

April 18 – April 27, 2013:

**I Need All The Friends I Can Get**

SFU Visual Art

BFA Graduating Exhibition

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Audain Gallery

# Opening:

## April 17, 7-10 PM

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José Arias  
Emma Brack  
Whitney Chow  
Andrea Creamer  
Brenna Holler  
Tasia Mathot  
Kate Mitchell  
Ramineh Visseh  
Vanessa Krystin Wong  
Risa Yamaguchi

### ***Event:***

### ***Artists' Talk and Tour***

April 23, 6pm

Please join us for a free tour lead by artists from the exhibition.

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.

*I Need All the Friends I Can Get* is presented by the School for the Contemporary Arts at SFU and the Audain Gallery.

The BFA Graduates would like to thank Judy Radul, Sabine Bitter, Elspeth Pratt, Allyson Clay, and Jin-me Yoon for helping them succeed. They would also like to thank Deborah Edmeades, Andrew Curtis, and Tamara Robson for their hard work and support.

For more information, please contact  
[info@audaingallery.ca](mailto:info@audaingallery.ca)

## ***I Need All the Friends I Can Get***

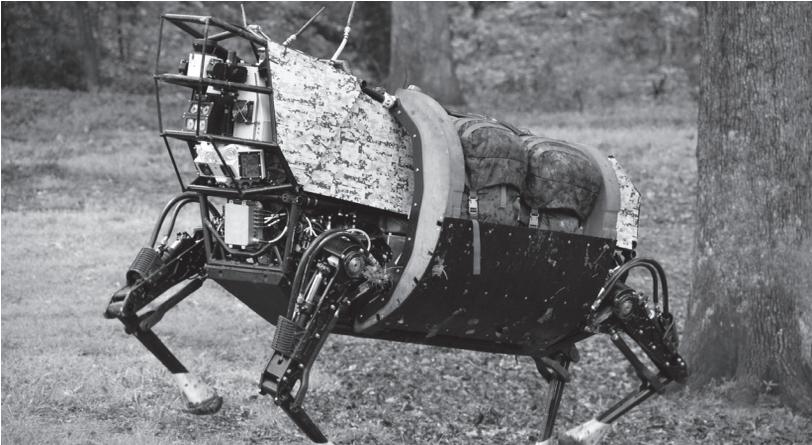
SFU Visual Art BFA Graduating Exhibition

The title, *I Need All the Friends I Can Get*, speaks to the ways in which networks and relationships inform, influence, and support the process of art making. The exhibition addresses the process of navigating the complex space between the positions of colleague and friend, emphasizing the inseparable connection between work and life, while asking: How do artists remain open to the possibility of intimacy, not only between each other but also between their own work and themselves?





Photo Credit: Jin-me Yoon



## ***José Arias***

Since I became a visual art student and moved to Canada from Mexico City, I have been interested in exploring the dislocation of cultures – particularly my own. In reference to traditional Mexican muralism and pre-Hispanic artifacts of Meso-american culture, I created a series of paintings and sculptures that juxtapose my cultural identity with the contrasting environment of Vancouver.

More recently, my practice has centered on digital painting and drawing and is grounded in the science fiction genre. My fantastical landscapes are a confrontation of historical and contemporary cultures. I am fascinated by the culture of video gaming, a tangential manifestation of Internet culture, and its potential to amplify the fantasies of our contemporary culture at large.

By implementing science fiction as well as video gaming in my work, I am able to critically reflect back on current sociological, political, and even aesthetic issues.

*Heads up Display*, digital photograph, 2013.



## ***Emma Brack***

Bless  
something small  
but infinite  
and quiet.

There are senses  
make an object  
in their simple  
feeling for one.

—Robert Creeley

A capacity for openness is an important way for me to enable moments of potential grace. In relation to materiality, chance, and failure, my working method allows, ultimately, for form to evolve in the bridging of concept and intuition.

Sensual and poetic aspects of perception manifest in the dialogue between materials, but also between the viewer and the work.

I am inspired by the intensity of meaning that can be derived within the economy of form in poetry. As such, work is often realized through a modesty of means and remains open to a multiplicity of interpretation, while research acts as a way to anchor opaque and esoteric meanings.

I'm curious as to the energy, sensation, and perversity embedded within inanimate objects. These attributes enact a mimetic relationship to something that exists on the outside, and as such, reveal the intimate relationship to *and* of things in the world.

*Studio* (work in process), digital photograph, 2013.



## ***Whitney Chow***

My work consists of sculpture, installation, and two dimensional graphics that explore topics related to constructed environments, multi-sensorial experience, and the possibility of interdisciplinary collaboration. My background in performance studies has heavily influenced my approach to art making. I am interested in how embodiment, phenomenology, and the self-conscious inform my visual art practice. I often pay great attention to the viewers' bodily experience with my work, and ways I can generate active interaction through this embodiment.

I am also very interested in the duration of the audiences engagement with a work, particularly if the work requires them to physically enter and exit it.

The properties of different materials and their potential in generating immediate bodily perception is another aspect of art making that I often explore. This includes tactility, olfaction, sound, and scale.

*Playhouse*, lumber, bubble wrap, cotton netting, chicken wire, LED light, blanket, 2011.

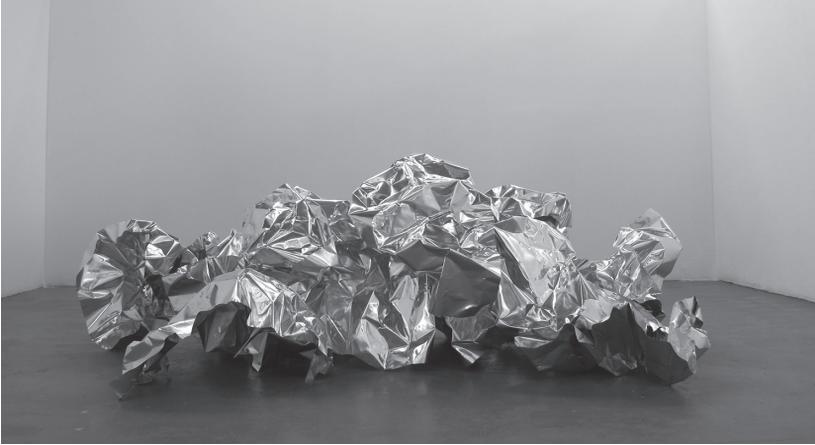


## **Andrea Creamer**

My practice and interests lie within the themes of communities, relationships to place, negotiation of space, collective memory, and site-specificity. Working with symbols and posters or text interventions, I disrupt specific locations, revealing the history, and contextualizing the sociopolitical climate. By using video and painting as a way of mapping neighborhoods, implicating and inserting myself into the locations, I engage public spaces with furtive gestures. The works are often ephemeral or collaborate with existing social structures, and use strategies and tactics that are reflective of the site.

I examine the landscape of the city through walking, photography, archives, and records. My practice and processes seek to create situations or platforms for discussing the divergence of a forgotten or discarded past and an immanent future.

*You Don't Have To Go Home But You Can't Stay Here/Home is Elsewhere* (documentation at Wendy Poole Park, Vancouver, BC), vinyl on concrete, 2012.



## ***Brenna Holler***

Motivated by a strong awareness of my social and spatial surroundings, I utilize a variety of mediums in order to amplify the concealed potential that exists within the everyday. Scrutinizing personal and social identity, my current work examines issues of control (and the lack thereof) as well as the unattainability of perfection. These concerns are explored in relation to contemporary notions of femininity and the synthetic.

*Untitled, aluminium sheeting, 2011.*



## ***Tasia Mathot***

Glitches have become a regular occurrence in our technology-driven world. These moments of seizure have come to be seen as an inconvenience or a form of error. My work aims to adjust our notions of accident, and bring it into a place of focus.

I “create” the glitches by opening image files as word processing or music files and saving them. When re-opened as an image file it has been distorted in an unpredictable way.

The computer’s attempt to adapt and create a readable file is much like our human need to assimilate – through affect, emotion and thought – the overwhelming amounts of stimuli coming at us. It is simply not possible to absorb everything, and have it remain accurate, whole, and un-manipulated.

By bringing the glitch into a tangible relation with the unpredictable human process, I am able to reflect on the intention and purpose of the “accidental”.

*Self-portrait* (research image), digital photograph, 2013.



## ***Kate Mitchell***

In the Victorian era, a woman's role was strictly defined. "Woman's business" consisted of flower arranging, needlework, and other feminine chores. These were done to pass the time until marriage. There was little room for anything else. As the strictly defined rules of propriety left little room for passion, sexuality was repressed. The opulence and excess in other areas of life – namely the home – became an avenue of expressing this repression.

With reference to Victorian aesthetics and such themes as the fixation with class and hoarding, I rework household objects into sculptural installations. Using playful humour I examine the role of domesticity, and how it still plays a part in conventional society today.



### ***Ramineh Visseh***

As a Persian woman, having recently immigrated to Canada, I have been concerned with exploring identity. Through the interrogation of traditional and conventional Persian gender roles, in the context of contemporary North American culture, I have created a series of photographic, painted, and video portraits. My starting point was a set of staged photographs, created and informed by a series of interviews in which I questioned men about their grooming habits and their relationship to ideas of masculinity. These photos also questioned power relations between gender roles; and the making of them itself, became a negotiation of power.

In my most recent project I focused on gender roles, by attending to the act of looking, versus being looked at.

In this work, I bring staged photographic portraits into contact with experiments I have been doing on the gaze as a power struggle.

*Masculinity*, digital photograph, 2013.



## ***Risa Yamaguchi***

As a student in Vancouver from Japan, I feel I have an ethical responsibility to investigate Japanese Canadian history and collective memory in my work. My focus is on historical and traumatic events that took place in both Japan and Japanese Canadian society. I approach this complicated historical, political, and catastrophic subject matter through a multi-leveled process of re-seeing, re-visiting, and re-examining. I translate my research through a shifting between the mediums of performance, photography, collage, drawing, and painting, often using the documentation from one work to create the next one. In this way I re-work time and memory to embody the ways I am implicated as a part of Japanese Canadian history.

*Twelve heritage buildings in Japantown* (2013) is in the final stages of such a process.

The drawings memorialize the trauma of the lost and disowned memory of forced removal and enforced labor.

*Untitled* (tape project for “Out of Bounds: Site Specific Festival”, Vancouver, BC), video still, 2011.



## ***Vanessa Krystin Wong***

Melancholia is defined as a deep, pensive, and long-lasting sadness. Working in sculpture, installation, and video, I explore themes of melancholia through material deterioration, decay, and ruin that create an other-worldliness where things seem familiar yet unfamiliar. The viewer is immersed in an environment which is created using organic and ephemeral materials such as tissue paper, wood, light, and shadow. My environments evoke a sense of the haunted – a disturbing and persistent presence of something that cannot be grasped. Bittersweet narratives of longing are evoked, activated through the personal affect and emotion of the viewer. Affect and emotion are important to my work because they allow it to be accessible to many different viewers, each one manifesting their own personal nostalgia.

*This is Not What You Wanted* (detail), video projection, 2013.

SFU

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ENGAGING THE WORLD

Audain Gallery

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149 West Hastings Street  
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