

April 14 – April 28, 2012:

I flux

SFU Visual Art

BFA Graduating Exhibition

Audain Gallery

SFU WOODWARD'S

Opening

April 13, 7-10pm

Meredith Carr

Katie Chow

Sairom Kwon

Stacey Leung

Zoe Liu

Corrie Neyrinck

Tamara Robson

Jacquelyn Ross

Sarah Stilwell

Yi Xin Tong

Shelly Wang

Natasha Zimich

The Audain Gallery serves as a vital aspect of the Visual Arts program at Simon Fraser University's School for the Contemporary Arts. The gallery's mission is to advance the aesthetic and discursive production and presentation of contemporary visual art through a responsive program of exhibitions and to support engaged pedagogy.

The gallery encourages conceptual and experimental projects that explore the dialogue between the social and the cultural in contemporary artistic practices.

The Audain Visual Artists in Residence Program and student exhibitions are central to the gallery's programming.

The Audain Gallery is curated by Sabine Bitter, working with gallery assistant Brady Cranfield.

I flux

SFU Visual Art BFA Graduating Exhibition

A grad show is a strange beast that has to stand for a multitude of things at once. Its most obvious purpose is to showcase an artwork that has been deemed to best represent a graduating student's current practice and their future potential. It is also an informal ceremony marking the final moments of that student's undergraduate career. I mention this because, while these two purposes are synonymous from the position of an art student, they are also strikingly bizarre in their grouping together. A grad show — with its frenzy of preparation, tipsy opening reception, and friends and family attendees — cannot help but oscillate between being the supposed sum of a student's critical and productive capacity and a tearful feel-good send off, makeshift yearbook included.

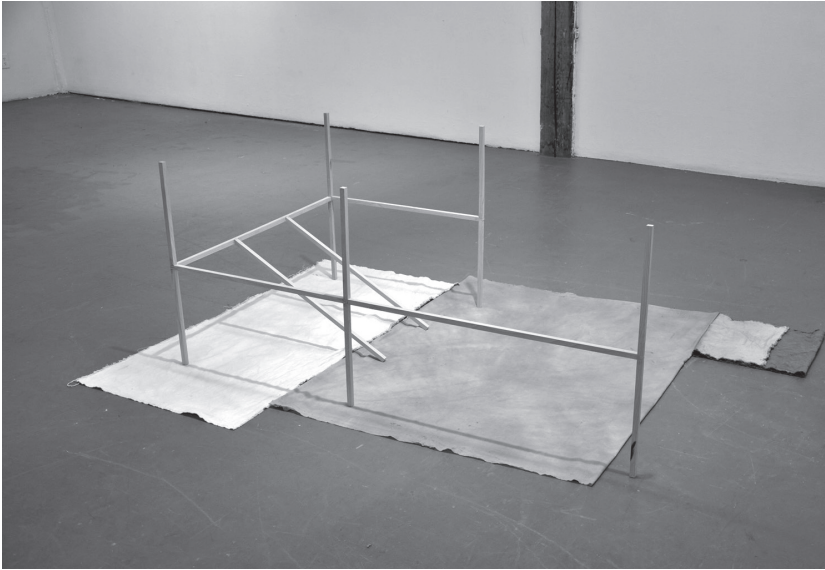
To flux is to transfer energy, to change, to flow, and to respond. As much a process as a product, the event of the grad show itself is a state of flux. And as the individuals in the exhibition hover tentatively on the border of student and practitioner, they themselves are also in flux. Each individual in this exhibition has a unique and shifting motivation. They act and react to reflect their context, adapting to ever changing circumstances and ideals. Doing so, their positions are transitory and fleeting in the extended formation of what is slowly coming into being.

Since an overarching framework does not link the work in the exhibition, the work is left to stand for someone rather than something. Becoming autobiographical regardless of intent, each work represents an individual rather than a curatorial concept. The work is also framed by an assumed potential: questions of “what next?” and “where will you go now?” rattle through the gallery, while fingers are crossed in hope that a curator passing through might remember your name. More than a cohesive concept, the exhibition's title alludes to this complex of individual aims and modes of representation. Here, “flux” is claimed with a possessive “I”, denoting both pragmatism and choice. For now, a choice is made to flux rather than remain in stasis.

An art practice can feel like a living breathing entity: it requires regular care, a great deal of patience, and room to expand in the directions that it pleases. The practices of the artists in this show have been reared under varying conditions. But no matter which outside influences these practices may have absorbed, the studio in which the artists were fostered remained the same. Though this single constant may not seem like enough to build alliances, many of these artists' practices have at one time or another veered into similar territory. As a group, the students have become a kind of unwilling pseudo-collective, if soldered by flux alone.

Perhaps it is no coincidence that after repeating *I flux* enough times, I have come to associate it with *Back to the Future's* DeLorean-cum-Time Machine's “Flux Capacitor”. The 1988 movie's title is also oddly suiting for the moment of this show: students are expected to simultaneously look back, revising their last four years into something cohesive, while reaching forward into their future and hoping for the best.

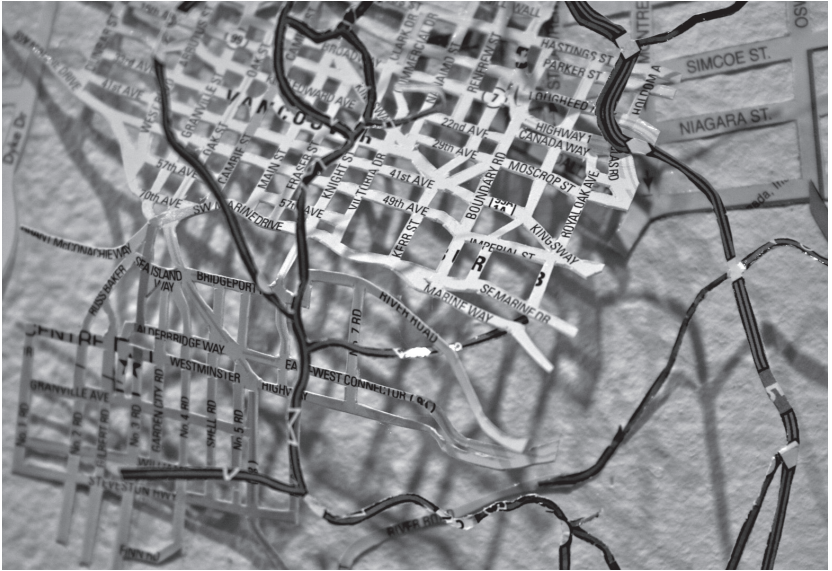
—Meredith Carr



Meredith Carr

Every fold in a bed-sheet, the simplicity of a ninety degree angle, morning light streaming in a large window and casting shadows across a bare floor, the stillness of midday. Day to day, domestic, personal, yet still part of an overarching belief system; the spacial scheme of a designed life and the invisibility of this blueprint.

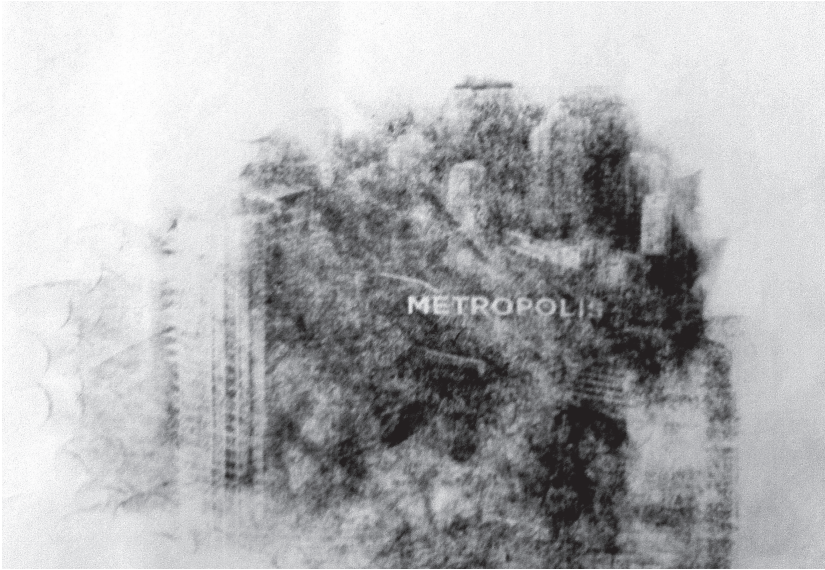
When everything around you is quantifiable and orchestrated, how do we exert our agency on our personal space? All that is left for the individual is their subjectivity and the ability to transform a physical space into a mental space.



Katie Chow

A map is a one-dimensional representation of a three-dimensional space. With maps as a starting point, I explore different dimensions, creating an abstract version of the original landscape. As the dimensions fold into each other, a new space is created. I find the non-traditional methods of looking at landscapes to be captivating as they create completely different spaces.

Detail of *Left turn at Gilbert Rd.*, 2011
Discarded maps



Sairom Kwon

“So we fix our eyes not on what is seen, but on what is unseen. For what is seen is temporary, but what is unseen is eternal.”

— 2 Corinthians 4:18

Take the verse.

Translate it into an image.

An image itself is seen but the translation of the verse is unseen.

An image itself is seen but the verse is now unseen.

For now, what is unseen is what matters.

For now, I'll hold on to what is unseen, the truth, though I cannot see it.

Seen and unseen.

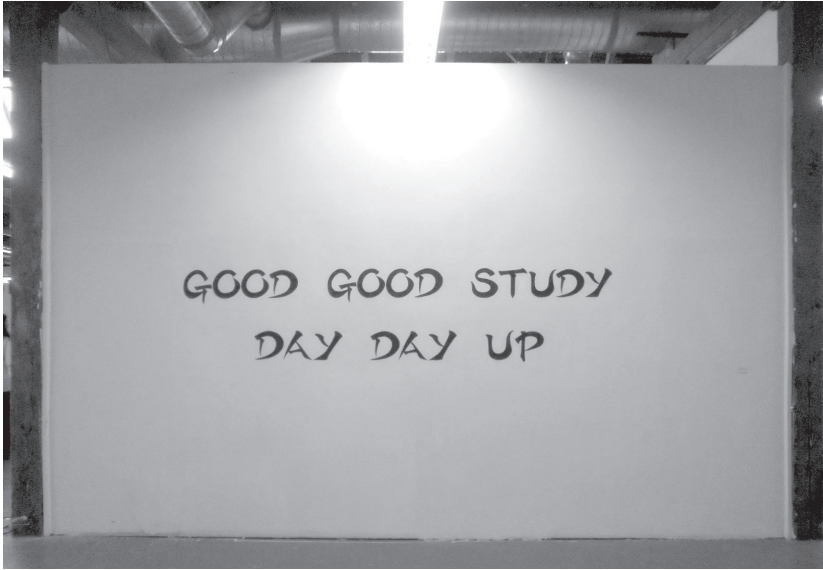
Temporal or eternal.



Stacey Leung

In the span of four years, I have created works that have all been remarkably different from one another. I've worked with photographs, paintings, drawings, sculptures, and many other media. Though created under different circumstances, and made from varying instructions, my work always relates to: abstraction, altering the everyday, breaking down moments, and bringing inspiration from what is close to me.

I am intrigued by the ability of an artist to create a new way of seeing for a viewer. I want to take from existence and make it anew. I want to inspire the viewer to begin to take a closer look at the objects around them.



Zoe Liu

As a Chinese diaspora studying in Vancouver, my practise explores Chinese identity in relation to questions of authenticity and globalization. The idea for my current work comes from the popular Chinese educational slogan, “好好学习，天天向上”: “Study hard and improve every day.” It’s said that the words were first spoken by Mao Zedong during the 1950s, and they soon spread widely by virtue of being placed on top of blackboards in classrooms as an educational strategy throughout China. As a site-specific work, it indicates the nature of the Audain Gallery as a teaching gallery and as part of the university.

“Good Good Study, Day Day Up” represents a Chinglish translation of the slogan, translated word-by-word and without grammar. This mis-translated Chinglish version of the slogan has become as popular in China as its original, thanks to the popularity of English courses in elementary and high schools and universities. My generation has witnessed the transition to the common use and acceptance of Chinglish in China. This transition acknowledges the coexistence of Chinese identity and the desire to participate in globalization, which is also reflected in my status in Canada.

好好学习，天天向上: *Study Hard and Improve Every Day I*, 2012
Site-specific vinyl lettering



Corrie Neyrinck

Critique of socio-political, economic, institutional, and cultural ideological preconceptions

Furthering dialogue of perception within difference and Other

Questioning notions of fluid boundary – barrier

Viewer immersion into staged architectural intervention and coercive relationship

Putting up walls

Up against the wall

Tearing down the walls

Enter Exit Enter

Done Like Dinner, 2011

Installation: video projection, 2" x 4" studs, gypsum board, kitchen cabinets, fridge, 10" x 16"



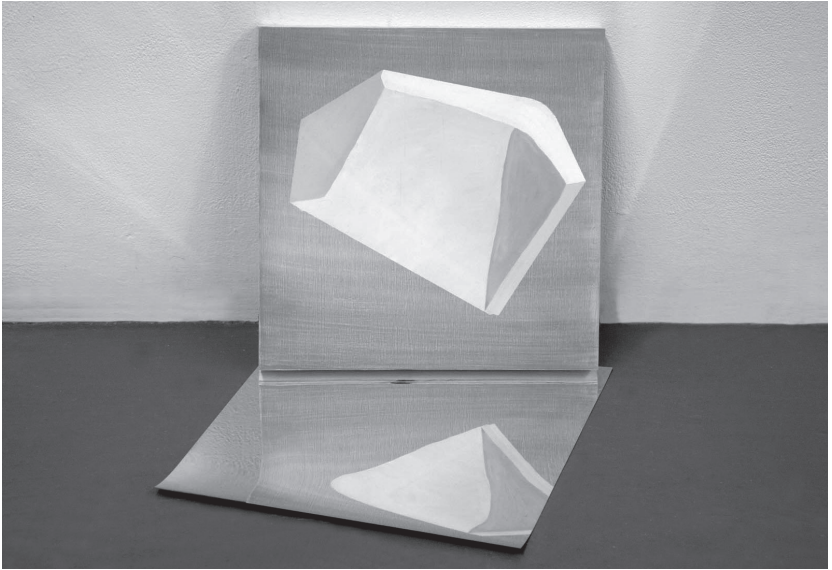
Tamara Robson

I am a trained family photographer working for a large-scale corporation.

We have a posing rule book to follow.
Do not do this, do not do that.

We are trained to pose our subjects based on the simplest understanding of our subjects:

Gender.



Jacquelyn Ross

At the intersection between site and language, provisional relationships open up to ambiguous territory. A muddy bank calls for muddy words, just as feet grow heavy with any attempt at an approach. Riddled with paradox, opacity, and double meanings, the process of excavation is slow and counter-intuitive. The texture of the proposition defeats itself.

Where all communication is miscommunication, how does one describe a state of being between places, between words? My work attempts to reflect on this question from a specific point of view, exploring incongruities in perception and subtle shifts in signification as a means of establishing a voice.

How far into the past, or the future, must I stretch my body before I can see my own hand?

Creation is a flippant affection, 2011
Wood panel, oil paint, mylar, 14" x 14"



Sarah Stilwell

“Between the yews...”

— T.S. Eliot, *Ash Wednesday IV*

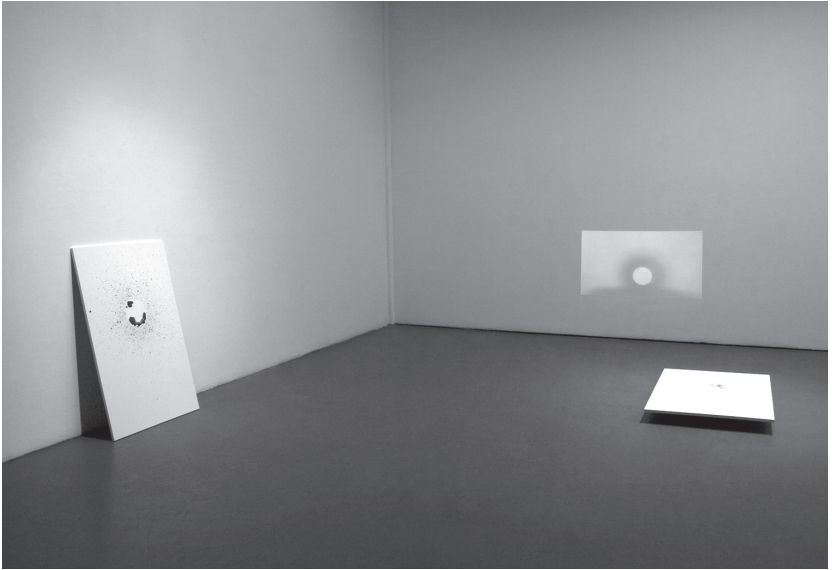
Through working with materiality and with my own affective experiences, I’ve become deeply aware of containers: jars, buckets, bowls, houses, drums, pregnancy, in-between places (or states of being); things which hint at gestures and ideas of sacrifice, hope, bearing, carrying, holding, and enclosing.

The photo pictured is a photo of my mother in 1983, five years before I was born. She’s pregnant with one of my brothers. The space you see in the process of being built is within the house designed by my father. My mother died in December 2010 and my father died exactly nine months

later. My family and I must now sell this familial home, and in preparation for this, we’ve been sorting through nearly thirty years of ephemera. This is some context for my current art practice. However, my art practice is not simply about archiving these ephemera, but also about making something new with the found materials.

I’m interested in disparate objects connecting in some way and in the ways materials evoke the phenomenological body. I’m also interested in what materials can contain — worlds enfolded within worlds, material and soul enveloping, materiality as analogue to being(s).

Detail of found photograph (from 1983)
Analogue colour print, 3” x 5”



Yi Xin Tong

Once, a mound was made. This artificial heaped pile resembling a hill became their habitat. Mounds on the mound, an initial stage of civilization bore the last stage of individual existence. One day a mild flood came; the mound turned into an island with an infinite coast. It almost looked like half of a planet. Ransacked by prolonged depression, it transformed into a wetland of small lakes. Each lake was the reversal of a mound. Another day, the water receded; it became a real hill on which each concave in the land was once a lake.

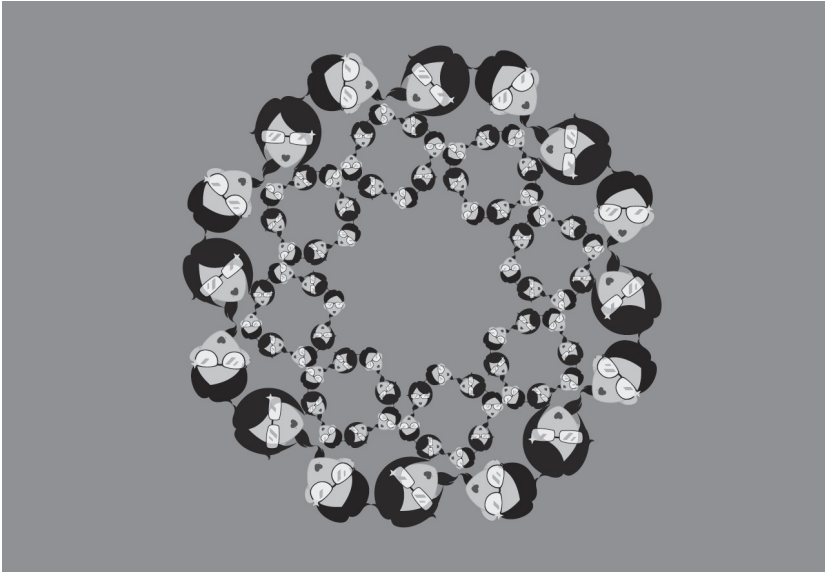
My recent work is an elusive and poetic clashing of discrepant philosophies and epistemologies. Obscurity, idealism, musicality, resistance, and nature are some of the subjects I have been studying, and through which my work examines the problematics of performativity and accessibility and the dialectics of poetry and naïveté.

Model for Plating the Bottom of a Lake with a Song, 2012

Plaster, birch plywood, paint, ink

Model for Plating the Bottom of a Lake with a Sunset, 2012

Silicone, birch plywood, paint, video projection
(1 min. 58 sec. loop)



Shelly Wang

Through many ways we can perceive
art and the world.

Sculpture, Painting, Installation,
Photography, Video....

I escaped from the comfort zone.

Here I am,
standing on a new platform.

I locate myself in this animated
dimension, spinning and moving.

Art. Design.

Intellectual meanings dissolve
in patterns.

It is you, it is me,
it is not just an aesthetical form.

Stepping

Marking

With my eyes, your sight.



Natasha Zimich

Getting at the meat of the matter. When actions speak louder, we may speak through doing. Making work can be a creature comfort. Process is a feature, or a piece, of work. To build a piece. Bringing your own meat, for that matter, matters.

SFU

SIMON FRASER UNIVERSITY
ENGAGING THE WORLD

Audain Gallery SFU Woodward's
Goldcorp Centre for the Arts
149 West Hastings Street
Vancouver, BC, Canada V6B 1H4

Tue – Sat: 12pm–6pm
info@audaingallery.ca
www.audaingallery.ca
