March 8 – March 24, 2012:
So Crazy It Just Might Work
SFU Visual Art Student Exhibition

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

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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 experimetal 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).
“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,” 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.


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,*  
*Somedewhere 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	hree cacti (trichocereus candicans “Robustion”), one tropical plant (asple-nilium goudeyi), soil, pebbles, charcoal, plexiglass, water

B Your Desert is My Paradise
miniature palm (chamaedorea elegans “Bella”), succulent (echeveria gluaca), 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, Naghmeh 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
Audain Gallery SFU Woodward’s
Goldcorp Centre for the Arts
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Tue–Sat: 12pm–6pm
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