

March 8 – March 24, 2012:

**So Crazy It Just Might Work**

SFU Visual Art Student Exhibition

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**Audain Gallery**

SFU WOODWARD'S

# Opening: March 7, 7pm

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Alize Zorlutuna  
Andrea Creamer  
Anna-Marie Repstock  
Art & Text  
Brenna Holler  
Emma Brack  
Felipe Morelli  
Gabriel Saloman  
Jacquelyn Ross  
Jose Arias Montoya  
Mairin Cooley  
Mariane Bourcheix-Laporte  
Meredith Carr  
Peter Cross  
Ramineh Visseh  
Risa Yamaguchi  
Ryan Mathieson  
Tasia Mathot  
Vanessa Krystin Wong  
Whitney Chow  
Yi Xin Tong

## **Gallery Tours:**

Sat. March 16, 12pm - 2pm

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 Audain Gallery encourages conceptual and experimental projects that explore the dialogue between the social and the cultural in contemporary art practices.

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

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

*So Crazy It Just Might Work* is this year's version of an annual exhibition that forms part of the regular curriculum for third year Visual Arts students at SFU. The exhibition provides an opportunity for students to consider exhibition making as part of the process of producing and "thinking through" artworks.

The organizers of and participants in the exhibition would like to give special thanks to the Audain Gallery, SFU visual art faculty, and in particular Elspeth Pratt (exhibition supervisor) and Andrew Curtis (studio technician).

**So Crazy It Just Might Work**  
*SFU Visual Art Student Exhibition 2012*

*“When someone asks, what’s the use of philosophy? The reply must be aggressive, since the question tries to be ironic and caustic. Philosophy does not serve the State or the Church, who have other concerns. It serves no established power. The use of philosophy is to sadden. A philosophy that saddens no one, that annoys no one, is not a philosophy. It is useful for harming stupidity, for turning stupidity into something shameful. Its only use is the exposure of all forms of baseness of thought . . . Philosophy is at its most positive as a critique, as an enterprise of demystification.”*

Gilles Deleuze

We exist in a time of cultural, political, and social flux that is marked by a sense of yearning for something different or better. So Crazy It Just Might Work, this year's annual student exhibition, explores the tensions and problematics presented by notions of utopia and dystopia within the contemporary historical moment.

Utopia as a signifier has lost its power, urgency, and radicality. Art's privileged position of political autonomy has been criticized for its distancing effect that negates utopian impulses and in fact maintains

the status quo. If utopia has become so passé, so redundant, "a desert pleasure island of cliché,"<sup>1</sup> why do artists continue to return to and engage with ideas that resign themselves to failure?

The utopian ideal has been central to artists, curators and theorists who set out like archaeologists in an attempt to excavate the past. Nostalgia can obscure the view of the present and the future. The current moment morphs into present-tense fiction, in which struggles break from the past and future. Utopian models have the capacity to change the





way in which we contemplate the future and are pertinent to how we experience cultural, political and social transitions.

Within the realm of art there can be an open-endedness that points to something outside of itself – to politics, history, culture and materiality. This opportunity for critique and empathy towards current conditions is where young artists can disavow, challenge, provoke, and make a scene. For the artist or individual, utopias are also about transformation, creative possibilities and the formation of new paradigms for a life actually lived.

1. Hans Ulrich Obrist, et al., "Utopia Station," 2003, <http://www.e-flux.com/projects/utopia/about.html>.

*So Crazy it Just Might Work* was curated by the Third Year Visual Arts Class 2012. The Curating team was comprised of: Andrea Creamer, Brenna Holler, Emma Brack, Jose Arias Montoya, Kate Mitchell, Mairin Cooley, Ramineh Visseh, Risa Yamaguchi, Tasia Mathot, Vanessa Wong, Whitney Chow and Yuki Ochiai.

**1 Emma Brack**

*jasmine plinth*  
cement, flowers, myrrh

**2 Mariane Bourcheix-Laporte**

*Interstitial Stillness*  
video loop, 1 hour

**3 Felipe Morelli**

*The Converter*  
paint, plywood

**4 Andrea Creamer**

*Past Perfect Future Tense: I went to see you  
but you had already gone*  
wood and paint

**5 Yi Xin Tong**

*In the Two-dimensional Field of  
Retrospective Future*  
video projection, 02'24" loop

**6 Brenna Holler**

*Raw Future*  
wood, limestone marble, metal piping,  
cement cinder blocks, cable, glass, bricks

**7 Brenna Holler & Emma Brack**

*Raccoon and Bear*  
video loop, 04'41"

**8 Alize Zorlutuna & Andrea Creamer**

*What Happened On The Way To Here*  
video loop, 06'00"

**9 Jose Arias Montoya**

*Urban Plight*  
photocopy

**10 Risa Yamaguchi**

*Untitled*  
plywood, paint, vinyl

**11 Mairin Cooley**

*Another Satisfying Moment  
(It's Raining On TV)*  
digital still

**12 Gabriel Solomon**

*Olympic Bardo*  
video loop, 07'13"

**13 Brenna Holler**

*Black Wax*  
mirror and silicone

**14 Ryan Mathieson**

*Geology {4/5}*  
photographs, door-skin

**15 Emma Brack**

*Untitled (to end no end with)*  
vintage poster, oak and glass frame  
*Oh, who*  
woo, woo  
woo, who  
woo, woo  
woo, who, who  
inkjet print, aluminum  
2012

**16 Vanessa Krystin Wong**

*I will lead you.*  
*To a field where it's buried,  
Somewhere underground.*  
metal chains, paint, paper towel, pva glue,  
tissue paper

**17 Jacquelyn Ross**

*Tunnel Vision*  
Colour transparencies, acrylic paint,  
photographs

**18 Peter Cross**

*Untitled*  
plexiglass, tin foil

**19 Ramineh Visseh**

*There is a city behind the sea wherein the  
extent of the sun is as big as the eyes of early  
risers*  
paper and pencil

**20 Meredith Carr**

*Shadow Structures (all day, all at once)*  
plexiglass, velum, black paper, watercolour  
on paper

**21 Tasia Mathot**

*Untitled*  
paper, pen, pencil crayon

**22 Anna-Marie Repstock**

*Untitled*  
oil on canvas

**23 Whitney Chow**

*Untitled*  
bamboo sticks, chicken wire, tissue, black  
string

**24 Alize Zorlutuna**

A another  
three cacti (trichocereus candicans  
“Robustion”), one tropical plant (asplen-  
ium goudeyi), soil, pebbles, charcoal,  
plexiglass, water

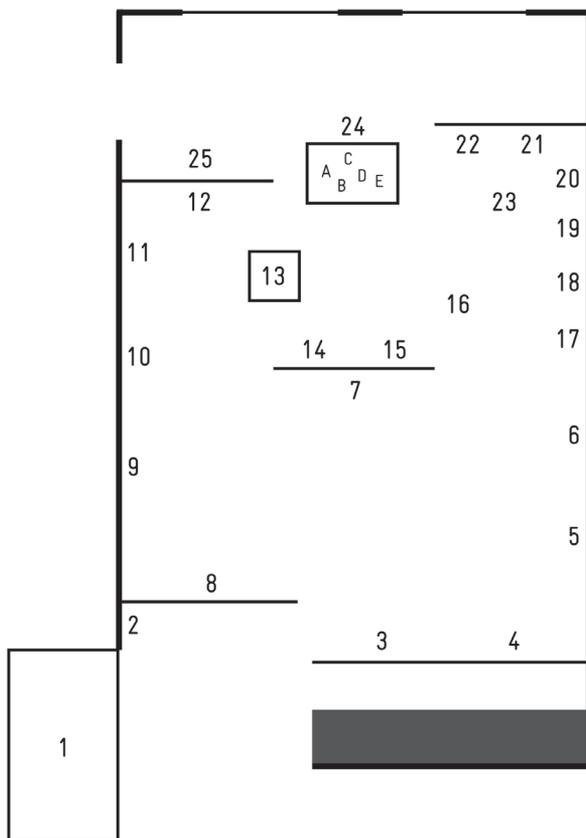
B *Your Desert is My Paradise*  
miniature palm (chamaedorea elegans  
“Bella”), succulent (echeveria glauca),  
feather moss (ptilium) soil, pebbles,  
charcoal, plexiglass, water, glass

C *Insurgent Scent*  
jasmine plant (jasminum polyanthum),  
feather moss (ptilium), soil, pebbles,  
charcoal, plexiglass, water

D *Dominion*  
miniature fern, succulents, soil, pebbles,  
charcoal, plexiglass, water, gold chain,  
rock, shell, coral

E *Reliquary for the Future*  
feather moss (ptilium), pine cone, pebbles,  
charcoal, plexiglass, water

**25 Art & Text (Lindsey Adams, Susan  
Bernal, Emma Brack, Kent Brun, Katie  
Chow, Katy Churcher, Andrea Creamer,  
Harlan Daumann, Naghmeleh Falleh, Emma  
Fitzmaurice, Adrienne Gibbs, Brenna  
Holler, Dana Howell, Shu-Jun Huang,  
Nicole Kunkel, Sairom Kwon, Ellick Lee,  
Stacey Leung, Ashley McLennan, Edward  
Peng, Emily Vincent and Natasha Zimich.)**  
*Pocket Manifesto*  
cardstock, ink



The SFU logo consists of the letters 'SFU' in a white, bold, sans-serif font, set against a solid black rectangular background.

SIMON FRASER UNIVERSITY  
ENGAGING THE WORLD

**Audain Gallery SFU Woodward's  
Goldcorp Centre for the Arts**  
149 West Hastings Street  
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**Tue – Sat: 12pm–6pm**  
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