

March 27 – April 5, 2014:

OTHER WORLDS:

SFU Visual Art's Collaborative
Experiment

Audain Gallery

Opening: March 26, 7pm

Black Hole Vacuum (Adriana Lademann, Anchi Lin, Cydney Paddon, Jocelyn Sanchez)

Q'os (Alanna Ho, Jasmine Huang, Ariel So, Betsy Wen)

Intergalactic Cultural Association of Art Critics (Jasmine Kwong, Wan Hang Tsang, Larisa Volkova, Cory Woodcock)

Substantial Duality (Lauren Lavery and Stephanie Ng)

Double Happiness (Brennan Kelly, Alex Strusberg)

Interstellar Communications Consortium (Alex Hill, Graham White, Angela Yan, Michelle Zhang)

Stephane Bernard & Ben Bonner

Wryly Andherson, Kelsey Jacobsen, Luiza Ramazanovna, Sean Talarico

Katy Churcher, Coco Huang, Edward Peng

Dasha Boichenko & Aaron May

Angela Lin & Nathan Evans

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.

OTHER WORLDS is presented in partnership with the Visual Art area in the School for the Contemporary Arts.

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

The organizers of and participants in the exhibition would like to give special thanks to Audain Gallery, SFU Visual Art faculty Sabine Bitter, studio technician Andrew Curtis and teaching assistant Clint Sleeper.

OTHER WORLDS:

SFU Visual Arts' Collaborative Experiment

We have no need of other worlds; we need mirrors.

– Stanislaw Lem, *Solaris*

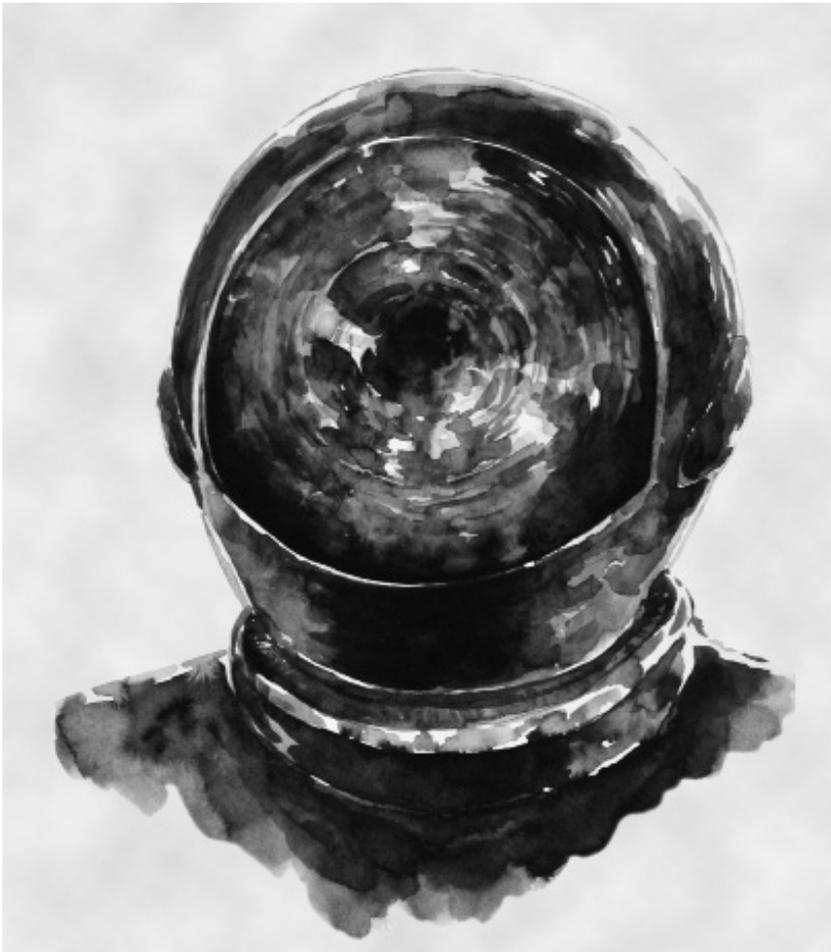
What does the future hold? When contemporary hand-held devices offer more capabilities than those portrayed in the most sophisticated televised science fiction from forty years ago, then anything seems possible now. Present day commercial development is even looking to Mars as a promising outpost for colonization. Yet, is this off-worlder mentality really necessary?

In the early sixties, Polish novelist Stanislaw Lem wrote about the need for mirrors instead of other worlds, referring to the inability of humans to both appreciate the here and now while also looking to where the grass might be greener. Lem's idea of self-reflection seems intuitive at first, but as we all know such intuitions often take a back seat to more pressing matters (like the economy, for instance), and as such might ultimately leave us with the feeling that we "should've, would've, could've".

With this in mind, the exhibition *OTHER WORLDS* presents new works by artists working collaboratively to explore the implications of an infinitely expanding frontier for space-travel. The works in the exhibition address this expansion from the points of view of both science fiction and science fact, while also holding on to the idea that collectivity and its creative possibilities echo a scientific model. Just as Lem envisioned a conscious planet that functioned beyond human understanding, some of the works in this exhibition offer a microcosm that challenges scientific knowledge. Other artists have collaborated to examine the notions of duality (mirrors and mirroring) and otherness (what lies beyond); others more have explored the real life advantages of coexisting within an earthly community.

All of the collaborations in this exhibition have come together in the space of the gallery with the twin hope that the future will not be such a far off place and the building blocks for things to come are not so far from reach.

– Stéphane Bernard



The students of the 3rd Year Visual Arts class curated *OTHER WORLDS* together. They decided to present an exhibition of collaborative works, each work produced by two or more artists. The students were responsible for all aspects of organizing the exhibition, including: identifying its theme, participating in the curatorial process, managing logistics, installing the works, producing the publication, and organizing and presenting a public panel discussion.

Top: Larisa Volkova, xxx, , 2014, *OTHER WORLDS* poster image, water colour on paper, 12 x 14”.

Right: Community workshop by *Black Hole Vacuum* to create collages as posters that address the themes of space-travel, science fiction, and science fact. In one evening fifteen people created 38 different collages, which were later distributed in the public space.

Collaboration?

Featuring collectives and collaborations made out of students and local emerging artists, *OTHER WORLDS* provides the opportunity for a less individualistic, more egoless exhibition. Collective work, compromise, and joint effort – these strategies characterize the production of the works in the exhibition. All of the works have been discussed and considered by more than one artist, including artists in newly formed collectives. This means that the participating artists worked outside of their individual practices; they also decided as a group how to exhibit their collaborative works.

Why collaboration? As with the themes of space travel and the unknown that *OTHER WORLDS* explores, collaboration is itself a kind of uncharted territory for many visual artists. Unlike the fields of dance, theatre, and music, where collaboration is often routine, visual artists regularly work on their own. Yet, collaboration can inspire different kinds of work than might come out of the collaborating artists' individual practices. Scale, concept, purpose – everything in the production of the work can and might change. Collaboration is also a challenge to notions of personal ownership and gain, fostering new forms of



collective knowledge and growth.

Collaboration requires collective work and compromise. These conditions also help to create a perfect climate for us, as students and emerging artists, to experience another world of making art. As we grapple with the themes of the exhibition, not to mention the relationships established between the artists working together on each work, experimentation, play, and the power of connection have also come into the conversation.

Collaboration is all around us. Together we choose how it manifests in the vast landscape of *OTHER WORLDS*.



top: workshop by *Black Hole Vacuum* with community members to create collages as posters. Thematically addressing *OTHER WORLDS* through the frontier of space-travel, science fiction and science fact, in one evening fifteen people created 38 different collages, which were later distributed in public space.

right: workshop by *Black Hole Vacuum* with community members to create collages as posters. Thematically addressing *OTHER WORLDS* through the frontier of space-travel, science fiction and science fact, in one evening fifteen people created 38 different collages, which were later distributed in public space.

Community Engagement?

We are all longing to go home to some place we have never been – a place half-remembered and half-envisioned we can only catch glimpses of from time to time. Community.

– Starhawk

The relocation of the School for the Contemporary Arts at SFU to the site of the former Woodward's building exacerbated the displacement of existing community members and further alienated many of those who remained in the already vulnerable neighbourhood. In an attempt to rectify this form of urban colonialism and to create an integrated approach to fostering a dynamic community, SFU's Vancity Office of Community Engagement has worked to build new relationships in the area. They have done so by increasing accessibility to cultural events, by making and maintaining community partnerships, and by developing educational programs for community members, neighbourhood organizations, and the general public.

Similarly, the 3rd Year Visual Arts students have begun to recognize the importance of reaching out to their surroundings in an effort to understand the delicate satellites of their community. Learning about the exhibitions *If You Lived Here...* (1989), curated by Martha Rosler, and *Tensta Museum: Report from New Sweden* (2013/2014), curated by Maria Lind, has helped us to



understand the damage and displacement that are a part of gentrification. These exhibitions have also helped us recognize the crucial role art practices can play in creating and reinforcing a sense of community. With this in mind, the 3rd Year class established a community engagement team that was responsible for organizing events around the ontology of community building and “other worlds.”

Our events included a guerilla-tactics collage-art intervention workshop that produced works that became part of the exhibition. We also hosted screenings of sci-fi films, including *Solaris*, *Repo Man*, *The Man Who Fell to Earth*, and *The Brother from Another Planet*, at the Audain Gallery and the Toast Collective. Another important event is a public panel discussion involving an artist, a scientist, and a philosopher.

The French Philosopher Gilles Deleuze sharply distinguished between art, philosophy, and science as three distinct but equal disciplines. To him, essentially, philosophy, science, and art are both creative *and* practical. Our vision for *OTHER WORLDS* is to create a new dialogue to produce a new sense of community engagement within the gallery setting.

Our initiatives are meant to encourage a dialogue with the SFU community, including the Audain Gallery and the School for the Contemporary Arts, as well as the surrounding neighbourhood. It is important that we educate ourselves about our context and to understand its history, so that we can dream of new futures together. By becoming active members in our community and participating in the neighbourhood, we can foster a new environment in which our art has positive social consequences.

– Adriana Lademann





1

Black Hole Vacuum (Adriana Lademann, Anchi Lin, Cydney Paddon, Jocelyn Sanchez), *No pipeline in our black hole, please*, paper, wheat paste, TV, sourced video (“A Trip to the Moon” by George Méliès & “Petropolis” by Peter Mettler), wood, paint, chalk.

2

Collective works from Planet of the Apes: Guerrilla art-based creative action workshop, *Other Worlds Collage*, paper collage, 8.5” x 11”.

3

Q’os (Alanna Ho, Jasmine Huang, Ariel So, Betsy Wen), *E’u Nteh*, six wood panels, ink transfer, 32” x 48”.

4

Intergalactic Cultural Association of Art Critics (Jasmine Kwong, Wan Hang Tsang, Larisa Volkova, Cory Woodcock), *Sense of Sensation*, four photographic prints, sandwich board, costumes, 11” x 17”.

5

Substantial Duality (Lauren Lavery & Stephanie Ng), *Pathogen*, plaster, paint, mylar, ~2.5 ft x 2.5 ft x 4 ft”.

6

Double Happiness (Brennan Kelly & Alex Strusberg), *The Mountain (At Night)*, wooden fruit box, styrene, paper mache, oil, glitter, burlap, string, wax, 14” x 18” x 6”.

7

Interstellar Communications Consortium (Alex Hill, Angela Yan, Michelle Zhang), *The Universe is Calling*, plywood, phone, corrugated plastic, 2 ft x 2 ft x 7 ft.

8

Stéphane Bernard & Ben Bonner, *Facetasm*, print, 20.5” x 28.5”.

9

Wryly Andherson, Kelsey Jacobsen, Luiza Ramazanova, Sean Talarico, *Beginning II*, cardboard, wood, recycled materials, 76” x 64” x 48”.

10

Katy Churcher, Coco Huang, Edward Peng, *The Beings are Out of Place*, inkjet print, 16” x 20”.

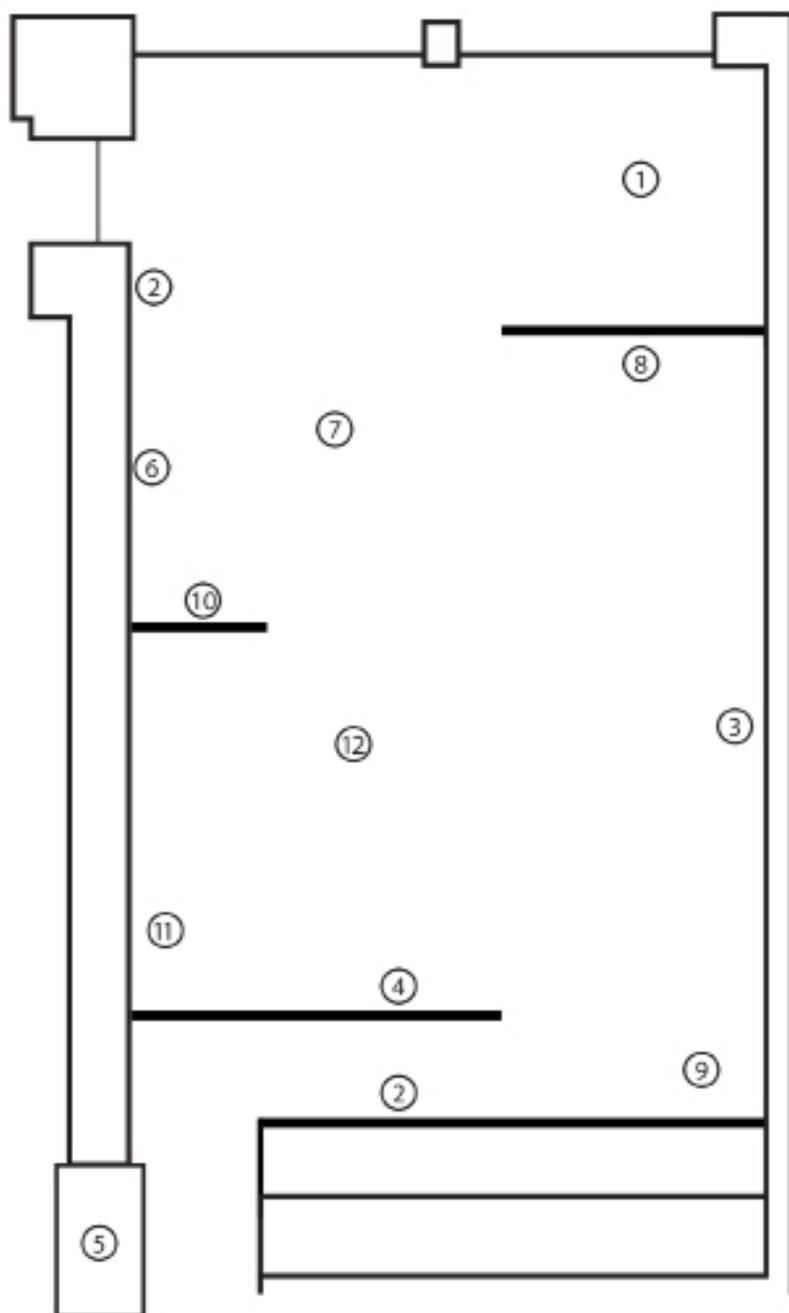
11

Dasha Boichenko & Aaron May, *When Your Particles Tell Me More*, digital prints on paper, 11” x 15”.

12

Nathan Evans & Angela Lin, *O c u l a u r a l*, wood, wire, paint, speaker, acrylic, powder, sensor, 11” x 11” x 12”.

Hastings Street Windows



Lobby
SFU Woodward's

SFU

SIMON FRASER UNIVERSITY
ENGAGING THE WORLD

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