

S P
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**SPACIAL PERCEPTION
AND CREATIVE ENTROPY**

Garvin Chinnia
Kathryn Wadel
Robin Lough
Kate Giles

Rachel Rozanski
Diana Hanitzsch
Stephanie Broder
Cameron Hopkins

SPACE: Spacial Perception And Creative Entropy
January 28th — Monday, February 6th, 2017
Concourse Gallery and Media Gallery
Emily Carr University of Art + Design
1399 Johnston Street, Vancouver, BC.

Lead Curator: Kathryn Wadel
Co-curators: Garvin Chinnia, Robin Lough, Kate Giles, Diana Hanitzsch
Design Proprietor: Stephanie Broder

Featured artists:
Garvin Chinnia, Visual Arts major, painting
Rachael Rozanski, Visual Arts major, mixed media
Kathryn Wadel, Visual Arts major, SPACE minor, interdisciplinary mixed media
Robin Lough, Visual Arts major, SPACE minor, interdisciplinary
Stephanie Broder, Illustration major, drawing and illustration
Kate Giles, Visual Arts major, interdisciplinary
Cameron Hopkins, Visual Arts major, mixed media
Diana Hanitzsch, Visual Arts major, painting and sculpture

Exhibition Review: Adi Berardini, Editor-in-chief, WOO Publication

Acknowledgements and gratitude:
ECUAD Exhibition Committee
Charles H. Scott Gallery
ECUAD technicians
TRIUMF
Beaty Biodiversity Museum
DeSerres

Thank you for your contributions and commitment towards making SPACE possible.

"Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress giving birth to evolution." -Albert Einstein

Curatorial Statement:

This group exhibition calls into consideration the relationship between art and science, believing that both fields are built upon similar fundamentals—derived from curiosity and questioning the human perception of reality. Methodologies and thought experiments used to investigate the components of the universe run parallel with the artistic creative practice to challenge constructs of reality. *S.P.A.C.E* coalesces artistic and scientific investigations in the search for knowledge and awareness through human perception. The artists in this exhibition explore processes of understanding and navigation through the different faculties of science, particularly physics and biology. The works in this exhibition embrace the fundamentals of scientific exploration—imagination and creativity—through diverse artistic practices such as painting, video, community engagement, illustration, drawing, mixed media, temporal installation, and sculpture. As artists and individuals with a multitude of interests, *SPACE* is a visual exercise/exploration in the unlimited capacity of human curiosity and ability to make connections across disciplines.



Garvin Chinnia,
A Guide in Virgil,
oil on plexiglas, 5'x4', 2016.



Garvin Chinnia, *A Guide in Virgil*, detail,
oil on plexiglas, 5'x4', 2016.

A Guide in Virgil evolved into a work about possibilities. The hummingbird, our Virgil, solidifies in a constantly changing landscape, becoming a comment on the inevitability of so-called human progress and nature's ability to weather it. The world is uncertain because of human intervention. We are anchored by this lonely hummingbird, but for how long? We become universal agents for entropy.



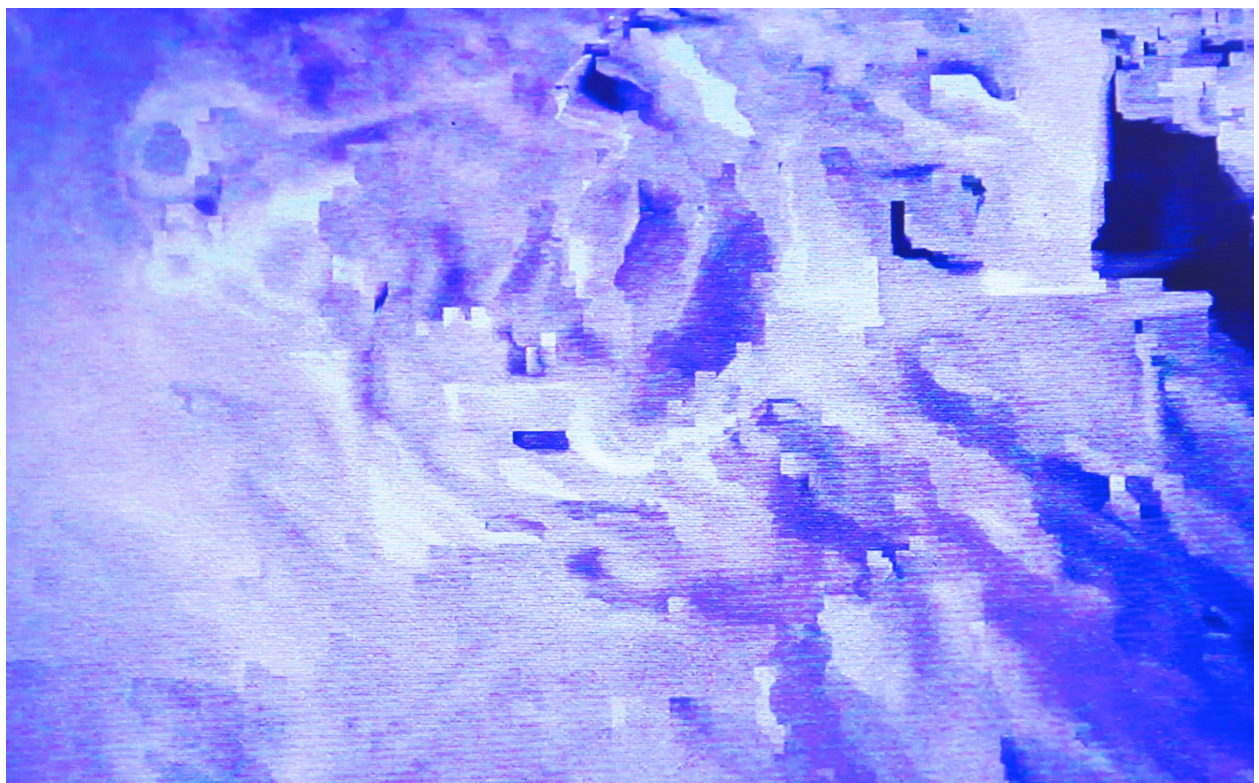
Rachel Rozanski, *Unknown*,
scanned images on paper, size variable, 2016-17.



Rachel Rozanski, *Unknown*, detail,
scanned images on paper, detail, 2016-17.



Kathryn Wadel, *Processing Capacity...*,
video, 1 minute 46 seconds, 2016.



Kathryn Wadel, *Processing Capacity...*, detail,
video, 1 minute 46 seconds, detail, 2016.

In Kathryn Wadel's 4 screen video installation, original footage is distorted by the low processing capabilities of an old generation tablet. The fragmented bits of information consume the clarity of the original footage to illustrate corporeal limitations of our understanding the universe.



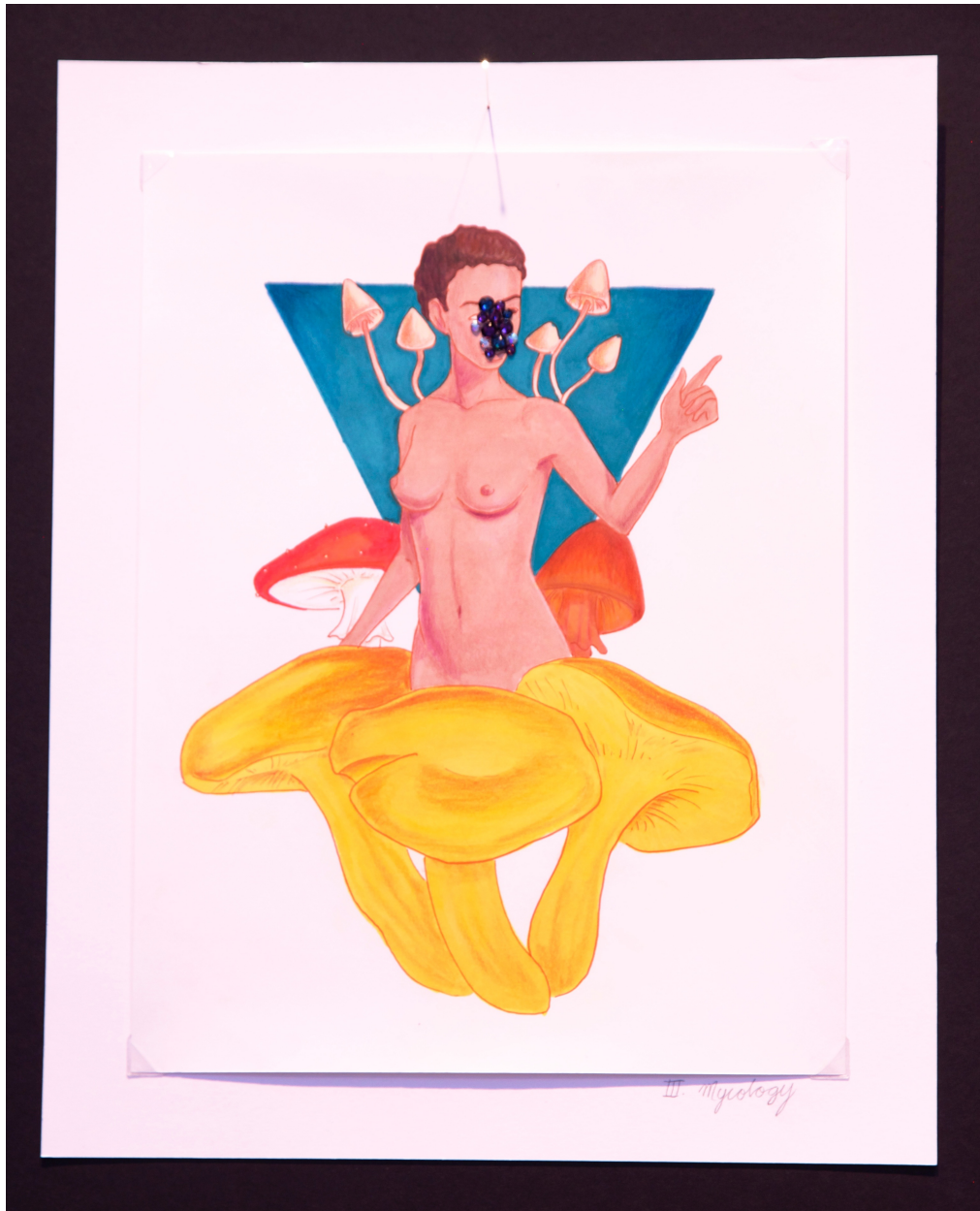
Robin Lough, *Line Games*,
black paint and chalk pastel, 30' x 1.5', 2016-17.

Born from a series of explorations, *Line Games* utilizes this idea as a record of movement, as well as dealing with human capacity for memorization, and body movement. How do we translate what we remember from observing the movement of others through our own bodies? *Line Games* instructs the participant to begin by drawing a line across the space while choosing a movement or gesture to accompany it. The following participants are asked to recreate not the line, but the movement. The observed variations of physical movement describe how we process content and reiterate it in our own way; with a line as a record, our movements build into a force propelled through space.

Artist-led public participatory artwork
documentation available online.



Stephanie Broder, *Specimens I-V*, ink, pencil crayon, and crystals mounted on foam board, 30"x 40", 2017.

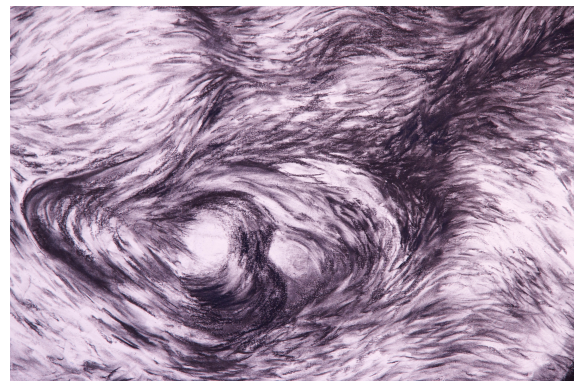


Stephanie Broder, *Specimens I-V*, ink, detail, ink, pencil crayon, and crystals mounted on foam board, 30"x 40", 2017.

Specimens I-V explores a range of biological studies including Mycology, Ichthyology, Ornithology, Entomology, and Herpetology through the lens of human anatomy. By juxtaposing non-human flora and fauna with varied human figures, *Specimens* questions the classifications that divide the organic world. Illustration is used to simultaneously pay homage to science and scientific cataloguing while also challenging its penchant for classification and division.



Rachel Rozanski, *Class Unknown* (series),
charcoal on paper, sizes variable, 2016.



Rachel Rozanski, *Class Unknown* (series), details,
charcoal on paper, sizes variable, 2016.

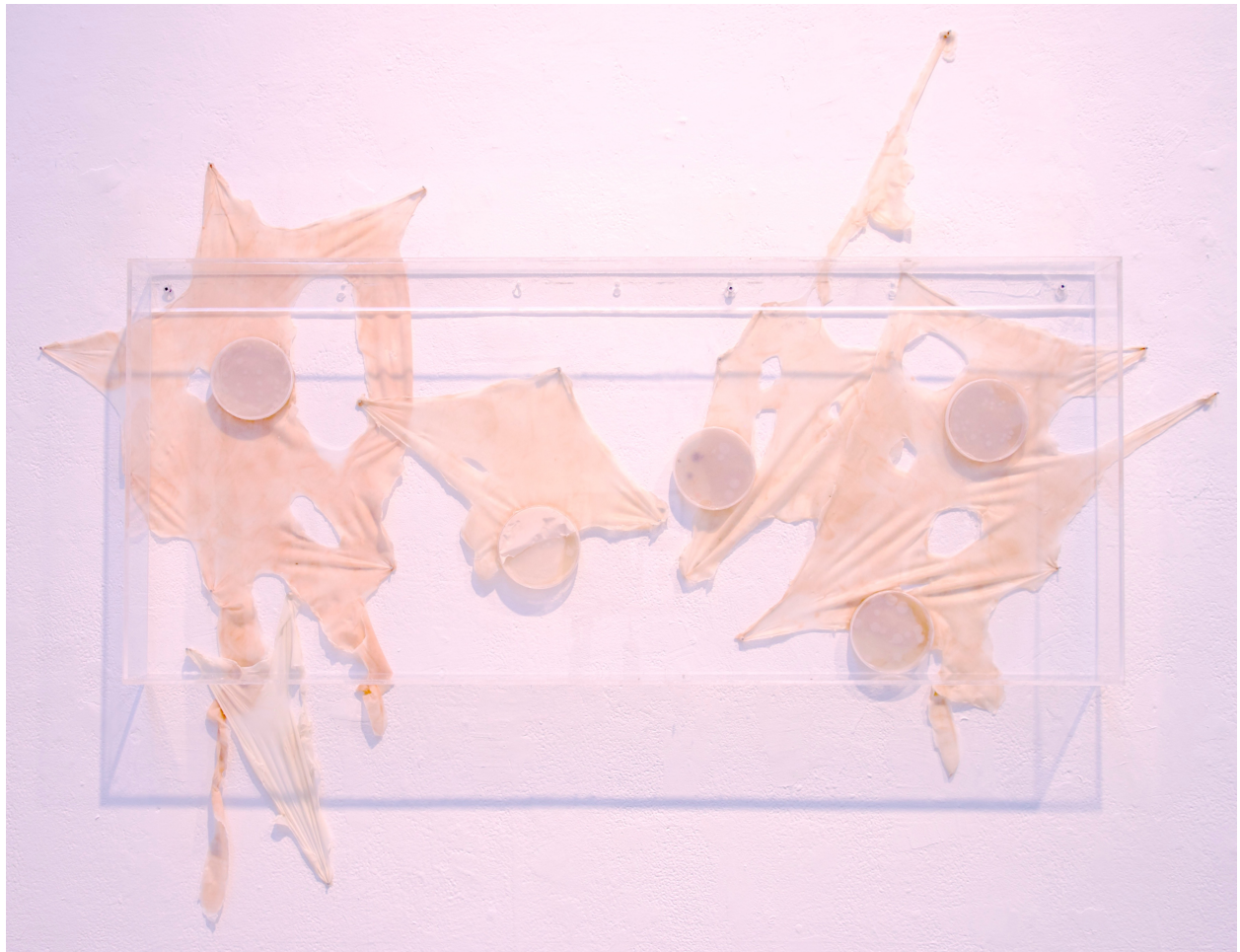


Rachel Rozanski, *Artifacts*,
inkjet prints on vellum, 11" x 8.5" e(ach), 2016.

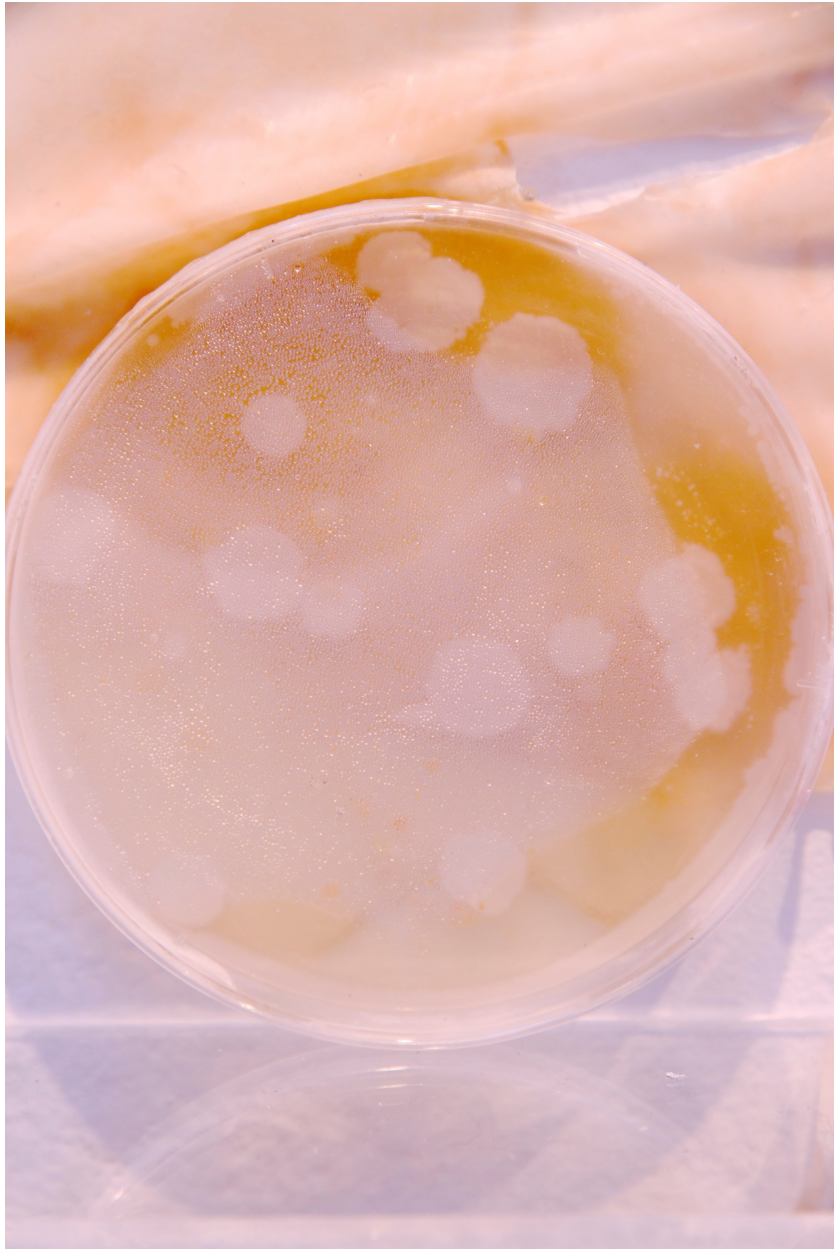


Rachel Rozanski, *Artifacts*, detail,
inkjet prints on vellum, 11" x 8.5" e(ach), 2016.

A selection from a larger series, *Artifacts* examine biological, geological and material transformations occurring in the Anthropocene. Cataloging unidentifiable objects (born of or morphed by human civilization) represent the “imperfect” components that make up every ecosystem. These artifacts recollect themes of natural history, urban biodiversity and decay— in removing them from their original locations, they assume a similar agency. Akin to our inability to categorize them as natural, or unnatural, we cannot predict their origins, lifespans, or effects.



Kate Giles, *Breach*,
bacteria, petri dishes, latex, and plexiglas, 3.5'x2', 2017.



Kate Giles, *Breach*, detail,
bacteria, petri dishes, latex, and plexiglas, 3.5'x2', 2017.

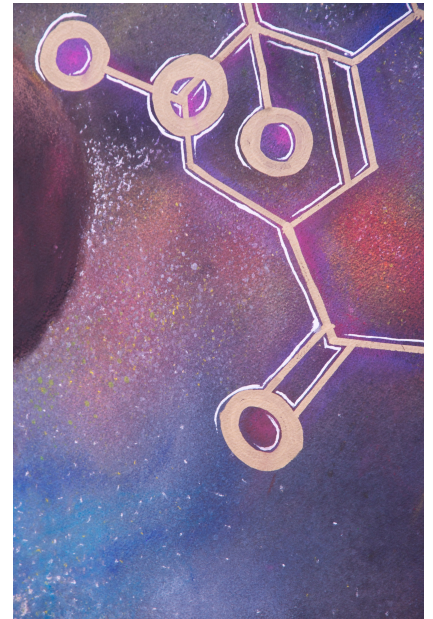
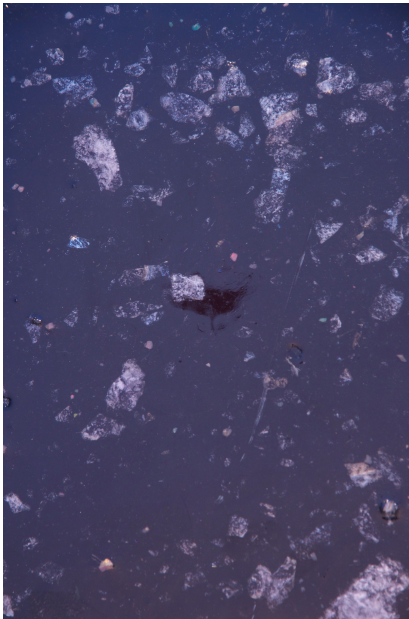
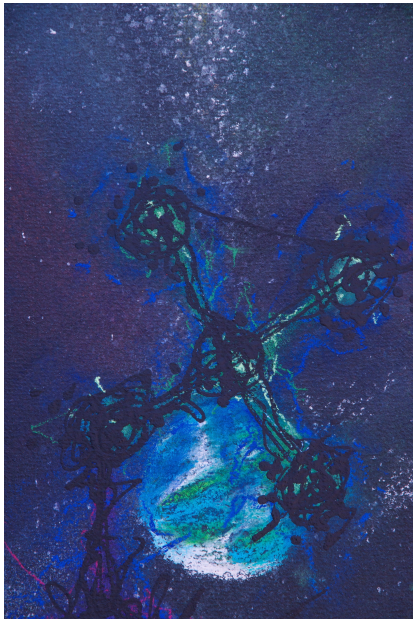
Paradoxically driven by practicality and irrationality, outbreak narratives reflect the social fear and anxiety that is born from a need to contain the world we live in; categorizing (thus containing) to understand (the I versus the Other.) Manifesting borders in our daily encounters, we subconsciously create, acknowledge, and operate within and depend on this; whether they be physical and tangible, or ideological. Containment mirrors a reflex in our society, while such interest in outbreak narratives reflects the deep-seated, knowledge that we cannot contain anything; our shifting, porous, world does not work that way. Looking beyond the practical applications of bio-containment in scientific facilities reveals a hidden layer of psychological phenomenon that is permeated by our lack of sight in this biological microcosm and our inability to permanently affix the world. Evoking both the physical and psychological body, *Breach* echoes an oscillation between internal and external while suggesting the possibility of breach and failure of containment, building off of the surrounding works as they amplify the perception of our relation to invisible biological specimens. Such a clash promotes discomfort while presenting a comorbid site of emotions between bodily affects and contagion culture anxieties of the same issue—visible/invisible.



Cameron Hopkins, *Lit's Be Serious I*,
22"x30", spray paint, soft pastel, charcoal, whiteout, and graphite on paper, 2017.

Cameron Hopkins, *Dope Space Nine*,
24"x12", acrylic, opals, amethyst, tiger's eye, mica, jade, synthetic opals, and resin,
2016.

Cameron Hopkins, *Lit's Be Serious II*,
22"x30", spray paint, soft pastel, charcoal, whiteout, and graphite on paper, 2017.

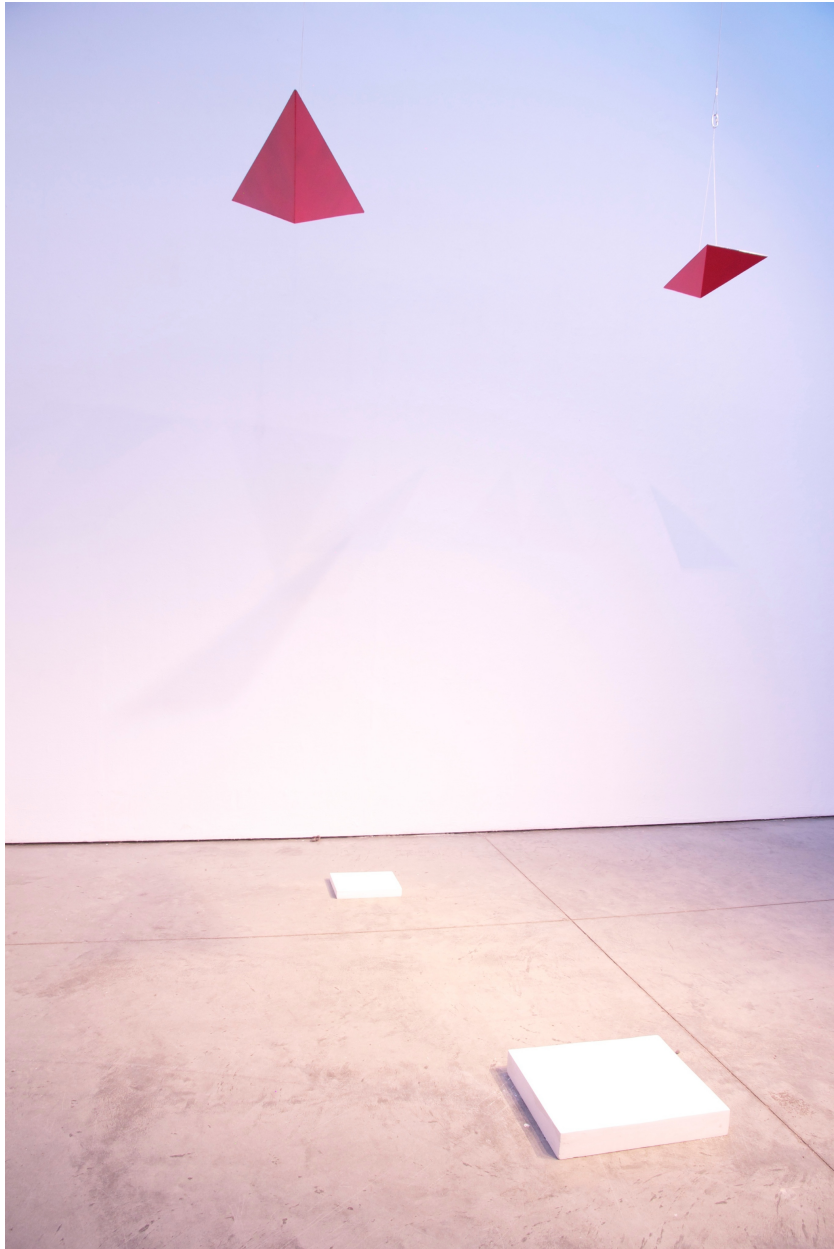


Cameron Hopkins, *Lit's Be Serious I*, detail,
22"x30", spray paint, soft pastel, charcoal, whiteout, and graphite on paper, 2017.

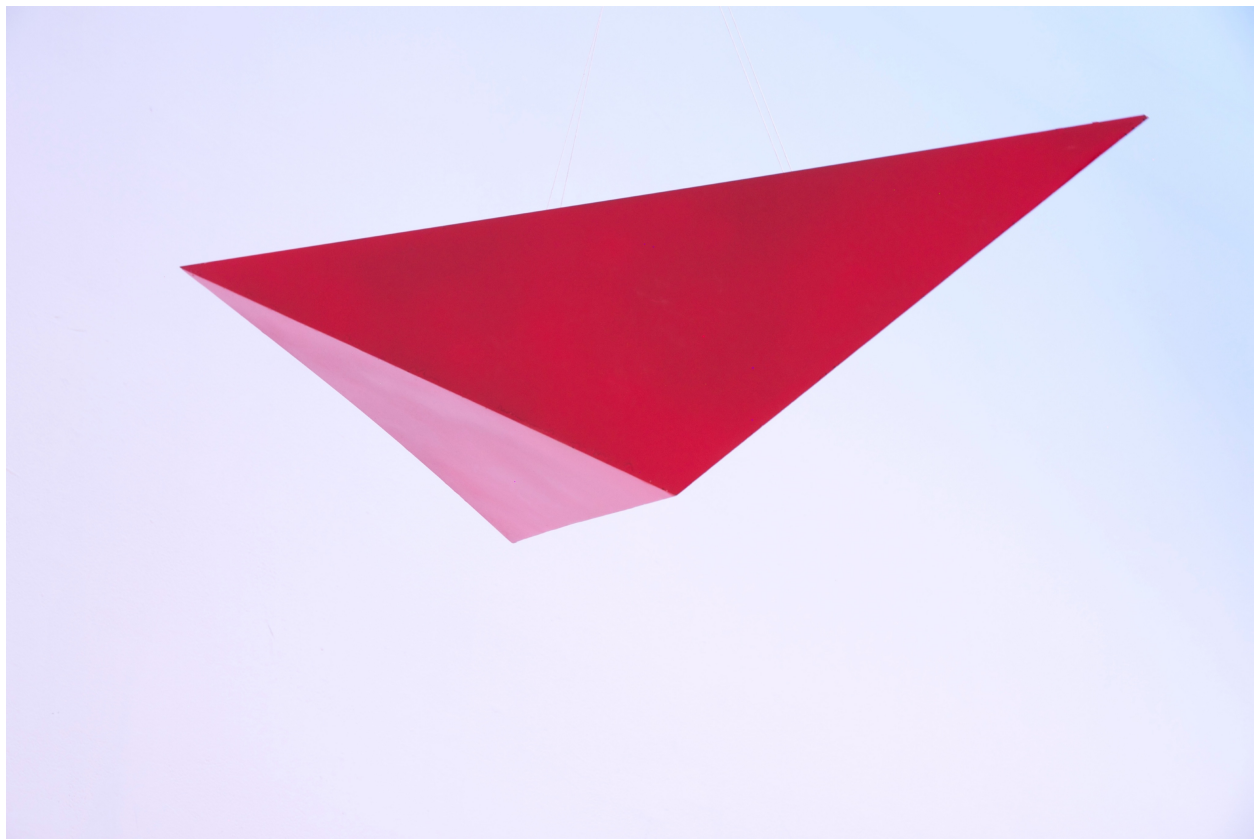
Cameron Hopkins, *Dope Space Nine*, detail,
24"x12", acrylic, opals, amethyst, tiger's eye, mica, jade, synthetic opals, and resin,
2016.

Cameron Hopkins, *Lit's Be Serious II*, detail,
22"x30", spray paint, soft pastel, charcoal, whiteout, and graphite on paper, 2017.

Cameron Hopkins' mixed media works explore imaginative possibilities of the fundamental structures of the cosmos. The range of materials and structures fill the compositional "nothingness" of space and suggest a deeper dimensional connection among things in the universe.



Diana Hanitzsch, *Untitled*,
metal, paint, plaster, thread, size variable, 2017.

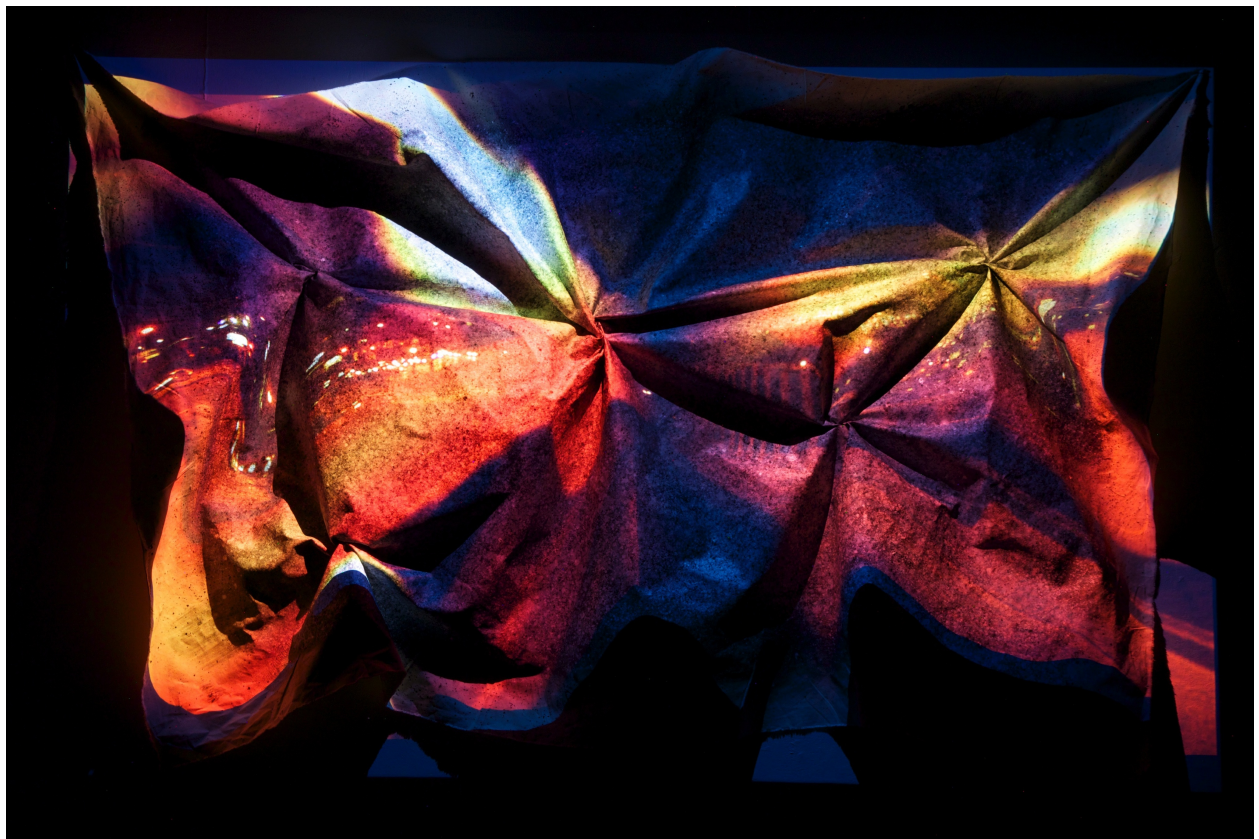


Diana Hanitzsch, Untitled, detail,
metal, paint, plaster, thread, size variable, 2017.

Continuing a dialog between gravity, time and space *Untitled* highlights the constant presence of energy in the spaces we navigate on a daily basis. Through the use of materials and mathematical formulas Diana Hanitzsch visualizes and abstracts mental states, investigating the psychological patterns of our various situations. By witnessing, exploring and provoking mental, physical, social and physiological activities she finds tools and strategies for survival.



Kathryn Wadel, *Thought Experiments*,
 public thought experiments on whiteboard, 2017.



Kathryn Wadel, *Particle-Wave*, still,
5' x 9' x 8 minutes 20 seconds, video sculpture, 2016.

A photon takes eight minutes and twenty seconds to travel from the sun to the earth. In this time, video footage from Kathryn Wadel's daily Skytrain commute combined with sound and interview recordings from TRIUMF (Canada's national laboratory for particle and nuclear physics) are manipulated to augment the viewer's perception of light-dependant reality.

Video documentation available online.

Exhibition Review (excerpt):

The works display the artists' individual approach to both perception and processing information, but also how information can get lost and distorted through documentation. We have always tried to find ways to make sense of the unknown. Perhaps the biggest similarity behind art and science is the curiosity and wonder they evoke. As science tries to understand the natural through viewing through experimentation and observation, art understands the natural from viewing through referencing and creation.

Adi Berardini, Editor-in-chief, WOO Publication