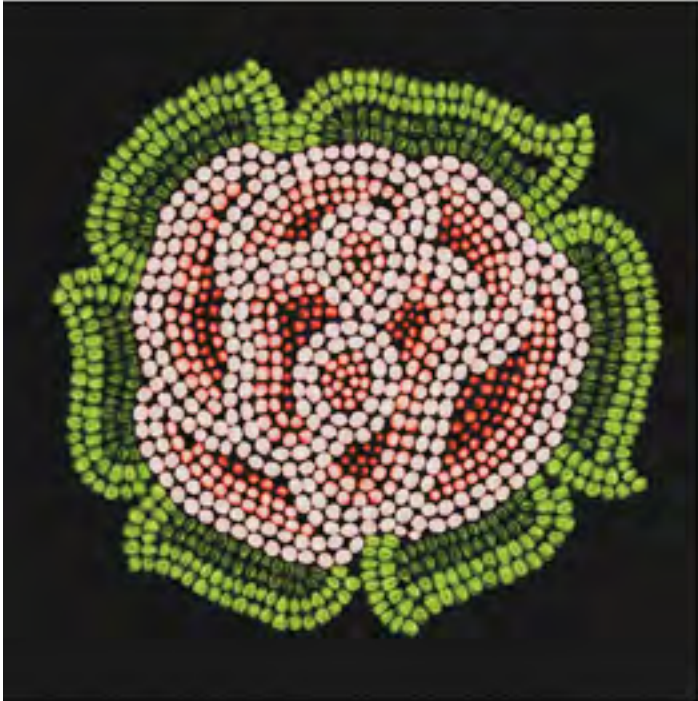
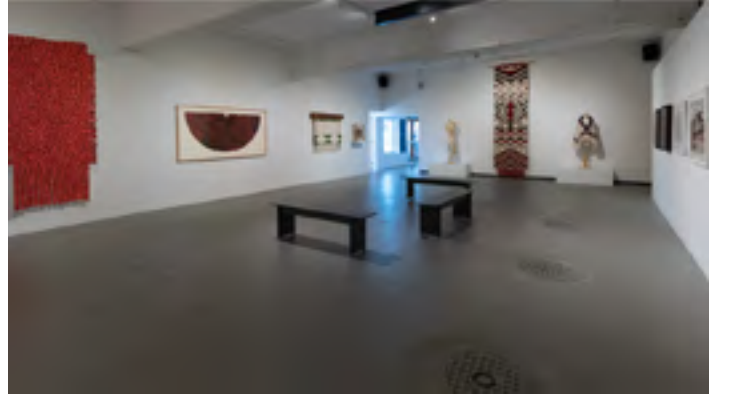
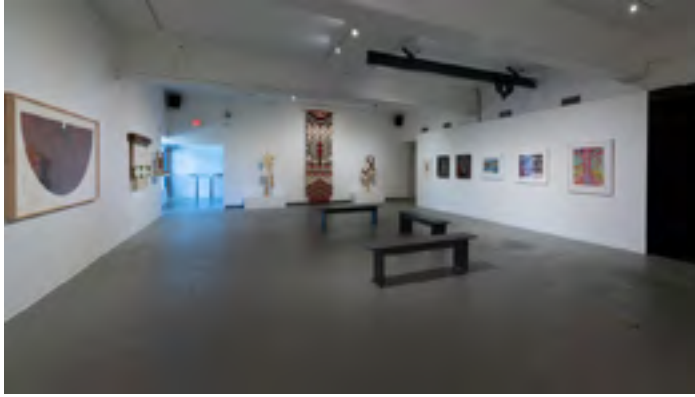
– Angela Somerset + Denise Lawson





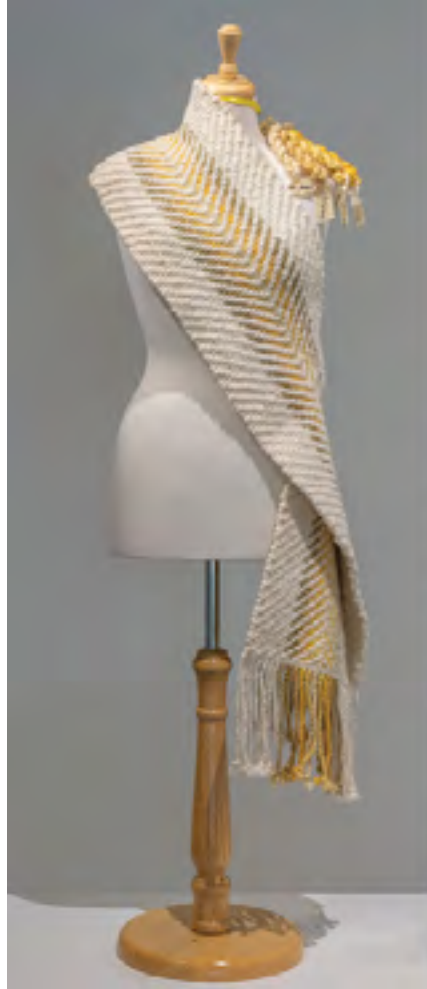












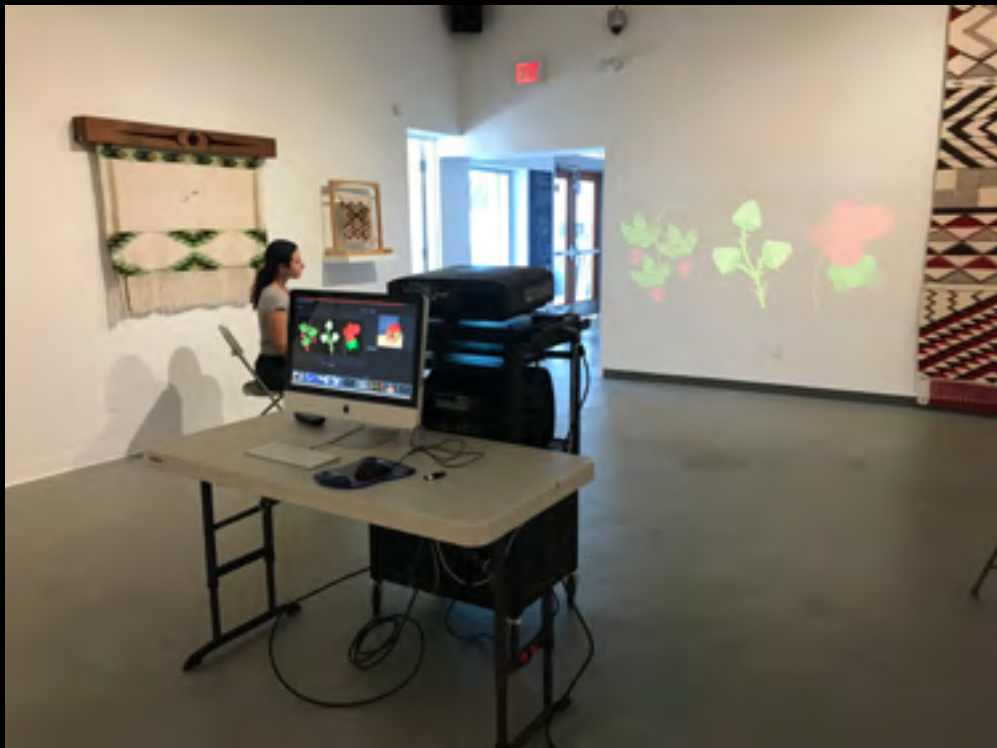












PUBLIC PLACE : SACRED SPACE



This multi-year program integrates themes of welcoming, gathering and healing through the incorporation of Indigenous place-naming, installations, public art, a full circle tea garden, exhibitions, cross-cultural sharing, performance, video screenings, workshops, gatherings and residencies. The undertaking was a collaboration between the Comox Valley Art Gallery, participating artists, curators, Elders, the K'ómoks First Nation community and the City of Courtenay.

Together, the components in this program are seen as a step toward reconciliation and recognition of the historic relationships the K'ómoks peoples have had with this Valley for thousands of years.

CROSSROADS

April 5, 2020 – ongoing

Situated outside the Comox Valley Art Gallery, this sculptural public art installation by artist Andy Everson is part of the overarching program PUBLIC PLACE:SACRED SPACE plaza project. The work brings awareness to the traditional Bighouse architecture and the formline / fineline of the Kwakwakwala and Coast Salish imagery and represents the historical and current significance of the region as a place of territorial, environmental and cultural intersections.

'The path to reconciliation can be a rough trail for some when we first become aware of the history of residential Schools in Canada. These exhibits touch our hearts and teach our minds to educate future generations in knowing this history and will help them to ensure this history is never repeated.' – Anonymous

TRADITIONAL INDIGENOUS FULL CIRCLE TEA GARDEN

April 9, 2020 – ongoing

As a land-based practice the evolving full-circle tea garden replaces the urban decorative landscaping on the gallery's plaza with traditional Indigenous food and medicine plants, designed under the guidance of Traditional Knowledge Keeper, Elder Barb Whyte. The work invites contemplation and rooting to the land in which we live and receive nourishment.

'I give thanks to the Creator, Creator of our planets and our stars. I honor Mother Earth for all that she gives us, the oceans, rivers, mountains, and plains. I give thanks to the trees and the plants for supporting the physical, emotional, and spiritual wellbeing of our elders, mothers and fathers, and our children that walk upon her with respect for ourselves and respect for Mother Earth and all of my relations.' – Barb Whyte



CROSSROADS

April 5, 2020 - ongoing

Installed on the CVAG plaza, this public artwork by Andy Everson is part of *Public Place : Sacred Space*, a multi-year program by the Comox Valley Art Gallery in partnership with participating artists, curators, Elders, the K'ómoks First Nation community and City of Courtenay. Together, the components of this undertaking are seen as steps toward reconciliation and aim to unearth the significance of the land upon which the Centre for the Arts plaza has been constructed.

"The Comox Valley has long been a crossroads—an intersection for environmental zones and for cultural differences. For thousands of years before Europeans arrived, the Pentlatch, who spoke a Salishan language, occupied the southern majority of the Valley. The northern portion, however, was held by the K'ómoks—speakers of another, separate, Salishan language. In the mid-1800s, the K'ómoks moved south and joined with the Pentlatch as the Ligwilda'xw encroached upon their territory.

This piece is structured on the cedar wall planks of a traditional K'ómoks and Pentlatch house. As one faces south, towards the CVAG plaza and beyond to the far-reaching lands of the Salish, the wings of a thunderbird are visible. This is a major crest of the Pentlatch and it is rendered in a distinctly Salishan style. As one gazes north, an abstract tail fin of a whale is evident. This at once symbolizes the Whale House of the united K'ómoks tribes, while simultaneously representing the art forms of the Kwakwaka'wakw peoples. Ultimately the thunderbird and whale in Crossroads symbolize the intersection of the sky and the sea worlds to point us to the world in which we reside: the land." – Andy Everson

Installing Crossroads: Before and After – [Facebook album](#)

Celebrating the installation of Crossroads – [Facebook album](#)

Acknowledgements

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BC Arts Council
City of Courtenay
First Peoples' Cultural Council
Province of BC (Community Gaming Grants)

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Tom Partridge (Valley Prototyping and Custom Cutting)
Installation/finishing crew Jess Lewis, Glenn Partridge, and Mary Partridge
Saleem Khan (Ocean Pacific Abrasive Blasting)
Kevin Boily (West Coast Home Theatres)
John Cripps (Industrial Plastics)
Phillipa Atwood Architect

Elder Wedlidi Speck and Elder Barb Whyte
CVAG team of staff and volunteers

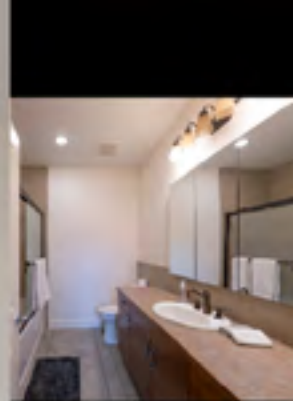
We are especially grateful for the guidance and support of the K'ómoks First Nation.











ROCK PEOPLE

A Short VR Experience by Josephine Anderson & Claire Sanford

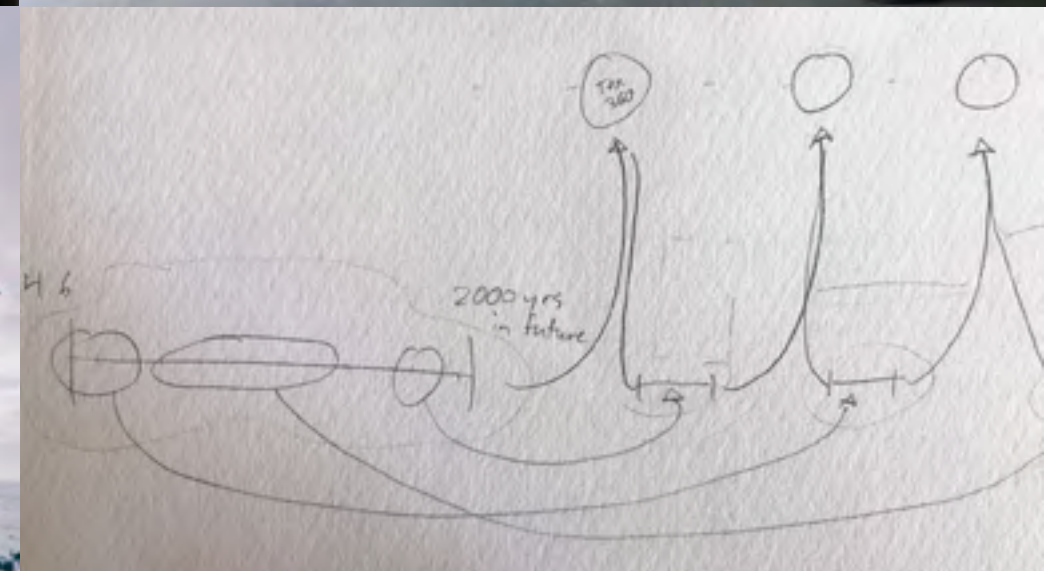
June 7 - June 24, 2020

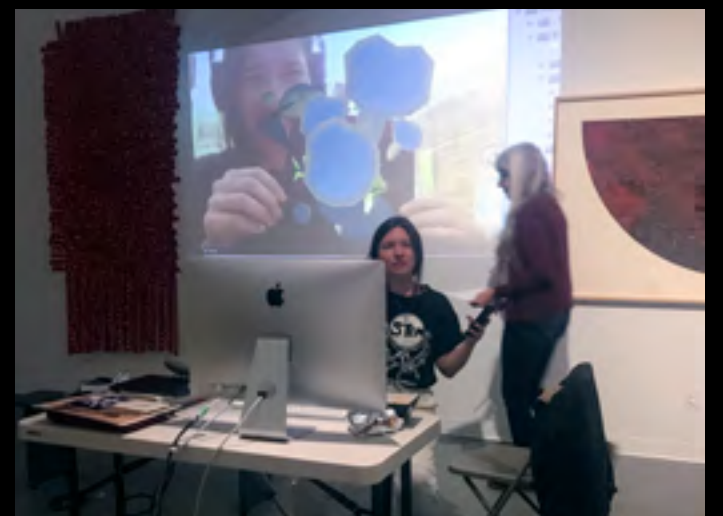
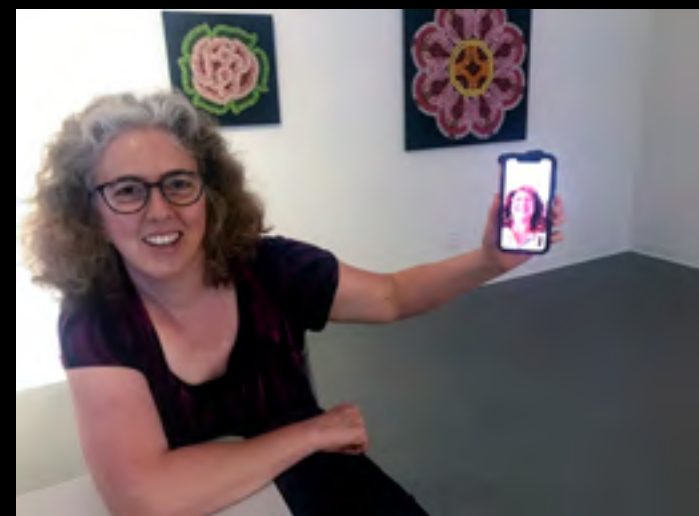
Time is huge, and it just keeps slipping into the future. An island rises from the ocean, and its inhabitants go about their life's work – blasting, hauling, and shipping the rock on which they live. Framed as an immersive portrait of a tiny oceanic enclave called Texada Island, *Rock People* explores the elasticity of time, and the nature of how we spend ours. During this independent studio practice, Josephine Anderson & Claire Sanford developed an interactive virtual reality documentary using stereoscopic 360-degree video, ambisonic sound design, and animation. The artists were in residency at CVAG Next Door and used the Project Room Studio as a working space. *Rock People* is a short virtual reality experience that draws on documentary storytelling techniques to explore how time is spent in our resource extraction society. Set in active mines, abandoned quarries and industrial sites that have been reclaimed by nature, *Rock People* explores life in a community dedicated to blasting, hauling and shipping limestone – the principal ingredient in cement and one of the main building blocks of modern society. The VR film blazes through geologic time in an animated, immersive, dreamlike rush of landmasses rising from the sea, and emerges onto present day Texada Island, the only industrial island in a region known for its untouched natural wonders. From a miner surveying a deserted quarry, to a carver reflecting on the permanence of stone, to the birth of a baby in this small town, *Rock People* meditates on the nature of "time and how we spend it. The project contrasts minutes, days and lifetimes against the geologic timescale in which the planet – and the limestone of Texada Island – was created.

Rock People is an interactive virtual reality documentary using stereoscopic 360-degree video, ambisonic sound design, and animation. The voices of Texada Islanders are woven into a lyrical audio narrative, as they reflect on limestone, work, and how they spend their time. The project's 360-degree video brings the VR user into a world where limestone is everywhere: from a huge mine dominating the shoreline, to a defunct quarry turned swimming hole, to an active pit where a dynamite blast erupts over a tranquil morning. Using a controller, the user can trigger geologically-inspired animations that emerge overtop of live-action imagery.













WALK WITH ME

September 30 - November 21, 2020

In the Fall of 2020, CVAG opened space for *WALK WITH ME / uncovering the human dimensions of the overdose crisis*, a project dedicated to those who have given bravely their life stories...and to all who dare to imagine a better future. This arts-based community action project sought to uncover the human dimensions of the overdose crisis as it has unfolded locally in the Comox Valley. Within and through it, a group of artist-researchers, front-line workers and people with lived and living experience banded together in a spirit of solidarity, attempting to come to terms with the impact of the crisis on individuals and community groups through a practice of story-sharing. Through these stories, we aimed to cultivate awareness leading to change. The artwork and audio created through this project was accessible:

September 30 – November 21, 2020 (with the exception of a closure on November 11th) 10 am – 4:30 pm following COVID protocols.

On these days, activities at the Gallery included Community Conversations, Food-Sharing, Artist Talks, Speakers, Healing Circles, a Film Screening, Panel Discussions, Policy Discussions, Story Walks and more. Those who had taken the Story Walks, or were about to take them, were encouraged to attend these supplementary events, as they provided a way to think and talk about the stories and insights being shared.

11am – 12 pm / Bridge Walk

12 pm – 1pm / food, panels, and discussions

1pm – 2 pm / Alley Walk









SPACE BETWEEN US

December 3, 2020 - February 27, 2021

Image: Alun Macanulty / Artwork: Foroozan Talelifard

ONLINE + IN-GALLERY INCUBATORS / ARTIST RESIDENCY / MAKE ART / COLLABORATIVE PUBLICATIONS / ART TALKS



In this time the resilience and generosity of creatives, the gallery, and community as a whole, is reflected through what transpires in the space between us. Sometimes this is a visible, palpable, and tangible exchange. However, these days it is often facilitated through and mediated by technology platforms. Labour associated with research, development, production and presentation – all that it takes to make things happen, often takes place behind the scenes, over distance, and through virtual exchange. In making visible and reaching out to one another we nurture a collective experience – a weave of strength and interconnectivity. The incubators that are part of *Space Between Us* are an important part of a larger exchange – that has made space for individual and collaborative creative exploration and development and a coming together as a whole within the larger context of a convergent program of artists, writers, makers, curators, participants and viewers.

CVAG Book Project Production Incubator towards E-pub + Print-publication – the work of writers and visual artists who have collaborated over time and distance.

Onsite / Offsite Production Incubator / Residency / Exhibition – a collaboration between the Comox Valley Art Gallery, local and international artists.

NIC Student Production Incubator – the art explorations of the FIN 230 Sculpture and Integrated Art Practice students at North Island College.

Please note that aspects of this program contain sensitive content.





FIN 230 Sculpture + Integrated Art Practice Student Incubator

bobbi Denton / Brittany King / Foroozan Taleifard / Gabrielle Moore-Pratt / Kaili Hodacsek / Kimberly Holmes / Renée Poisson

December 3, 2020 - February 27, 2021

This production incubator shared the work of students in the FIN 230 Sculpture and Integrated Art Practice I / Fine Art and Design program at North Island College. Students have been navigating the conditions of new learning platforms during of the current COVID-19 pandemic.

Through online courses, limited access to the onsite art studios and shops at the college, and carefully orchestrated offsite hands-on learning opportunities, the students produced individual projects and a collaborative group project - a Fluxus Emergency Kit. With the support of Julian Rendell of the MakeltZone, students had the opportunity to explore integrated sculpture technologies. CVAG supported the students' experiential curriculum learning opportunities through mentorship, access to gallery technology support, and installation + presentation experience in Gather:Place and Window Gallery.

The work presented as part of this past semester's course bears witness to what is possible in the space between us.





Space Between Us / Publication Incubator

December 3, 2020 – February 27, 2021



The *Space Between Us* Publication Incubator presented production components of the collaborative work of visual / media artists / writers:

Maleea Acker / Renée Poisson / Sophie Wood

H. Pearl Gray / Bran Mackie

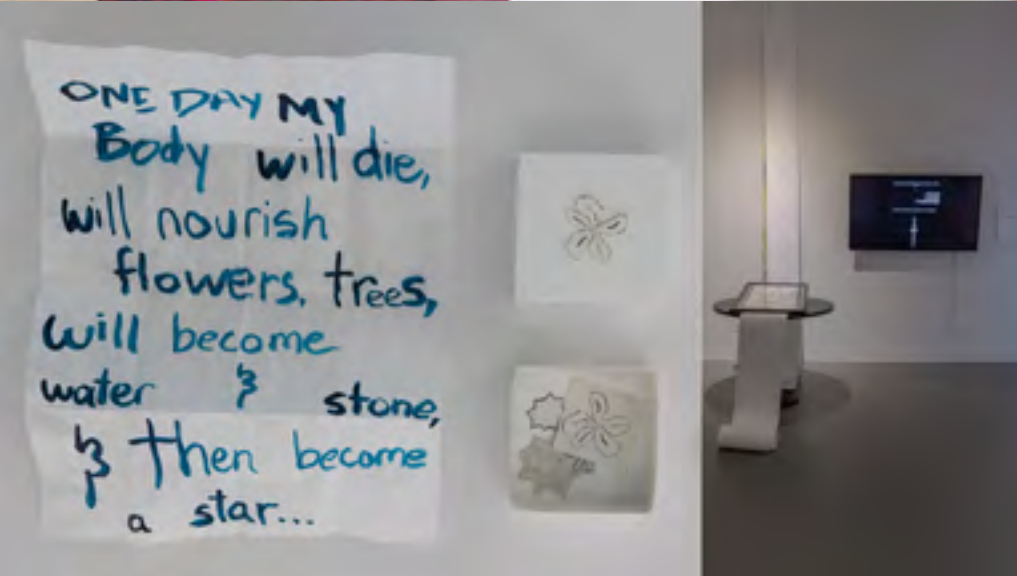
Hannah Brown / Cassidy Gehmlich

Meesh QX / Kara Stanton

Spencer Sheehan Kalina

In the early spring of 2020, CVAG's curators instigated the *Space Between Us* publication project as a way of supporting creative inquiry, production and collaboration across creative practices.

At that time artists and writers began working together, through conceptual ideation + making, to develop and prepare digital-based productions. The incubator presented material / digital / sound installations, online presentations, and virtual events pointing to the creative foundations and thematic content of the final works.



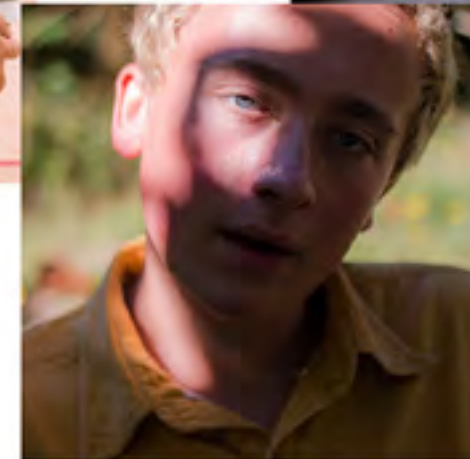
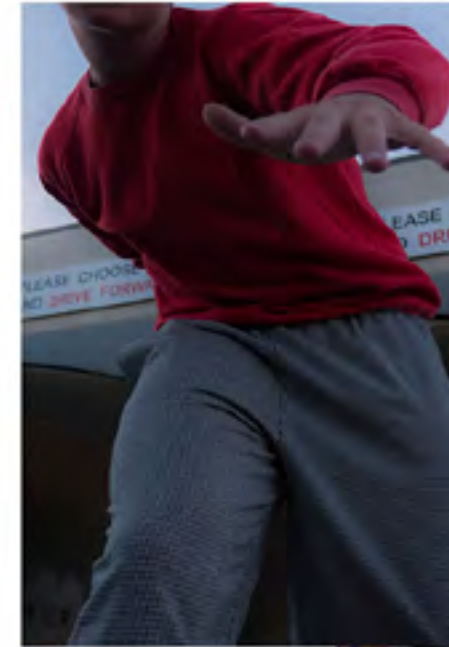
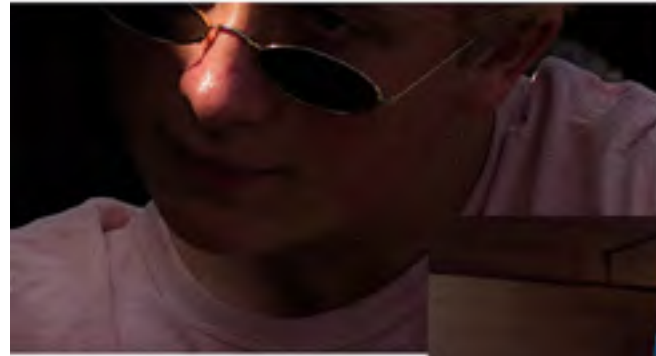
KILL YOURSELF Mackai Sharp

December 17, 2020 - February 20, 2021

Kill Yourself brings the casualness of harassment to the foreground, reminding our community of the ever-present threat of intolerance. Highlighting the complicity that we as a community tend to hold when bigotry plays out in public spaces. This piece allows for time to reflect on the present situation within the Comox Valley and searches for a way to evolve our collective ideologies to encompass inclusivity.

'Visual arts quickly made its way to the forefront of my life as a way of expressing myself and showcasing my perspective. As an artist I strive to capture authenticity and vulnerability in my work. Slowly over time I discovered the value that is found within connecting images to a greater narrative. What I hope to manifest for the future, is the opportunity to highlight the people, places and stories that have gone unrepresented, without an audience. These hopes and manifestations have taken over the importance of my life and have become the reason I wake up in the morning; to share stories.'

– Mackai Sharp



OFFSITE_ONSITE / RESEARCH + PRODUCTION RESIDENCY

Shelley Vanderbyl

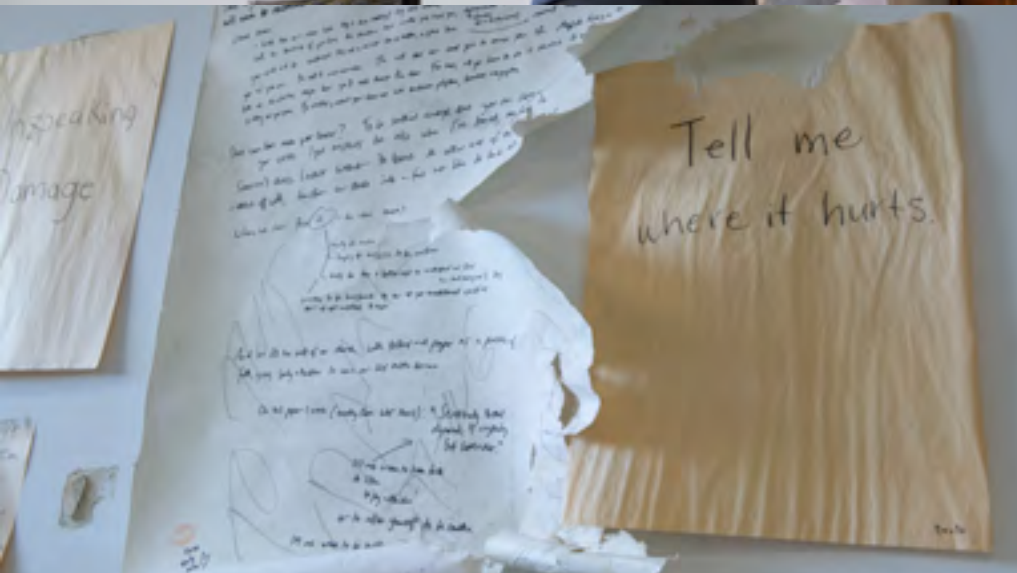
December 3, 2020 - May 29, 2021

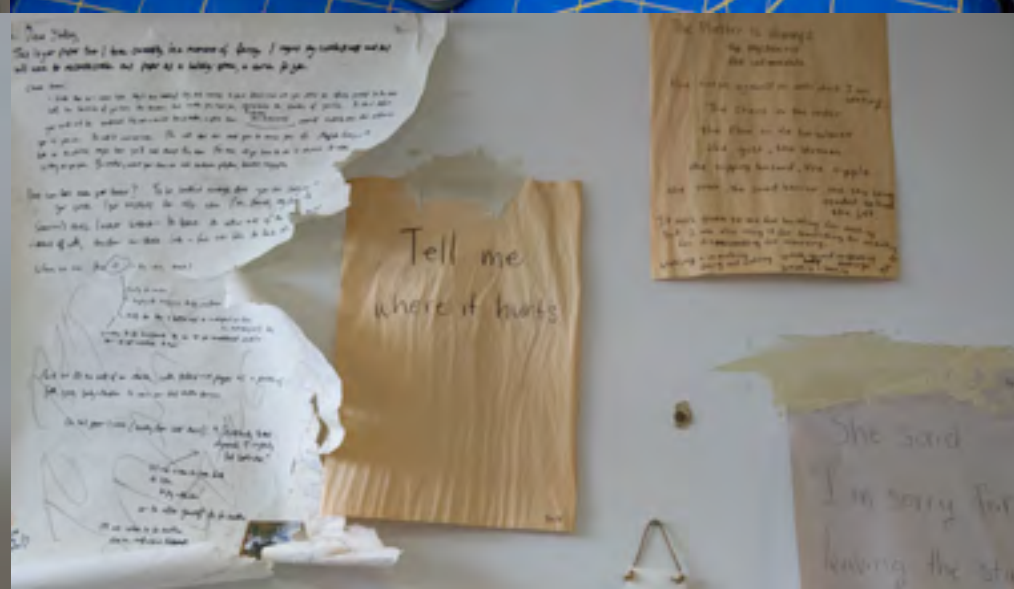
A relational practice over the span of time and the space between us.

Shelley Vanderbyl has been onsite at the Comox Valley Art Galley for a production residency in the Project Room Studio, Dec 2020 - March 2021. During this time, the artist further explored her inquiry of signal fires as way-finding / making visible / a calling out into the distance. Simultaneously, Shelley continued to expand her work of painting tiny landscapes inside small medicine tins that fit into a pocket, and when opened, become portals for being transported to another world. Exterior influences have further informed Shelley's research and development of fresco works. The pandemic and an illicit fire have imposed an unexpected staccato in the flow of practice, demanding new responses and articulations of the process of making. Currently, Shelley continues her research + production residency offsite.

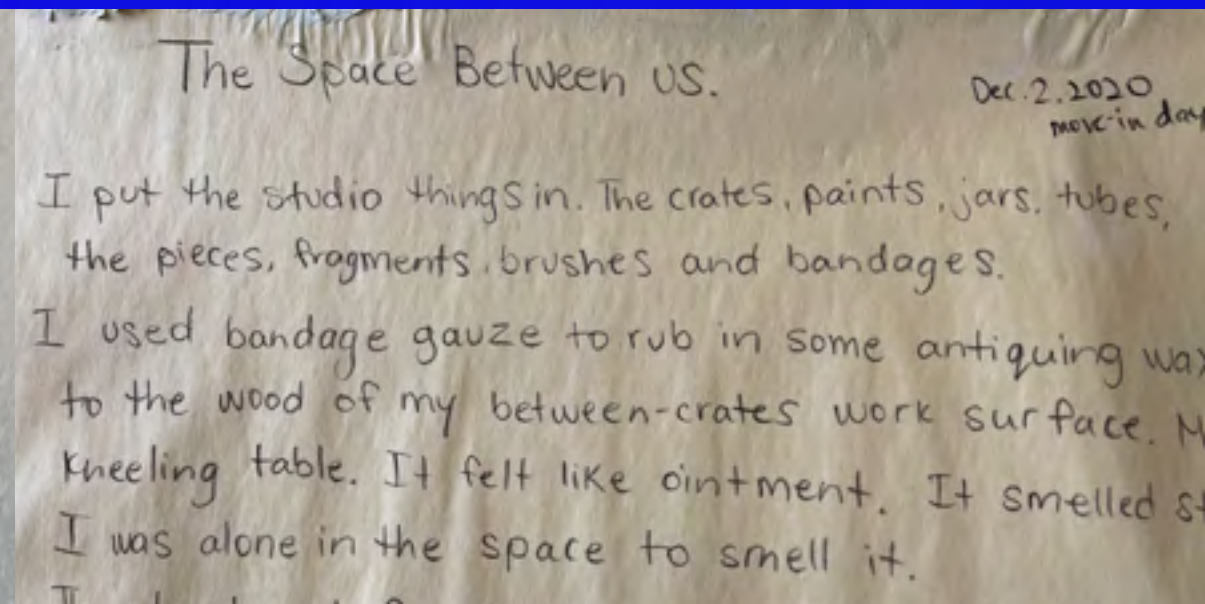
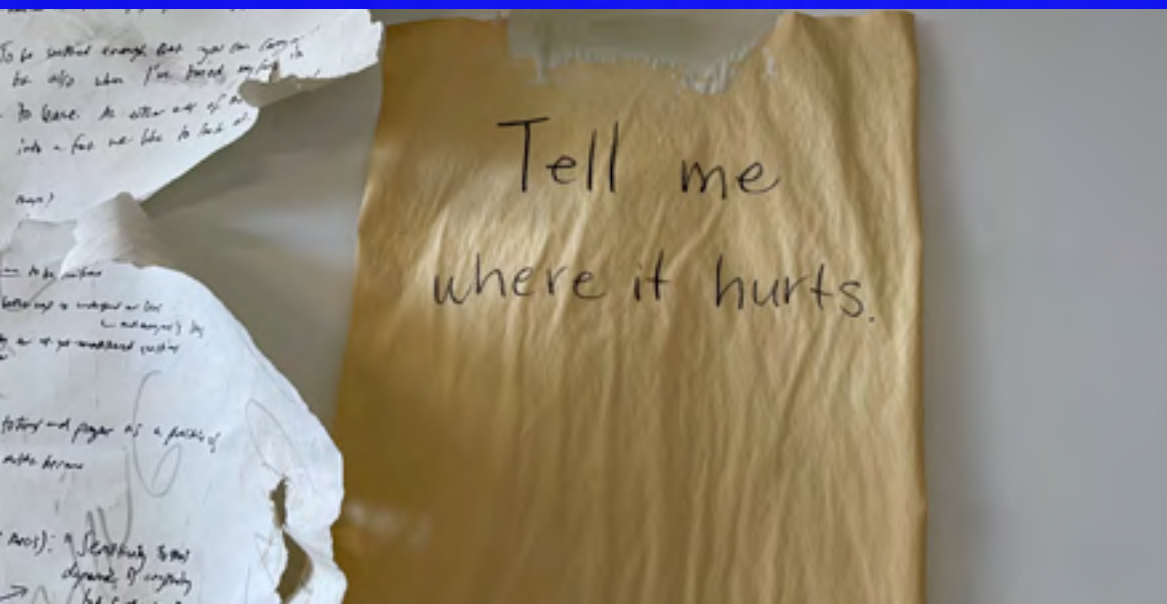
[Facebook Album](#)











OFFSITE_ONSITE / RESEARCH + PRODUCTION RESIDENCY

Nisrine Boukhari

January 15 - May 29, 2021

Over the span of time and the space between us, curators and artists from the Comox Valley, Sweden and Austria have undertaken a relational practice that is mounting a collaborative exhibition to be presented June 2021 – September 2021.

Abir, Shelley and Nisrine have known one another for a number of years. Having met in Sweden and worked together in Winnipeg, Manitoba, they have maintained connection and collaboration over times and distances apart. The ongoing dialogue between them informs their practices.

Looking in and looking out – the traces of their creative research, dialogue and curiosity are made visible through vicarious glimpses of ongoing offsite and onsite residency projects.

Installation glimpses of the *Offsite_Onsite* research + production residencies can be seen and heard day and night through the lower side windows of CVAG on 6th Street.



gilakas'la / thank you