

May 08 – May 17, 2013:

Neither Here Nor There

MFA Spring Exhibition

Audain Gallery

Opening: May 07, 7pm

Audain Gallery and Offsite

Luciana D'Anunção
Lucien Durey
Deborah Edmeades
Curtis Grahauer
Jeff Langille
Avery Nabata
Clint Sleeper
Jaime Williams
Nathaniel Wong

A Real Good Performance Festival

Barbara Adler and Ten
Thousand Wolves
Yves Candau
Emmalena Fredriksson
Isabelle Kirouac
Megan Stewart
The Party (Kyla Gardiner and
Layla Marcelle Mrozowski)

Events and Performances

Please see the inside back cover for the full schedule of events and performances.

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.

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

Neither Here Nor There is presented by the School for the Contemporary Arts at SFU.

Life is Grand: “Neither Here Nor There” and the Rhythms of Vitality

Justin and Dillon Ramsey

Imagine a grey area, a dim field of fractured concrete somewhere near the far edge—or end—of the earth. A necropolis of spomeniks, monumental ruins whose meanings and contexts vanished with the regime that constructed them, creates a stark wreck in which hard, cold modernism is reclaimed by the natural world, returning to a geography of nowhere. The modeled landscapes of Curtis Grahauer invoke such dystopian imagery, though dystopian may not be the correct word. Such spaces are “neither here nor there,” as it is their decontextualisation and ambiguity that invigorates them; within this sculptural space, humanity is decentred, while nonhuman and nonorganic life is given meaning.

Nonorganic life? We ought to question such an oxymoron. Dancer Yves Candau, who works meticulously with the deeply physical nuances of movement and thought, draws from the embodied paradigm of cognitive science. Candau notes how difficult it is for artificial intelligence to compute “low-level” functions, such as basically interacting with an environment, as opposed to “high-level” skills like language and logic. His dancing, which he describes as “manifested thinking,” relocates vitalism out of cyborg fantasies and back into the integrity of the living body.

Nonhuman—and nonorganic—life goes beyond the robot, the artificial mimesis of vitality. Life is a vibrant force whose resonance can be found and felt in myriad ontological shapes, as exemplified in the experimental dance staged by Emmalena Fredriksson. Fredriksson directs her ensemble through new modes of embodied movement and sensation, human and otherwise; through an evolutionary process of touch, sight and sound, they collectively navigate new intensities Fredriksson describes aptly as “the unknown.” This elemental energy, which we might tentatively call “life” or, like Fredriksson, “the unknown,” for want of a deeper understanding, also figures in Megan Stewart’s theatre piece *Transmissions from Orbit*. At some times it manifests as a character—an offstage, messianic child whose doting parents worry about its escapades on Earth—and at others as a theme. In one scene, an orange falls in love with a star—a sweetly absurd encounter that challenges classical conceptions of sentience, baring vitalism’s beautiful heart.

Theatre provides an ideal platform for unsettling normative notions of reality. Lighting designer Kyla Gardiner and performance artist Layla Marcelle Mrozowski deconstruct “normality,” appropriating methods from improvisational theatre to fashion a world that is neither here nor there; in this milieu, the blurring of boundaries—“male” and “female,” “seeing” and “feeling,” “red” and “blue”—produces synaesthetic sensations. What began as innocent love between an orange and a star takes a risqué turn as Gardiner and Mrozowski explore the ungendered sexual relationships of objects, imbuing the inorganic with intimate biology. The mixed-media artist Jaime Williams also pursues the task of introducing intimacy where it is often denied, performing private rituals in public places to nurture identity within urban anonymity. Like Grahauer’s sculptures, Williams’ performances endow the concrete façades of the city with vibrant animism; but while Grahauer allows the concrete to alienate the human, Williams re-territorialises the city block.

In trying to locate that which is “neither here nor there,” we encounter dialectical relations everywhere—tensions between life and nonlife, flux between human and non-human, and the upsetting of hegemonic binaries. Another of these grey areas appears in the form of geopolitical borders, which divide bodies and locations into diametrically different regions; despite these artificial rifts, borders are sites of hybrid identities and confluences of culture, and Isabelle Kirouac’s innovative dance contests the stasis and dynamics of these problematic spaces. Similarly, the paintings of Lucien Durey dialogue with artworks that were unrightfully seized by Czechoslovakia’s Soviet government in 1948. Durey’s painting series—a project which began in Canada and will continue during a residency in the Czech Republic—expresses a drive toward exploration and identity that international border politics cannot suppress.

Ultimately, no border can delimit what is neither here nor there, for it is a vigorous animism that, like the weather, is ubiquitous and irrepressible. Through these artworks, the audience is invited to phenomenologically experience alternative processes of perception, growing attuned to the ecologies—natural and cultural—that exist both within and around them. Barbara Adler’s performance work epitomises this transformation of interiority into a radical exteriority, adapting banal personal accounts of lost love into song lyrics that speak the language of meteorology. While parodic and clever, Adler’s piece constructs a compelling parallel between our feelings and our world, rendering love and heartbreak as commonplace—and as universally affective—as the sky under which we live.



Luciana D’Anunção
The door is open, please come in

A Brazilian performance artist who has been living in Canada for the past seven years, D’Anunção’s work investigates feelings of belonging, dislocation and cultural identity. She transformed one of the School for the Contemporary Arts’ classroom studios into an intimate performative installation, following a series of experiments that considered the relationship between the performative body, space, sound and materials. The result is a five-hour work based on research she conducted during her past year in the MFA program into subjects such as abstract minimal dance, experimental music, performance-based video installation, and mysterious afro-Brazilian ritualistic practices. The artist will be present in the room for the time of the performance, and she invites the audience to watch, listen, experience, and witness. Since the door is open, they are welcome to enter and leave as they wish.

Luciana D’Anunção is a Brazilian artist who has been living in Vancouver since 2007. Driven by the artistic possibilities of being expressive through the body, D’Anunção has extensive and diverse training in butoh, contact improvisation and physical theatre, and her work enters into dialogue with video, installation and sound. Currently, she is a member of the video art collective *TV Primavera* and the anarchist and socially inclusive collective *Dance Troupe Practice*. She has performed and exhibited in Canada, Brazil, Poland, Chile, UK and Germany.

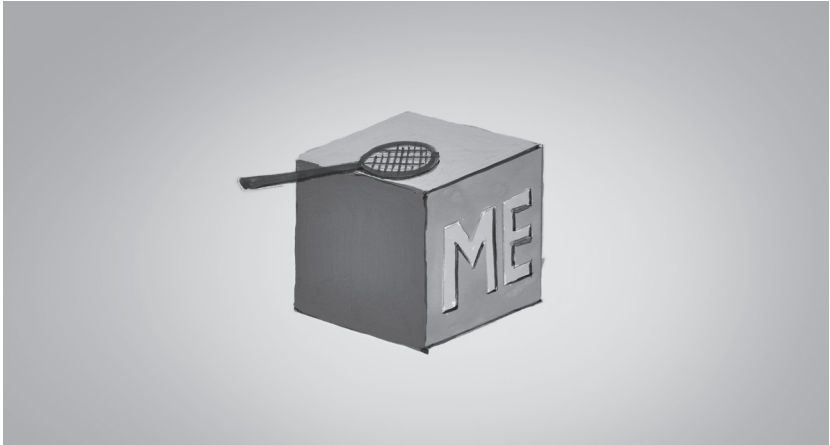


Lucien Durey
Neither Here Nor There

Neither Here Nor There began with an invitation to create work at the Hásek Villa in Jablonec nad Nisou, Czech Republic. Designed by architect Heinrich Lauterbach for the Hásek family and built in 1931, the reinforced concrete structure was among the first flat-roofed dwellings to be constructed in what was then Czechoslovakia. The project continues my interest in compensatory gestures by returning remakes and variations of paintings, seized from the Hásek family by the Communist Party of Czechoslovakia, to the walls that once bore them. Aided by modest source images in their production, the assortment of portraits and landscapes, presented at various stages of completion, highlight the fallibility or potential transcendence of digital identification, and signify an ongoing project with an uncertain future.

Lucien Durey is a visual artist and singer working in Saskatchewan and Vancouver. His practice explores themes of authenticity and compensation through performance, assemblage and digital processes. Lucien holds a BFA from Emily Carr University of Art and Design and has exhibited in Saskatchewan, Vancouver, Portland and New York.

Image: Digital study for *Neither Here Nor There*, 2014.



Deborah Edmeades
Therapeutic Drawings—The Cube, Me, Mine, I Won't, and Fuck You

Wilhelm Reich initiated an alternative to the Psychoanalytic “talking cure” with his theory of muscular armour. Reich argued that one’s character develops as a survival strategy: a literal sculpting of feeling and gesture, and consequently of what we know to be ourselves, through muscular tensions that develop as patterns of avoidance. What are being avoided are latent physical/emotional responses, particularly from earlier developmental stages, whose release would be unsupported by the environment. The therapeutic premise is that, by fully attending to current emotional and gestural impulses that arise in relation to the world, the patient is lead organically to and through layers of originary feeling, from which they have previously and habitually been diverted. Not only is the armour dissolved, but also this entirely

fresh experience in itself enacts a transformation.

The drawings in this show imagine a specific series of egoic impulses that, if attended to directly, may not in fact be what they seem.

Edmeades has shown work at: The Knitting Factory, Exit Art and PS122 in New York City; Ars Electronica, Linz, Austria; BALTIC Centre, Gateshead, UK; The Jeonju International Film Festival, South Korea; and The Leonard & Bina Ellen Art Gallery, Montreal, among others. She twice received the Franklin Furnace Fund for performance art and was visiting artist and guest lecturer of performance art at the University of Texas at Austin in 2000.

Image: *The Cube* (detail), 2014, gouache on paper 9” × 12”.



Curtis Grahauer
*Artifact Prototypes for the
Post-Holocene*

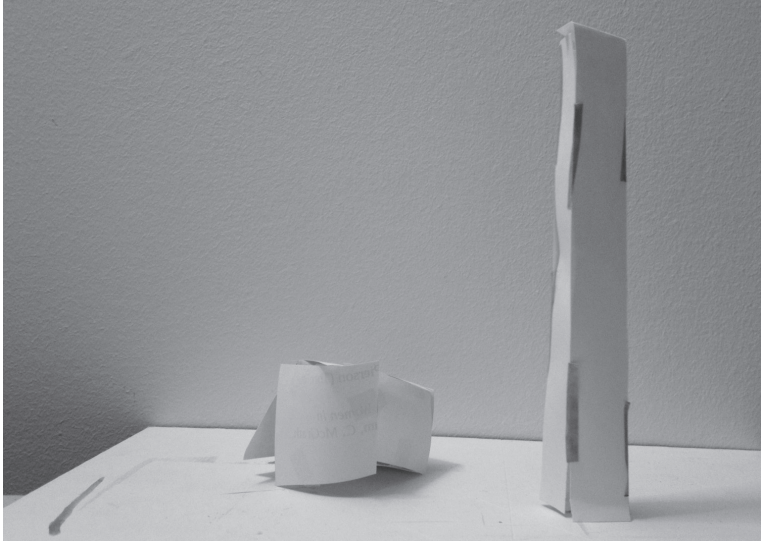
and from the environment, becoming
monuments to the dehumanisation
endemic to modernity.

Alienation is the psychological state of feeling isolated from individuals or groups. It can be experienced through memory as nostalgia, distancing oneself from the present by a sentimental longing for the past. It can also be the experience of estrangement from one's surroundings.

Scale and permanence can foster alienation from the natural environment. As a common construction material, concrete is used in this manner, asserting dominance over the natural environment.

The eventual decay and ruin of skyscrapers, highways and dams leads to the decontextualization of their purpose. Built to increase efficiency and productivity, these constructions increase the social and spatial alienation between individuals

Image: Artifact Prototypes for the Post-Holocene (detail), 2014, concrete, wood, salt.



Avery Nabata

A high prop, a wall, small presents
A trap is a thing that sucks you in. A
prop can be a temporary support for
something. The things I make are like
props and traps.



Clint Sleeper

Right Now You're in the Safest of Hands

Right Now You're in the Safest of Hands is a multiphase video and maintenance project focused on public parks and collective spots of leisure. The repairs range from simply tightening bolts to replacing wood planks in garish hues, calling attention to the mending. These repairs at once serve as generous community gestures and also point to a lack of Provincial and city-level care. The documentation from the performed maintenance is stored in a video database that is triggered by original software. In a peculiar homage to Mierle Laderman Ukeles and conceptual art history, the software humorously attempts to translate tenets from Laderman's *Manifesto for Maintenance Art* (1969) into a generative, recombinant video feed.

Image: *Right Now You're in the Safest of Hands*, 2013, still from digital video, Vancouver, BC.

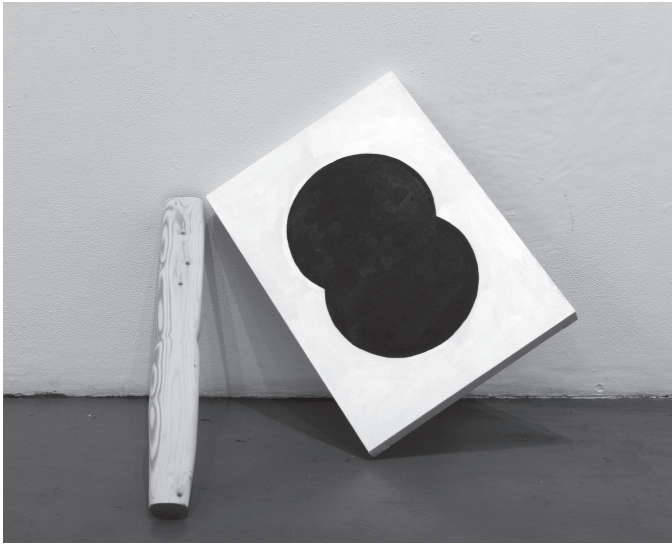


Jaime Williams
Zero Sum. Replay

There are no commons yet here we are.
Wins are losses.
Losers win.
If I give you my riches, will you accept
the burden?

This work consists of visual and multimedia explorations of the city and its psychological properties. Engaging (albeit somewhat ironically) in physical movement within the alleyways of downtown Vancouver and also as a studio practice, I aim to understand the affective qualities of place, identity as it relates to place, and the actions of labour. Working with live performance and performance to video in collaboration with Jeff Langille, my embodied movement practice combines general athleticism, dance and sport. Post-painterly abstraction, arte povera and painting in the expanded field inform my visual vocabulary.

Image: Jeff Langille and Jaime Williams, *Untitled*, video still, 2014.



Nathaniel Wong

It cost an arm and a leg

“It cost an arm and a leg” is one of those familiar phrases that ranks high as an “I know where that comes from” type story told at the local pub. In this case, the tale is that portrait painters used to charge more for larger paintings, so a “head and shoulders” painting was the cheapest option, followed in price by one that included arms, and finally, at the top of the price range, a “legs and all” portrait. As is so often the case with popular etymologies, there’s no truth in that story. Painters certainly did charge more for large pictures, but there’s no evidence to suggest that they did so by limb count. In any case, the phrase is much more recent than this supposed origin story might suggest.

It is, in fact, an American phrase, coined sometime after WWII. The earliest citation of it is perhaps in The Long Beach Independent newspaper, from December 1949.

Image: *It cost an arm and a leg* (detail), 2014, wood, acrylic on canvas.



***Barbara Adler and Ten
Thousand Wolves***
Pathetic Fallacy

*A cloudburst of music born from
DOOMED young love.*

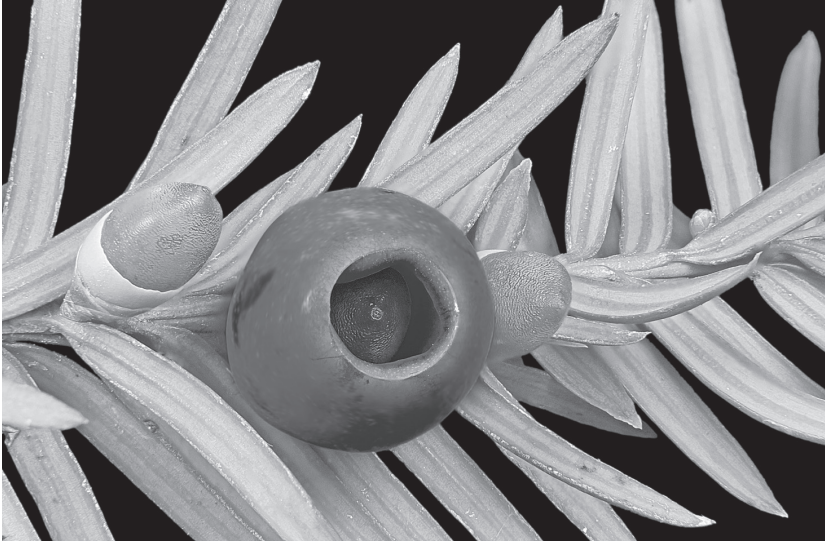
In *Pathetic Fallacy*, stories of failed, youthful romance are translated into the language of weather and performed by an ensemble of SFU theatre students, backed by a nine-piece chamber rock band. Featuring “snowmagedons” and “snowpocalypses” alongside folk-sayings, maritime storm faxes and 16th-century names for mist, *Pathetic Fallacy* uses language to trace our everyday entanglement in weather. The result is a wry musical report on our messy affairs: with each other and with our warming planet.

By struggling to describe our love lives in languages appropriated from Environment Canada, garbled marine weather warnings, folk proverbs and The Weather Channel,

Pathetic Fallacy shifts us our relationship to the natural world closer, by making it strange. It also asks us to consider that, if today’s freak storms and record droughts are the coming of a new norm, sharing our personal tragedies in the language of weather may prove uncomfortably prescient.

Barbara Adler is a writer and musician whose work explores cultural and environmental hybridities, as well as formal intersections between poetic texts, conversational language and music. Her musical projects are gathered under the banner of *Ten Thousand Wolves*: an intimately collaborating musical ensemble whose line-up fluctuates between one performer and fourteen. *Pathetic Fallacy* was created from verbatim texts shared by SFU Theater students Beverly Cheung, Andrew Ferguson, Jessica Hood, Keely O’Brien and MFA-candidate Megan Stewart.

Photo by Ash Tanasiychuk.



Yves Candau
Aril

The yew tree, as a conifer, has neither flowers nor fruits. And yet its red arils look just like ripe berries. The *aril*—a non-fruit but fruit-like structure—highlights the function behind the fruit as a form: an enticement to propagate.

This dance piece investigates the interplay between form and function in the emergent patterns of human locomotion, to reveal some of the evolutionary threads at the heart of our embodied nature. The undulating curves of our spines weave a tale of our transition from four to two legs. The mobility of our shoulders points to a past when we were tree dwellers. And underlying our most essential activities, from walking to reaching, one finds unique helix patterns, constantly winding and unwinding.

Yves Candau is a dance artist with 17 years of experience, and also holds graduate degrees in mathematics and

cognitive science. His work has been invaluablely nourished by a number of past and present practices: Aikido, Contact Improvisation, and most importantly Steve Paxton's Material for the Spine and the Alexander technique. He is interested in investigating improvisation within the framework of embodied cognition, and the dancer as an experiential expert who can explore his or her nature as a living, moving being through transformational practices.

Image: Yew tree aril, from the Wikimedia Commons.



Emmalena Fredriksson
Stroking The Unknown Dog

A curious beast of a performance:
unpredictable, challenging
and charming.

Five dancers and one musician move
through this real-time composition
of ever-changing bodies and
relationships, pondering notions
of individuality, community and
the animals within.

Emmalena Fredriksson continues
her choreographic exploration of the
performance score as a framework
for articulating sensation, thoughts
and feelings through movement in
Stroking The Unknown Dog (2014).
As the performers make choices
about how to follow and respond to a
set of instructions, each performance
will be unique to its time and place,
creating a dynamic experience for
both the performers and audience.

Developed in collaboration with six
Vancouver-based artists, Alex Mah,
Alexa Mardon, Ashley Whitehead,
Layla Mrozowski, Maria Hourar and
Marc Arboleda, *Stroking The
Unknown Dog* (2014) invites you
to the world as we don't know it, to
swim in the grey zone, and to tickle
the unknown.

Emmalena Fredriksson is a dance
artist from Sweden, recently based
in the UK, and now in Vancouver.
She graduated from SEAD (Salzburg
Experimental Academy of Dance)
in 2008 and has presented work in
|Austria, Sweden, Germany, Ireland,
UK and Canada, including as an
artist in residence with Daghdha
Dance Company in Ireland (2009-
2010) and an Associate Lecturer
in Choreography and Dance at
Falmouth University, UK (2011-2013).



Isabelle Kirouac
Borderlines

You may be interrogated. You may provide sufficient answers. You may enter. Perhaps there will be no exits. I may be there too. I am not sure how long it will last.

Borderlines is not classifiable as one thing or another. It is arbitrary. It is almost dance, nearly participatory theater. It is somewhere between separating and binding together. It is the body of the imaginary migrant. It was born in the USA. It mutated in Canada. It is a border state. It is an encounter with the other. It is the boundary of the flesh. It is the contact of the skin. It is a social construction. It is me, it is you, it is them, it is us.

Borderlines was born in Eureka, California, in collaboration with a local crew of artists. An early version of the work was presented at Synapsis Performance & Art Space, before a

few performers crossed the border to pursue this research in Vancouver and collaborate with a new group of local participants.

Isabelle Kirouac is a choreographer and interdisciplinary performance artist interested in the dialogue created by cultural exchange, art as political action, and experimental geography. She has taught and presented her artistic work at many festivals and venues in the Americas, Europe, the Middle East and West Africa, and collaborates with international artists Lea Kieffer (France/Germany), Body Research (USA), Carpetbag Brigade Physical Theater (USA) Theatre Junction (Calgary), Felix Ruckert (Berlin) and others.



Megan Stewart
Transmissions from Orbit

Transmissions from Orbit brings us to a far away planet where two parents send messages to their children with any means they can—passing comets, spaceships, shooting stars—trying to break through the static and noise preventing them from being heard. Meanwhile on Earth, the oblivious children go about their lives, navigating the awkwardness, tedium and wonder of life on the blue planet.

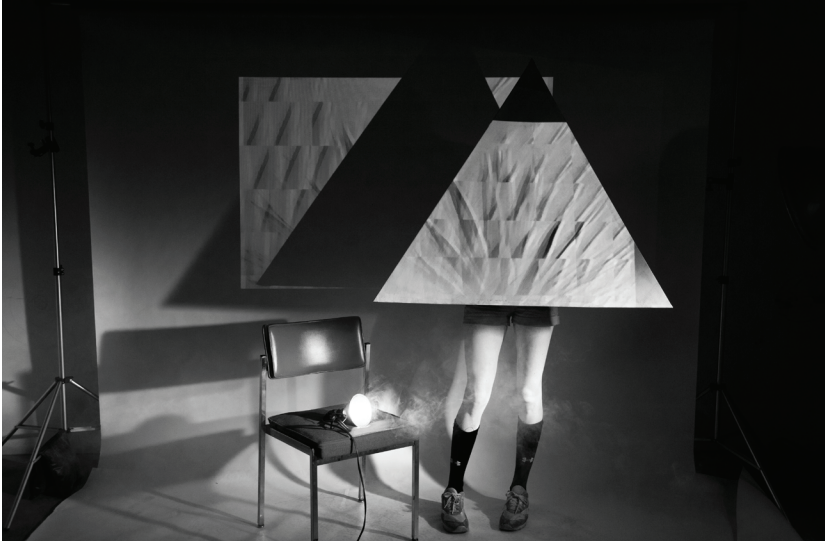
The show pulls at the threads of human existence by examining our relationships and the messages we send into the ether, propelled by our desire to find connection on a planet both lonely and loud.

This is a devised theatre production created by the Black Box ensemble under the artistic direction of ensemble members Megan Stewart and Daniel O’Shea.

Megan Stewart makes theatre and performance in the likeliest and unlikeliest of places.

She works collaboratively and often site-specifically. Her work brings attention to the magic inherent within the everyday—its places, people and objects. On the East Coast, she has developed and performed theatre in apartments, on farms and in city streets with {productions} of the forest, Double Edge Theatre and Art in the Open. In Vancouver, she creates within black boxes.

Image: *Transmissions from Orbit*, 2014. Photo by Ash Tanasiychuk.



The Party (Kyla Gardiner and Layla Marcelle Mrozowski)
How I learned to stop verbing and blank the object

waves of improvised, left field
electronica and ambient drone by
Kelbey Saruk and James Cullen.

What is you and what is not you? What do you desire? What is the shape of time? How do you fake yourself? What bathroom do you use? To answer these questions, collaborators Kyla Gardiner and Layla Marcelle Mrozowski (*The Party*) have fabricated an instruction manual for the sexual lives of objects. Set in a sci-fi bedroom that challenges attention spans, *How I learned to stop verbing and blank the object* is a work of imaginary theater. Real live objects make it, dance hard, go to a club, write letters, oscillate, rollerskate, have breakfast in bed, contemplate dreams, pillow talk and demand ovations. When stereoscopically processed through RED and BLUE, their genders are inhabited, celebrated, destroyed and ignored. These objects listen exclusively to sonically invigorating

Photo by James Cullen.

Events and Performances

Wednesday, May 7

The door is open, please come in
5pm–10pm
Room 4210
FREE

Opening Reception: *Neither Here Nor There*
7pm–10pm
Audain Gallery
FREE

How I learned to stop verbing and blank the object
8pm
Studio T

Pathetic Fallacy
9:30pm
Studio D

Thursday, May 8

Aril
8pm
Studio D

How I learned to stop verbing and blank the object
9:30pm
Studio T

Friday, May 9

Stroking The Unknown Dog
8pm
Studio T

Aril
9:30pm
Studio D

Saturday, May 10

Stroking The Unknown Dog
6:30pm
Studio T

Transmissions from Orbit
8pm
Studio D

Borderlines
9:30pm
Studio T

Sunday, May 11

Transmissions from Orbit
6:30pm
Studio D

Borderlines
8pm
Studio T

Ticket Information

\$5 (discount) – \$15 (regular)

2 for \$7 (discount) – \$20 (regular) on Thursday, Friday and Sunday only.

Tickets are available at the door and online at www.sfu.ca/sca/events/

All events take place at Simon Fraser University in the Goldcorp Centre for the Arts.

SFU

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ENGAGING THE WORLD

Audain Gallery

Simon Fraser University

Goldcorp Centre for the Arts

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Vancouver, BC, Canada V6B 1H4

Tue-Sat: 12pm-6pm

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www.sfugalleries.ca

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