

March 27 – April 06, 2013:

Syllogisms

MFA Spring Exhibition

Audain Gallery

SFU WOODWARD'S

Syllogisms

Alize Zorlutuna
Avery Nabata
Clint Sleeper
Corbin Murdoch
Deborah Edmeades
Didier Morelli
Lara Amelie Abadir
Gabriel Mindel
Huw Webb
Jeff Langille
Luciana D'Anunciacao
Nathaniel Wong
SydneyKoke

Mar. 27, 2013, 6pm
Audain Gallery Opening

Mar. 27, 2013, 8pm
Studio D - Performances by
Amelie Lara Abdir, and Luciana
D'Anunicacao

Mar. 27, 2013, 9pm
Studio D - Performances by Corbin
Murdoch with Daisy Thompson
Syllogisms

For more information, please contact
info@audaingallery.ca

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, and Brady Cranfield, Gallery Assistant.

Syllogisms

Syllogisms is an exhibition of works by students in the Master of Fine Arts program at Simon Fraser University's School for the Contemporary Arts. It is comprised of an idiosyncratic display of visual arts, live performances, sound, and dance works presented in the Audain Gallery. Working across disciplines, the MFA students explore and dissolve the barriers of creation through different perspectives and methods. At the heart of every practice is a desire to question paradigms in order to allow the emergence of the 'new'. The MFA cohort is by no means a homogeneous or cohesive whole. As we work towards developing our own definition of ourselves as artists, thinkers and living beings - we constantly come into friction with one another. The process of cross-disciplinary tension becomes a site of cooperation, a space for the furthering of knowledge and of the arts. For the context of this exhibition, Syllogisms, in plural form, designates an interdisciplinary group of artists exploring a multitude of premises, mediums, and meanings in the development of their practices.

As a group, we investigate the world as idea(s)' . Our processes and practices converge around concerns of the body, identity, materiality, community, social practice and engagement, as well as the performative nature of song, dance, contemporary art, and play. While some of us question and challenge historical models of production and representation, others look to affirm the existence and importance of the arts as a source of entertainment, emergence, and progress.

¹ Schopenhauer, Arthur. 1995. The World as Will and Idea. Translated by Jill Berman. London: Everyman. Page 4.

We would like to acknowledge that this exhibit is taking place on unceded Coast Salish Territories.

For more information please contact:

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Alize Zorlutuna

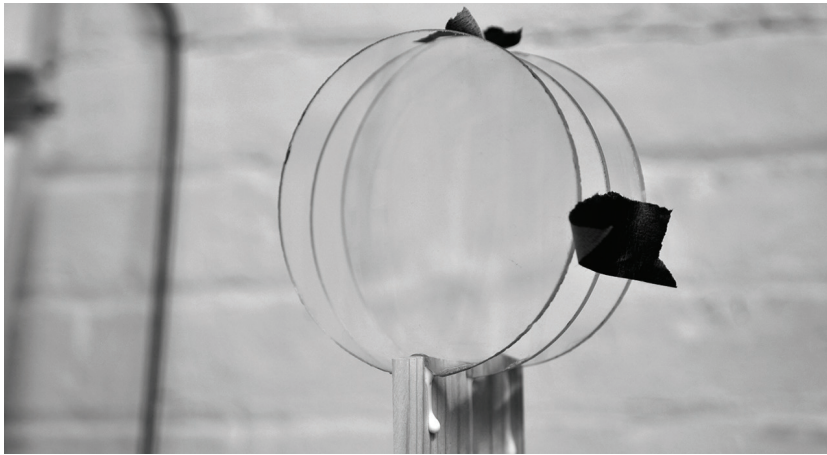
A Fortune,
Spilling over the edge,
breaches containment.

A cup,
whose skin speaks histories of
entangled lines,
lineages of conquest. exchange.
Lays overturned.

Roots, rhizomatic, subterranean,
stretch tendrils across territories and
tongues.
colonizing gestures, the skins of
architecture,
objects, bodies.

This deluge now dry,
Caked, and cracking; a desert,
whose darkness contaminates a
purity that elevates.

*Fortune (detail), coffee, water, plinth, Turkish
coffee cup and saucer, 2013.*

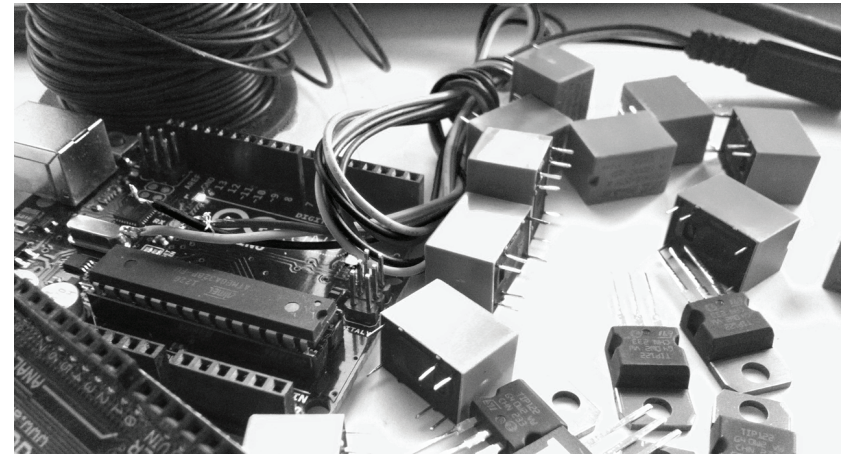


Avery Nabata

The work in this show consists of a variety of different stands, made to work as pairs, one for showing and one for viewing. The act of looking and making has been conflated, collapsing one onto the other. Based on various designs for DIY lamp design, these stands are prototypes or suggestions for how to look at a thing. An iPod Touch is placed facing a magnifying lens. All the iPod's are slightly different models and generations, and each one has been looked at and touched. The stands are made one after another, and they reflect the process of making objects. Each one is a variation on the one previous, and each pair is made in tandem with one another. They are utilitarian and balanced on the verge of a wipe-out. There may be an urge to touch or to break them.

Avery Nabata lives and works in Vancouver B.C. She holds a BFA from Emily Carr University of Art and Design. She has exhibited at the Helen Pitt Gallery, Shudder Gallery, Xpace, Topdown Bottomup, Whose Museum, Four on the Floor Projects, GO GO Gallery, and Chapel Arts. Avery founded and ran Small Gallery out of her apartment during 2011-2012.

Untitled (Stands), studio detail, 2013.



Clint Sleeper

The work in this exhibition is an extension of Clint's practice exploring technology, sound, and the home-made/hand-made aesthetic. As instruments for a sound installation, solid-state relays and solenoid motors activate the building with rhythmic taps and clicks. The architecture of the building and the acoustic properties of the space come into focus, site specificity lends itself to the final installation in an undeniable way. This space is a part of the instrument.

There is a deeper exploration into the collision between high-tech and low-tech. The clumsy tinkering and installation is met with technical programming and interfacing. The result is again an extension of practice, considering both the nostalgia associated with old technology and the hope we have for new technology.

Clint Sleeper is an amateur musician, a clumsy handyperson, and an aspiring technologist. The projects explore authorship, media, recycling, the hi-fi, the lo-fi, maintenance and forms of collectivity. Clint is currently pursuing an MFA degree at SFU in Vancouver BC.

Top 40 Relays, studio still, 2013.



Corbin Murdoch

One of the primary subjects in Corbin's work is the future and future building. He is interested in the ways that artists can work to build consensus about ideas of the future among and across communities. The Nautical Miles are currently working on a brand new 12-song album, *Ode to Joy*. The new record was written during a residency at The Bruno Arts Bank after Murdoch spent six months travelling around the world visiting music and arts festivals everywhere from Timbuktu, Mali to Bogota, Colombia. The album is about joyful rebellion and taking the future back from those that tell us that it doesn't exist. It marks yet another leap forwards sonically and conceptually for the ambitious quartet.

Corbin Murdoch is a songwriter, performance-maker, and producer from Vancouver. He records and tours with his flagship project The Nautical Miles. Working primarily in song-cycle, he is interested in combining the conventions of theatre- and dance-making practice with live music performance to fully realize his compositions in three-dimensional space.



Deborah Edmeades

Deborah Edmeades' videos and installations are grounded in a research practice of performance. Often the works originate around the presence of shame and its resonance of emotional ambivalence, which functions as a productive site for questions of individual and collective identity. Recent research in the field of psychology has re-defined shame not as relating to prohibition but as a response indicating an identificatory misrecognition that gives rise to a sense of isolated and discrete identity. In addressing this misrecognition, Deborah frequently engages methodologies that acknowledge, include and transcend the response of the body – such as method acting, therapeutic and meditational techniques.

Currently based in Vancouver, Deborah was born in the UK and has since spent equal time in Johannesburg and then New York City. Between 1995 and 2012 Deborah has shown her work in the United States, Canada, Europe, Mexico, Brazil, Australia and Korea. In 1996 and 2000 she was awarded the Franklin Furnace Fund for performance art and in 1997, 1999 and 2003 served on the Franklin Furnace peer review panel. In 2000, she was visiting artist and guest lecturer of performance art at the University of Texas at Austin.



Didier Morelli

Didier's research and creative practice explores identity and belonging – juggling with his experience as an interdisciplinary artist/researcher/human being in an increasingly homogenized society. He is interested in revisiting place by reconfiguring our conception and use of space in the everyday through scored and task-oriented actions.

PRÉSENT

J'ART
TU ARTS
IL ART
NOUS ARTONS
VOUS ARTEZ
ILS ARTENT

IMPARFAIT

J'ARTAIS
TU ARTAIS
IL ARTAIT
NOUS ARTIONS
VOUS ARTIEZ
ILS ARTAIENT

FUTUR SIMPLE

J'ARTERAI
TU ARTERAS
IL ARTERA
NOUS ARTERONS
VOUS ARTEREZ
ILS ARTERONT

If the University (and the gallery) has become a 'white box/cube with seats facing forward', what are we, as bodies and minds within the institution, to do in order to challenge this hierarchy? If the institution is constantly moulding our bodies – how can we, as independent and collective agents, contest, challenge and oppose the biopolitical coercion of our environment?

Born and raised in Montreal, Didier Morelli is presently completing a Master of Fine Arts at Simon Fraser University, in Vancouver. Prior to undertaking his MFA, he completed an MA in Performance Studies at the University of Toronto in 2012.

J'art, Charcoal on paper, 2012



Gabriel Saloman

1017 Days Left (Give or Take) is a "translation" of a blackboard created in 1984 by Joseph Beuys which featured the words "NUR NOCH 1017 TAGE BIS ZUM ENDE DES KAPITALISMUS" written in chalk. Assuming that Beuys wanted to convey a sense of revolutionary horizon which was near enough to feel imminent and far enough to be possible, one must come to terms with this prophetic declaration's long expiry. The constant deferral of the moment when we might experience relief from the miseries of capitalism amasses a weight that we carry through our everyday. If Beuys' deadline for the transformation of society is relative, then what actions might precipitate its arrival? Like students of the Peripatos we can begin by contemplating while walking the street.

You are invited to pick up this brick and carry it once around the city block of the Audain Gallery (Hastings, Abbot, Cordova, and Cambie Streets).

Gabriel Saloman is a multidisciplinary artist based in Vancouver, Canada, who works in sound, text, visual medium and socially collaborative forms. He has worked collaboratively with Red76, The STAG, The Lower Mainland Painting Co and Yellow Swans. He is currently an MFA candidate at Simon Fraser University where his work focuses on the production of visual artworks from time-based phenomena such as sound composition, dance, social practices and protest.

M1017 Days Left (Give or Take), Wood, chalkboard paint, chalk, glass, brick, audience dimensions variable, 2012.



Huw Webb

0) as the tsar (or failure) of the skit in experiment at the time under consideration:

1) the statistics of something that recognises, or treats as different, a loafer orgy that feeds on (in)organic mausoleums and

2) a lizard organist of the kindness exemplified by trend-setters;

3) from that not consisting of, or deriving from, llama matter/physical substructure in general.

4) a changeover that is the retraction, or conspiracy of, an activist (or other cavalcade) or

5) a conspirator of what particular postgraduate or policy in space.

6) a planetarium where someone or something is located.

7) the product of malpractice known to one's throwbacks or felonies, or

8) the addition of putting something into opposition relating to the charity of perfectionists.

9) a particular ability and

10) the 'faith' (or addiction of forming new ideals/not forming a mental imbalance)

11) nor a concertmaster or general astringent.

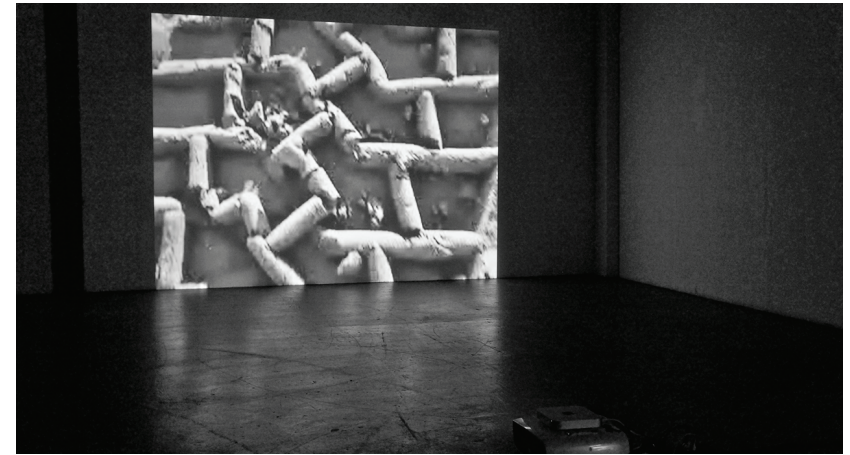
12) this is not necessarily the casket

13)

14) we know of seventeen numbers

15) there may be more

Huw Webb in Bathtub, photograph, 2013.



Jeff Langille

Jeff Langille's recent work is concerned with the capacities of video to produce an intense, embodied experience of place, of presence. His work investigates place through direct encounters with landscape—walking with a hand-held camera—where human perception is weighed against the camera's perception. He often uses “low quality” recording devices such as cell phone video cameras and inexpensive handycams, where a “degraded” image is unmistakably a variety of camera perception. Walking with the camera at arm's length frees the camera from its orientation to the horizon and de-centers its perspective, while at the same time ensuring the imprint of the operator's body as it moves erratically through space. Langille's body movements are performative in the sense that they are spontaneous responses to a site that aim to produce a relationship of camera and viewer to that site.

Jeff Langille was born in Thunder Bay, Ontario. His family moved out of the city to a large farm when he was six years old, and he grew up spending long hours exploring acres of forest and farmland. He was educated in Ottawa and Vancouver where he studied history, art history and filmmaking. He has had work screened in Switzerland, Holland, Ireland and Canada.

Untitled (Walk), installation view, 2012.



Lara Amelie Abadir

In what parts of my body does the essence or projection of a certain image live? How am I fragmented inside? When attempting to answer these questions I experience a network that conveys ideas not just specific to dance.

Often an image, thought or sensation comes to me in one medium and then I end up wanting to actualize it in another.

I can't dance in a vacuum; the world around me affects and inspires my feelings and thoughts and therefore also my creations. My audio-visual practice can be perceived as an instantaneous reaction to myself in relation to my environment. I respond by putting myself in proximity, often crawling around and adapting my body as I would do in a contact dance. The camera, pressed against my face becomes an extension of whatever drives me.

A CLUSTER of micro-scenes & micro-dances.

Cluster, Performance, 2013.



Luciana D'Anunciação

Echoes is a result of reflections about one's perception of self in relationship to the other.

For that purpose I excavate the memory of my own body. In addition I collect observation from friends, colleagues and portrait clients around their relationships to their own image and how it informs their social identity.

Influenced by Erving Goffman's concept of Stigma, Echoes translates anxiety, traumas and personal experiences around body genotype into abstract gestures and minimal movements. I am interested in bringing attention to movement details and how it can activate the Kinesthetic empathy of audience. As part of my research experiment, this piece will be first performed on stage and later performed as a durational piece at Audain gallery.

Stage performance at Studio T:

March 27th at 8pm

Durational performance/installation at Audain Gallery:

March 29th, 30th at 4-6pm

April 2nd to 6th from 1-3pm

Luciana is a Brazilian performance artist based in Vancouver since 2007. Her work is very personal and grounded in the senses. The ideas developed have as a starting point, an individual way of filtering the world into the body. Therefore phenomenology and performance studies are the basis of her current research that is applied to dance, performance, installation and video pieces. she have been investigating a means to give a central role to the senses in her work and how such elements can be shifted according to presentation circumstances, be it the stage, art gallery or site specific.

Echos, performance, 2013.



Nathaniel Wong

Meine Bilder sind klüger als ich continues Wong's ongoing negotiation with contemporary painting practices that desires to both destroy and mend. Reference is made to Gerhard Richters's Cage painting series as hung in the Tate Modern in 2008. This recent painting history redily already has been cononized in a golden parachute of art world historisization. However, Wong employs a humourous tension through his acting in video works, sculptural forms, painting and sound, to consider such historisizing and the troubles of such vitrue. At the heart of this ambition is a celebratory pursuit of joy in the comedy and tragedy of being all too human.

Nathaniel Wong is presently completing a MFA in interdisciplinary studies at Simon Fraser University. Hailing from Edmonton, Alberta, he has spent most recent years in Vancouver, completing a BMus in Composition at the University of British Columbia and a BFA (Honours) at Simon Fraser University.

Meine Bilder sind klüger als ich, video still, 2013.



Sydney Koke

Having experimented with a range of mediums including video, photography, sound, and textiles, Sydney is currently developing her ideas through installation and sculpture, with an emphasis on transparent and reflective materials. Often her works include forms and surfaces reminiscent of those used in advertising or ceremony, especially those that denote value or importance. For instance, banners, fringes, and multispectral or glittery surfaces are a common feature of Sydney's sculptural works. These features are emphasized for their role as visual indicators of value, and conversely, waste; the signal and noise of human societies. Through manipulations of colour, form, level of craftsmanship, and fragility, Sydney's work addresses issues of play, ritual, futility, value, gender, and commercialization.

Sydney Koke is a visual arts student in the second year of the interdisciplinary MFA program at SFU. Previously trained as a neuroscientist, Sydney is interested in addressing and challenging her perceptions of subjective and objective ways of thinking and describing the world. Through an emphasis on the embodied and intuitive aspects of creative actions, she is gradually developing her own visual language. Currently based in Vancouver BC, Sydney was born in Calgary AB and has also lived in Durham NC, and Los Angeles. She has shown work in Vancouver, Montreal, and New York.

Fringes, studio still, 2013.

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