

April 17 – April 26, 2014:

The Young and the Reless:

SFU Visual Art BFA

Graduating Exhibition

Audain Gallery

Opening: April 16, 7pm

Lindsey Adams
Susan Lizeth Bernal Clavijo
Dasha Boichenko
Taylor Boisjoli
Katy Slany Churcher
Adrienne Evans
Gabrielle Hill
Dana Howell
Coco Huang
Amanda Jang
Angela Lin
Sherry Ma
Kun Peng
Emily Starkey
Linnea Strom
Alex Stursberg
Krystal Wong

The Audain Gallery is part of Simon Fraser University Galleries and a vital aspect of the Visual Art program in the School for the Contemporary Arts.

Encouraging conceptual and experimental projects that explore the dialogue between the social and the cultural in contemporary artistic practices, the Audain Gallery's mission is to advance the aesthetic and discursive production and presentation of contemporary art through a responsive program of exhibitions.

The Audain Gallery staff are Melanie O'Brian, SFU Galleries Director, Amy Kazymierchyk, Curator, and Brady Cranfield, Gallery Assistant.

The Young and the Repless is presented in partnership with the Visual Art area in the School for the Contemporary Arts.

For more information, please contact:
audaingallery@sfu.ca

The Young and the Repless

Not another word.

No more articulations, no more perspectives, no more mentors to paint the walls for us. How far ahead have we *squeezed*?

We have become aware of our elastic bodies and how our sore necks ache from supporting swollen intellects. Perhaps this is an over-dramatization, a friendly reaction to the weighty history of conceptualism. *The Young and the Repless* remain grounded within the material: a physicality that does not belittle the spiritual or mental experience of a work, but gives a tangible foundation. No matter.

Some of us use allusion, history and knowledge as a critical frame of reference. Others make work that is in conversation with our phenomenological experience of the world. Others still relate to the physical and societal meanings of labour – the body in motion and at work. The difference between inside and outside intrigues us.

As seventeen artists sharing this intimate setting, we have profoundly influenced each other. Who we were, who we are, and who we have yet to become have in part all been shaped by this web of connections.

In order to shape our history, to be ourselves, we return to our bodies, to the tactile experience of creating. Inspiration to create form comes from the non-representational: shapes that give new dimension to the material, and do not borrow specific subjects from their contexts. Repless.

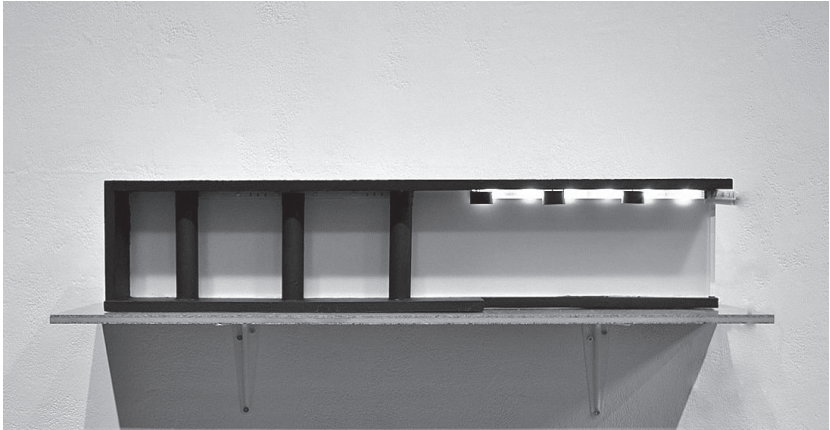


Lindsey Adams

BEcalmEd

Painting is still and quiet and has its back against the wall. Turning to sculpture, I think about ways to give painting a new support, independence, another characteristic and dimension. It's a mixture between movement and constraint that I'm after. I experiment with different materials – plywood, cob, rope, un-stretched canvas – and re-introduce old works into new compositions. This urge to create evolving, transitive, and dynamic paintings is at once an attempt to keep up with the steady and constant pace

in which we live, as it is a way to suspend – visually – a certain abstract quality of this experience.



Susan Lizeth Bernal Clavijo

Luces que alumbran la nada

On a daily basis, people coexist through inhabiting architectural spaces. The sculptures I produced these past four years have analyzed architecture by making null spaces visible and imagined spaces tangible.

Luces que alumbran la nada questions the reasoning behind a vitrine-like space in the lobby of SFU Woodward's, where the bulbs continuously cast their light, yet nothing exists to be lit. The columns that form this work are born as the bodily extension of these lights and they negate, both physically

and conceptually, the possibility of displaying anything.

This failed space suggests that SFU might not have any specific type of property worthy enough to be displayed in such a perfectly fine location, or perhaps that the building's inhabitants are not privileged enough to look at what SFU might have to show.



Dasha Boichenko

Brushing Over And Streaming Down

What does it mean to be a body?
Going between the outside and the
inside, this container of bones and
flesh carries wonder and sometimes
mystery. If we are all space dust, then
pain, discomfort, and disorientation
are just an illusion. A hidden alteration
takes place in the profusion of cells.
Divided and changed, slowly the body
forms and grows. I wonder if my new
self will have as much free will and
stubbornness as my body had? My self
extends past the fields and covers the
earth with its presence, comparing
itself to white. I situate myself quietly
and witness the inevitable, rounding

the circles and squaring up squares,
waiting for breakage. On the inside of
the outside of the box, there is a kite
with some writing on it. That must
be the first stage of appearance and
greetings. I float the small paper ship
on the water and listen to the waves
inhale themselves into nothing.



Taylor Boisjoli

Aldous Huxley observed that the first unconditioned form in which artists could indulge in non-representation was the painting and sculpting of cloth, draped over a human body. These forms have existential significance. The *Doors of Perception* are open. But seeing the true nature of objects is difficult when their materials and means of production are shrouded in artifice. We adorn ourselves in synthesized pigments from some obscured and disconnected source.

I am attempting to make objects whose significance can be literally traced back to their material, and their material back to nature.

Botanical alchemy: pigments are harvested from plants and concentrated into dye. Raw Pomegranate Husk replaces Naples Yellow; Eucalyptus Leaves replace Burnt Sienna.

www.taydye.ca

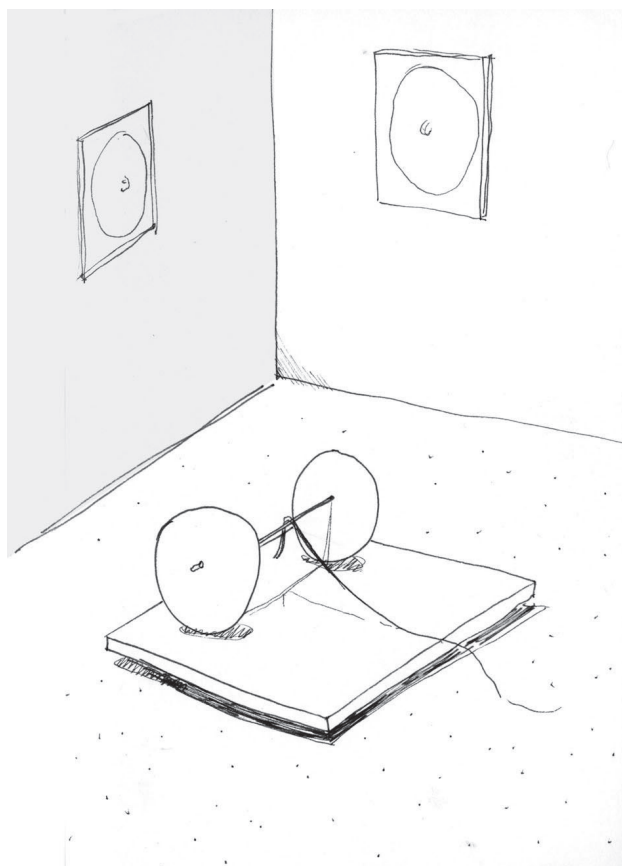


Katy Slany Churcher
Being

Using textile sculptures as a meeting place, I aim to create a bridge between artist, mover and audience. These objects function as an open space, the beginning of a sentence, a starting point that must be continued by their wearer. Without the wearer, the objects are lifeless and nonfunctioning.

By transforming the body with this material, the wearer and the audience have the opportunity to enter into a new idea of themselves. How we wear a second skin and how we interact within our body provides an opportunity to expand into a

different relationship with reality and with ourselves. This place of transformation can be likened to that of theatre, costume, or masquerade. We write our own script, we listen to our body, and we play.



Adrienne Evans
Painting is a place in the middle

A painting used as a form to cast an object has a generative relationship to something outside of it. This sort of painting proposes that viewers read it as a site of origin in a multistep chain of production, rather than solely as a frame for representations to settle in. The surfaces of my works encourage the contemplation of shapes, colours, and textures in order to understand the elements that have generated the paintings, as well as the objects that have, in turn, been generated from them.

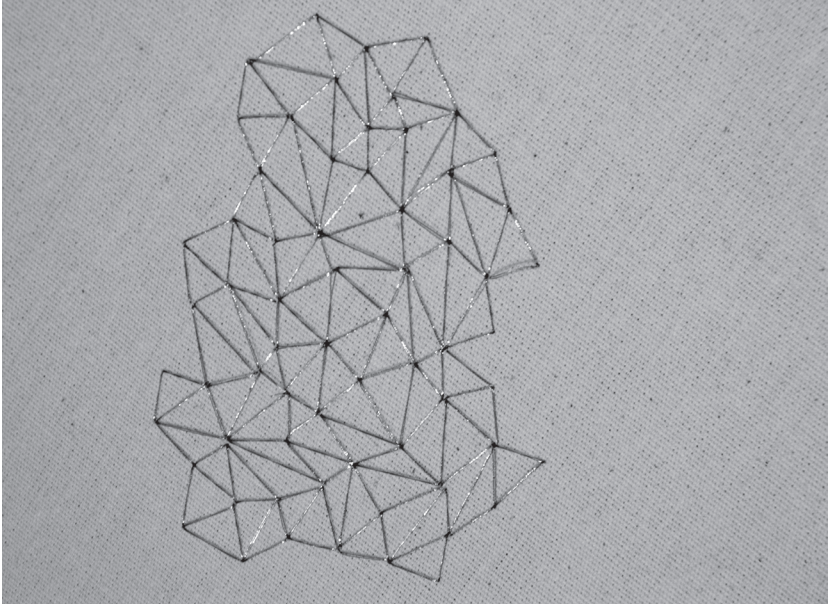
Through this process I want to recognize a painting's place as being somewhere in the middle of a process. Though I make an endeavor of it, I do not definitively know the genealogy of my paintings, nor have the ability to control their destination (someone's living room? the landfill?). In this way, one rectangular painting extends in time and space indefinitely. By placing my work within a series of potentially endless steps of production of coating, casting, and assembling, I can allude to my painting's inability to be fully present in its own meaning, while still expressing my longing for the painted surface to impart something other than itself.



Gabrielle Hill
Stanley Park Ghost Train

In 1888 city workers unearthed an eight-foot deep Squamish midden in Stanley Park and, discarding the bones, they used the seashells and other remains to pave the first road around the peninsula. I link this act – a literal and imaginary remaking of the site – to how larger processes, economic shifts, and physical and ideological battles over space and the city, can be seen in the landscape and the materials found there. Over the winter I collected things from Stanley Park. Here is: the cheapest item for sale at the “Legends of the Moon” gift shop, beach debris from outside the gate of the naval reserve, a portrait

drawn by the artist Shigeko Nagashima at her stand by the aquarium, and a replica of a plywood shack which makes up part of the set one sees from the miniature train. This project looks at Indigenous presence in the city, mine and others; it looks at and looks for signs that disrupt narratives of public/private property, urban development, and a settled city.



Dana Howell
the gimmicks

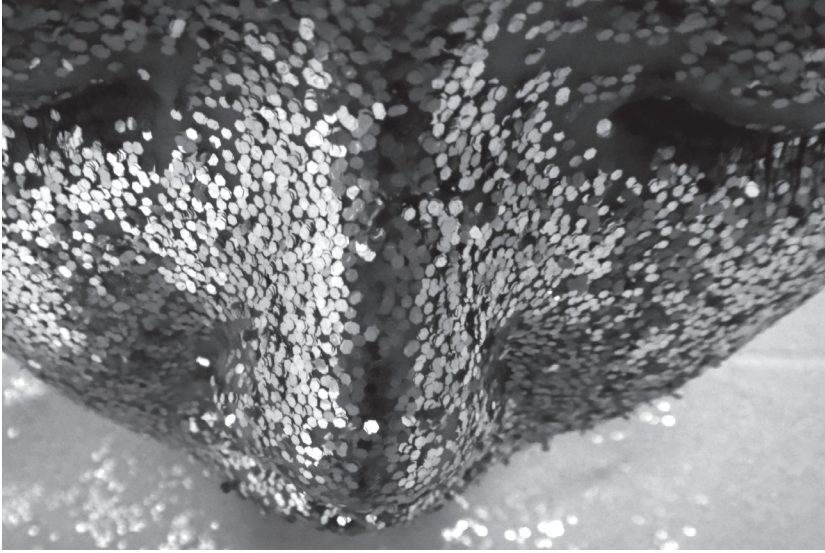
“My premise is this: that the ways in which we describe and understand artistic labor are integrally tied to how we imagine what artworks should do in the world. Underlying the idea of artistic production as authentic, voluntary, and self-valorizing, for example, is the utopian promise that art is prefigurative, that it can posit in an experimental, provisional way the liberatory modes of being we wish for everybody. Another idea – that art production is exploitative, alienated, precarious, and ultimately only geared toward profit – still contains the promissory note that art (or art criticism) can and should

unveil false consciousness, that art can show with unique lucidity our reality just as it is.” – Lindsay Caplan, *Framing Artwork*, e-flux journal, 2014.

This work is an exploration of the notions of meaning and meaninglessness in relation to contemporary drawing. I am also interested in exploring the idea of slowing down and freeing oneself from the pressures of life, while also making reference to the labour of art production.







Coco Huang

In Taiwanese culture, a woman's golden years are her twenties. This work is a depiction of a young woman in her twenties. Her encounters are fast and immersive, her longing for answers keeps her spinning and spinning. Trying to look for the meaning in things exhausts her mind, yet she is dancing through her twenties.

My inspiration comes from the Buddhist concept of Nirvana, which means extinguishing or unbinding. The implication is that Nirvana is freedom from whatever binds you – from desire, jealousy, and ignorance. Once these limitations are totally overcome, a state of bliss is achieved,

and there is no longer the need for the cycle of birth and death. All karmic debts are settled. Nirvana is the ultimate happiness. Gold glitter is happiness. But what does it take to reach Nirvana?



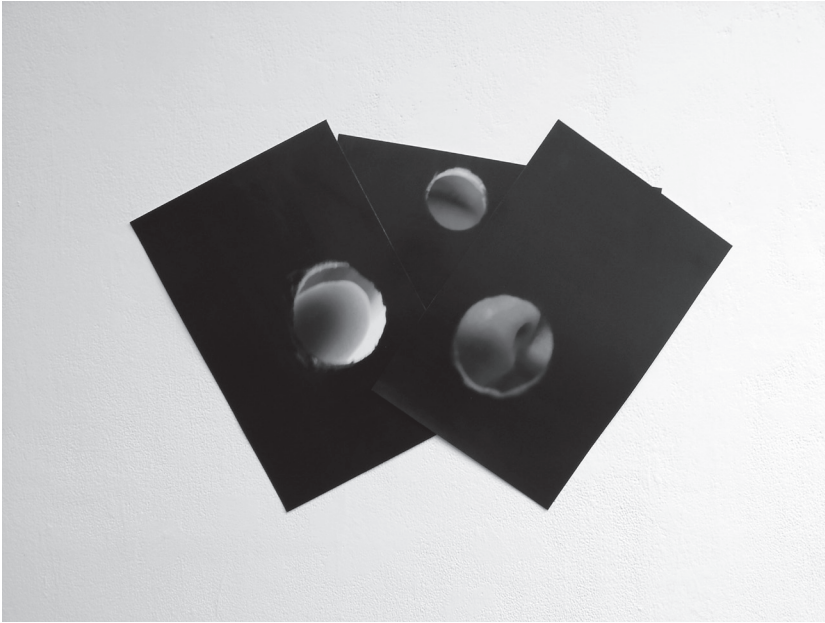
Amanda Jang

My experience of learning about Christianity has caused a desire to be aware of the religion's presence in our city. It is possible to feel small when we accept that we don't have all the answers and solutions to every problem, even if we have a willing heart to notice and listen to one another.

My recent artwork looks at the ways that Christianity has become misrepresented and distorted over time. The message of the religion is spread throughout the city via impressive, official signs and signifiers, but also in small subtle ways. How do we know what is in line with the truth

of God's message? False teachings may be accepted if we are not aware of what is genuine. The piece seeks an affective response from viewers, and asks them look outside themselves and to question their own understanding of Christianity.

"This is love: not that we loved God, but that he loved us and sent his Son as an atoning sacrifice for our sins. Dear friends, since God so loved us, we also ought to love one another."
- 1 John 4:10-11



Angela Lin

Un-titled

As a Chinese-born-Canadian, my dual-identity sometime confuses me. I always ask myself the same question: “How can an individual yet social identity fit in such a culturally diverse city?” To answer this, I started by exploring the binaries outside/inside, seen/unseen, and known/unknown.

I invited international students and immigrants from other countries to participate in my recent work. In my discussions with these people, I asked them if there was a part of their bodies that they felt most represented their identities.

Based on their responses, I made representations of these body fragments. I want the people in the audience to take a moment to think about their individual identities and to be proud of them.



Sherry Ma

My work reflects on observing one's own consciousness of seeing, and deals with transitional states. Overlapping forms slip against each other and blend in the work. In particular, painting frames reference tennis courts: a playing field to question the structure of spatial continuity. Whether it is through each brushstroke, the positioning of objects, or colour, the structure and arrangement of the work underlines a geometric relationship to the axis of time and space. Dividing the frames, this axis plays with establishing an imaginary connection between kinetic patterns. The lines and marks in the work allow

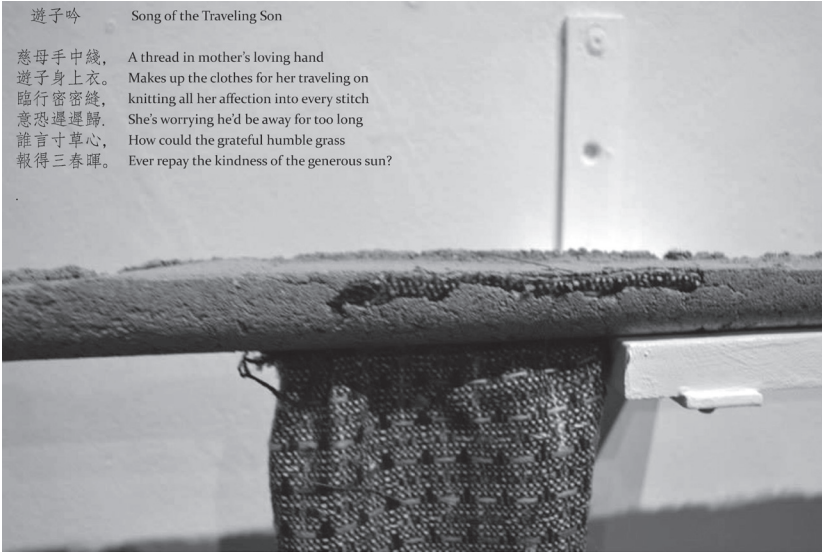
entry into a passage back and forth between the compositions, and this movement questions the logic of the positions of the solid masses of color in the paintings. Reconstituting a visual experience catches ordinary objects out of place, bringing into light the subtle formations of meaning attached to structures and symbols. My process hopes to mirror a reflective experience through the consciousness of seeing.

遊子吟

Song of the Traveling Son

慈母手中綫，
遊子身上衣。
臨行密密縫，
意恐遲遲歸。
誰知寸草心，
報得三春暉。

A thread in mother's loving hand
Makes up the clothes for her traveling on
knitting all her affection into every stitch
She's worrying he'd be away for too long
How could the grateful humble grass
Ever repay the kindness of the generous sun?



Kun Peng

Ways to Carry My Childhood

This sculpture investigates a profound emotional experience that reconstitutes a memory via the raw presence of materiality, establishing a communication that crosses distance and time.

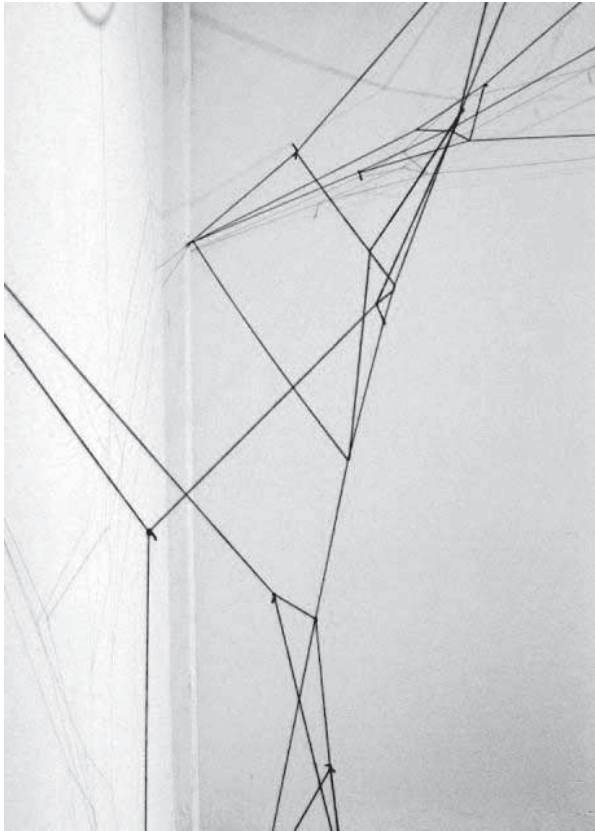
The shape of the sculpture recalls a visual memory of growing up in the countryside in China. The weight of the concrete resembles the love of my grandmother: heavy yet sweet, rough but dense. The mixed pattern of the fabric is reminiscent of my grandmother's wardrobe. These materials trigger a memory of watching my grandmother, and

others of her generation, carrying a heavy shoulder pole and pushing a wooden cart, working to support their children. The act of force and struggle in the sculpture becomes a gesture of healing, acknowledging the sacrifices my grandmother made.



Emily Starkey
Instrument #6-3

My practice focuses on sculpture and sound. With my orchestra of car parts, I create an instrumental sculpture that reimagines the car body as a set of forms that can be played and heard. I reveal the acoustic value of objects that would otherwise have a very specific mechanical function. My intention is to surround the viewer with an array of unconventional objects that have the potential to make noise or music, without demanding any level of expertise. The instruments offer an amalgamation of sound and cooperative music making in contrast to the functionality of a car body.



Linnea Strom

Space Experiment #3, Skin Suits

I'm interested in the dichotomy between personal and public spaces as an analogy for the difference between our interior selves and the external world. Pivotal to my work is portraying the struggle over how we move between our darker and lighter selves in our lives. The process of metamorphosis is an integral participant in the final result of each piece.

Failure is also an aspect of this transformation. Riding the edge of the unknown catalyzes my progression. By examining relationships we have to things we can't quite grasp or accept,

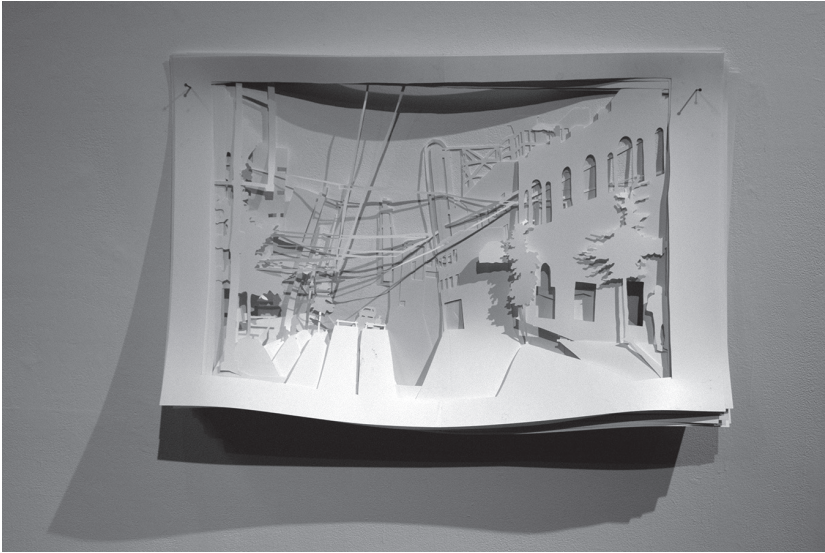
I create tension and a dichotomy that informs and transforms the aesthetic structure of my practice.



Alex Stursberg
The Allure of Oblivion

The Allure of Oblivion is an ongoing installation that explores how economic pressures shape the existence of Vancouver artists and the spaces that they inhabit. The precarious position of Vancouver's emerging artists has long been shaped by rapid development and inadequate studio space. Borrowing from what curator Scott Watson has described as "the danger of oblivion" in reference to removing oneself from the art scene, this work attempts to establish a connection between BC's "dropout" artists of the 1960s and 70s and the challenges faced by artists today. Our city's unique closeness to the wilderness has consistently tempted

artists with the idea of returning to the land. The allure of a lifestyle away from the art world, one free from gentrification and economic insecurity, has been an important factor in how Vancouver's art scene has developed. This piece seeks to recognize this history, while questioning where we are today. Perhaps Watson's notion of oblivion is no longer attainable, a romanticized concept that disappeared with the advent of globalization. Or perhaps the social mobility that once defined the Canadian dream has eroded. Nevertheless, a reverence for nature still persists, and the allure of a life away from it all, whether possible or not, continues to impact the dynamics of the local art scene.



Krystal Wong
Intersperse

In my early work, I took a series of photos of the same subject at five-minute intervals to investigate changes in space and time. My current work continues to explore layers, space, and time, but this time by extracting elements from a street photograph to produce an abstract form. Each layer is carefully cut out, yet reorganized in a casual way. Negative space allows viewers to see through the layers to visualize a cityscape. The contrast between the preciseness of my cutting and the carelessness of their presentation creates distortion. The act of hand cutting the work compares the value of

hand-made work, detail, and patient skill over the instantly upgradeable and disposable production processes of the digital age.

The Young and the Repless is dedicated to the memory of Nagmeh Moazzami Fallah.

SFU

SIMON FRASER UNIVERSITY
ENGAGING THE WORLD

Audain Gallery
Simon Fraser University
Goldcorp Centre for the Arts
149 West Hastings Street
Vancouver, BC, Canada V6B 1H4

Tue-Sat: 12pm-6pm
audaingallery@sfu.ca
www.sfugalleries.ca

PRESENTED WITH:

SFU SCA SCHOOL FOR THE
CONTEMPORARY
ARTS