

Sept. 04 – Sept. 27, 2014:
Lossless:
SFU MFA Graduating Exhibition

Audain Gallery

Opening: Sept. 10, 7pm

Luciana D'Anunciação

Deborah Edmeades

Jeffrey Langille

Avery Nabata

Nathaniel Wong

Events

Opening Reception:

Wednesday, September 10, 7pm

Audain Gallery

Installation and Performance:

When will my hands become roots?

Luciana D'Anunciação

September 10 – 13

Studio T (on the 2nd floor)

Sept. 10: Installation, 7 – 9pm

Sept. 11 – 13: Installation, 12 – 6pm

Sept. 11 – 13: Performance, 8pm

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 Kazymerchyk, Curator, and Brady Cranfield, Gallery Assistant.

Lossless is presented in partnership with the School for the Contemporary Arts at SFU.

The artists would like to thank the following for their support: BC Arts Council; the Social Sciences and Humanities Research Council of Canada; Faculty of Communication, Art and Technology, SFU; Office of the Dean of Graduate Studies, SFU; and a special thanks to Mandy Ginson.

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

Lossless: SFU MFA Graduating Exhibition

Lossless is an exhibition featuring graduating projects by MFA candidates at Simon Fraser University's School for the Contemporary Arts. Video, sculpture, performance and installation projects by this year's graduates share a number of related concerns, while formulating distinct frameworks for individual investigation.

Deborah Edmeades' video work and Luciana D'Anunciação's performances pursue questions of subjective and sensory experience. Edmeades enacts numerous tests, designed to coax out perceptual and physiological responses, in an attempt to make subjective experience visible. Working with various objects, materials and projected video, D'Anunciação makes the body and its innate sounds and rhythms strange, a visual disfiguring that generates peculiar and disconcerting embodied effects.

Videos by Jeffrey Langille and sculptures by Avery Nabata explore temporal orders and perceptual modes. To engage with the subjects of Langille's videos—atmospheric and geologic elements—is to yield to an altogether different temporality and assessment of “events.” Nabata's wood sculptures are sparing, uneven and anticipatory forms that encourage the viewer to pick up where the exposed armatures leave off, bridging the distance between what's presented and what's perceived.

Nathaniel Wong draws on compressed histories and formal conventions as his subject matter and material. Invoking the codes and established practices of music and cinema, the installation, video and sculptures by Wong relate engrained creative habits, ritual acts and blithe theatricality.

The exhibition of a graduating project represents the culmination of a candidate's studies, and is presented in partial fulfillment of the requirements for the degree of Master of Fine Arts.







Luciana D'Anunciação
When will my hands become roots?

The word displacement defines the act or process of removing something from its usual or proper place or the state resulting from its dislocation. Within this process, cultural identity can be understood not as an imported set of characteristics and habits, but as a reflection of how the new place sees the dislocated.

Luciana D'Anunciação's performative installation *When will my hands become roots?* explores notions of displacement, memory and connection in a space that blurs the boundaries between the art gallery and the performance stage. Drawing on her personal experience growing up in Brazil and moving to Canada, her work elicits a feeling that is perhaps common to many Vancouver residents, i.e., the sensation of not quite belonging here or to the place they came from. Specifically, D'Anunciação questions the ways in which her experience in Vancouver enhances her sense of

“Brazilianess” or “otherness,” and how her newfound “Canadianess” makes her a foreigner in her own country. To address these questions, she finds inspiration in existential phenomenology’s understanding that the relations between subjective and objective existence, the individual and the environment are intertwined. Such a rationale supports her thinking that what we see is also a reflection of how we see things.

Notions of displacement form the central conceptual content of the piece and are also implicated within the materials and media chosen. Using sound installation, video projections, dance and natural elements, she creates an installation that enhances the audience’s senses and is open to their own interpretation.

Image Credit: Luciana D'Anunciação, *When will my hands become roots?*, 2014. Video still. Image courtesy of the artist.



Deborah Edmeades
On the Validity of Illusion

The subject is apparently lost to us, and subjective experience, from a strictly materialist point of view, cannot be proven to exist at all. *On the Validity of Illusion* is an empirical machine that zealously chews on this mystery. Its methodology is decidedly romantic: a triangulation between a material aesthetic practice that includes object making, works on paper and performance; a mystically tinged exploration of lived experience; and a path of theoretical research mobilized through the invisible co-ordinating “now” of the camera lens.

A spiritual teacher appears on a monitor preaching along the lines of Walter Benjamin’s “theory of experience,” and advocates a course of reverse method acting. Her double, an artist, runs aesthetic tests. Books, coloured materials and constructed objects are presented to the lens via mirrors and other reflective surfaces. Through a mimetic process, some

of the objects, created in part by the reverse method acting technique, become quasi-subjects that listen, look, experience and speak—or double as instruments that chart and probe the mysterious mechanisms of the exhibited subjectivity.

Edmeades has shown work in North and Latin America, the UK, Europe and South Korea. She twice received the Franklin Furnace Fund for performance art and was visiting artist and guest lecturer of perfomance art at the University of Texas at Austin in 2000.

Image Credit: Deborah Edmeades, *On The Validity of Illusion*, 2014. Video still. Two-channel HD colour video, sound, 30 mins. Image courtesy of the artist.



Jeffrey Langille

**How is it that there is always
something new?**

Where the city of Vancouver dissolves into the city of Coquitlam, along a bend in the Fraser River, a barren piece of land is the former site of a century-old sawmill. Awaiting transformation into a mixed-use waterfront housing development, the site is currently a depository for massive displaced boulders—rocks collected over time from numerous excavations at other building sites in other places.

A resplendent oak tree grows in a meadow in Hampstead Heath, a large, ancient park in London. English oak trees can live for 1,000 years or more, but live on average for 150-250 years. Growth gradually slows at about 120 years.

In his moving image landscape work, Jeffrey Langille considers the capacity of a video camera to witness events differently and on various scales: human, biological, geologic or atmospheric. On the not-so-human

geologic time scale, rock is tectonic, turbulent stuff. Seen in these terms, landscape is not a surface—not topography—but a vital process.

In this work, ostensible landscape stillness is the theatre for the appearance of manifold events. Off-screen events may present themselves as auditory events, such as aircraft noise. On-screen events may suggest distant happenings, such as the glacial transport of rocks, or shifting sunlight. Real-time weather events are gradual, measured narratives in themselves. Time is a material. Nothing endures, all is event, all is flux.

Image Credit: Jeffrey Langille, *Untitled*, 2013.
Location still. Image courtesy of the artist.



Avery Nabata

Growth, Endlessness, Blocks

This work is about building. Building is purposeful action. Building implies hard work and structure. I often build in blocks. I think of them as blocks of time and type. The blocks are distinct units, but are always at the mercy of whimsy and change. They rotate and move about the studio. Depending on the variables, this activity can seem endless, but building, like growing, can stagnate. Buildings are often left unfinished when the funds and interest has run out. Buildings-in-waiting, made of foundations and signage, are precarious structures left on the edge of regrowth or destruction. They read as endings and beginnings at the same time. I look at my work as both the beginning and the ending of something; as structures on the edge of change.

Avery Nabata, *Growth, Endlessness, Blocks*, 2014. Detail. Wood. Image courtesy of the artist.



Nathaniel Wong

Thus Spoke Death and Transfiguration

It is always by adding to the real, by adding real to real in order to create the perfect illusion (the illusion of resemblance, the realist stereotype) that illusion is thoroughly killed.

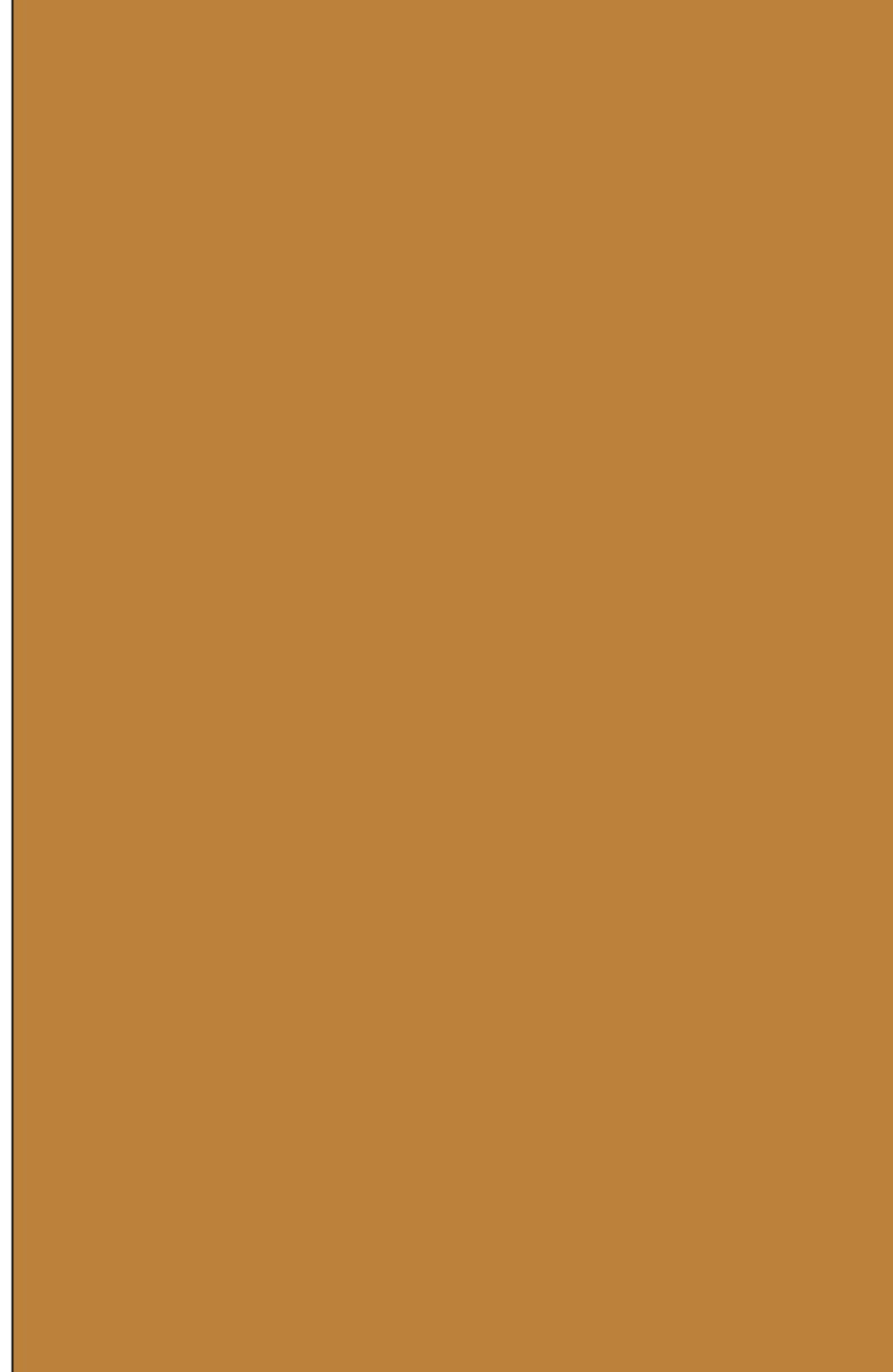
—Jean Baudrillard¹

It is a gamble to stand against the aestheticization of the banal. To close our eyes, especially while laying down, may be to fall asleep and not even remember our dreams upon waking. On the one hand, we may be absolved of the responsibility to have achieved understanding; on the other, we have likely missed out on what others might call a very interesting experience. *Thus Spoke Death and Transfiguration* relies heavily on music and the moving image to play the trivialization of the everyday against the emotional pull and theatrical underpinnings of a sacrosanct ritual. Denying the question, “to what end?”, the work’s “song for the sake of a soundtrack”

and “soundtrack for the sake of a song” weaves an ungrounded narrative articulated by images of sacrifice, the ineffable and light.

Nathaniel Wong, *Thus Spoke Death and Transfiguration*, 2014. Video still. Multichannel HD colour video, sound, multi-durational. Image courtesy of the artist.

¹Baudrillard, Jean. *The Conspiracy of Art*. Ed. Sylvère Lotringer. Trans. Ames Hodges. New York: Semiotext(e), 2005.



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

Tue–Sat: 12pm–6pm
audaingallery@sfu.ca
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