



COMOX VALLEY ART GALLERY
CONTEMPORARY GALLERY
MAY 10 to JUNE 14, 2014

Emily Carr University Graduates from NICs External BFA Program:
Mary Deveau, Heather Koning, Adri Pretorius, Anita Van Holderbeke, Melissa Williamson

Comox Valley, BC, Canada

Interstice: An Intervening Space





MARY PATRICIA DEVEAU

I am a multi-disciplinary artist with a very process-driven practice. My passion for process started in life drawing classes, when I realized that a simple line has the power to convey untold amounts of information: shape, movement, weight and emotion.

This economy of mark making has found its way to my paintings: I am interested in things that happen naturally, and the way we move our bodies to activate space, focusing mainly on the interrelation of movement and paint; drawing from the unconscious without reference to recognizable form. I prefer

to work with large canvases and acrylic paint because this allows more physical movement and gestural strokes and, in the throes of the painting process, I may spontaneously grab whatever tools are at hand: a paint stick, brush handle or plastic lid. My compositions - though spontaneous - are built in layers over several weeks.

My sculptures are informed by the animals they portray: both their innocence and natural brutality find articulation in my works. Researching their appearance and habits are an invaluable part of my process, while the malleable property of clay allows for expressive mark making and functions in tandem with their gestured poses.

The raw energy conveyed with painted brushstrokes or the action of hands moving clay - where nothing is hidden and evidence of activity remains - are the hallmarks of my work.



HEATHER KONING

I am an interdisciplinary artist whose work explores Canadian identity and culture. My art practice is a visual dialogue that critiques Western institutions, such as museums, and their role as mediators of culture. Specifically, how they shape our understanding of history and present day culture through presentation, separation and omission of cultural objects and images. I use idealized versions of Canadian iconography such as the Hudson's Bay blanket, Mounted Police, canoes and natural resources to recognize systems of colonization still operating within the norms of Canadian society. It is my goal to create works that use both humor and a critical eye to challenge and find

new ways to represent the many cultures present in this country and understand them not as static ideas but as transient, influenced and influencing, ever changing and growing.



ADRI PRETORIUS

Being a student at Emily Carr has taken me on a journey through concepts and processes that have allowed me to deliver some sort of commentary on life and society.

I work to tell a story. Though the basis for my storytelling is rooted in my own history and self discovery, they more often have a political edge and focus mainly on identity politics.

My paintings that feature animals and children are an attempt to raise sociocultural questions, not just eyebrows. In the discipline of printmaking I look to address feminism and its role in society as well as my own life. Although my oeuvre focuses mainly on printmaking and painting, I also produce some sculptural pieces that grow out of explorations into other media.

Like most artists, I find that I am terribly bad at writing about my own work. I think Georgia O'Keefe said it best: "I found I could say things with colour and shapes that I couldn't say any other way - things I had no words for."



ANITA VAN HOLDERBEKE (AVANH)

My overall theme as an artist has been to explore the human condition with a focus on bodies, perception and the landscapes we inhabit. I have an affinity for water-based materials; paint and clay are my favourite mediums. This year I took on an ambitious project of creating a clay sculpture of my body, as I am intrigued how we spend our entire lives viewing everyone else, but it is difficult to "see" ourselves. My personal view of my body is fractured and I cannot see most of my body parts. Even viewing myself in a mirror is backwards to reality. To be able to see myself as others do, I would require another body. This artwork is the exploration of casting my physical body in plaster and using

plaster casts as forms to recreate my body in clay. The clay forms recreate my body with a detailed record of my skin, the volume of space I inhabit and my present physical form. This exploration allowed me to see parts of myself as others do, the impossibility of seeing oneself outside of oneself and seeing areas that are impossible for me to see naturally. It is a journey, one that redefines my perception and internal concept of my physical being.



MELISSA WILLIAMSON

Cotton stuffed objects, demented dolls and figures dripping with biology become reacquainted and upheld in a fantastical playground of uncanny encounters. Walking an unstable line between destruction and liberation – of sacredness and desecration. A construction dependent on deconstruction.

Stitching together a fascination with a particular subject each fragment becomes precious and each piece of anatomical discharge becomes a jewel – a glistening perverse gift – a trophy of our primal perseverance. Resurrecting what lurks in the mind – memories of a shameless existence that came before a tidy, sterile captivity.

CVAG comoxvalleyartgallery.com

580 DUNCAN AVE COURTENAY BC V9N2M7

Gallery open Tuesday thru Saturday from 10am to 5pm

Gift Shop open Monday thru Saturday from 10am to 5pm

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