

KerPlunk!

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April 16 - May 2

Sanodya Adikari
Yeganeh Mousakhan Bakhtiary
Regie Batac
Hanna Baxter
Alex Chan
Tracey Ho
Misaki Kubo
Naomi Oko
Claire O'Neil
Natasha Sran
Ella Oriye Tani
Jiani Wang
Emma Wilkinson
Jenny Yu
Kepei Elliana Zheng

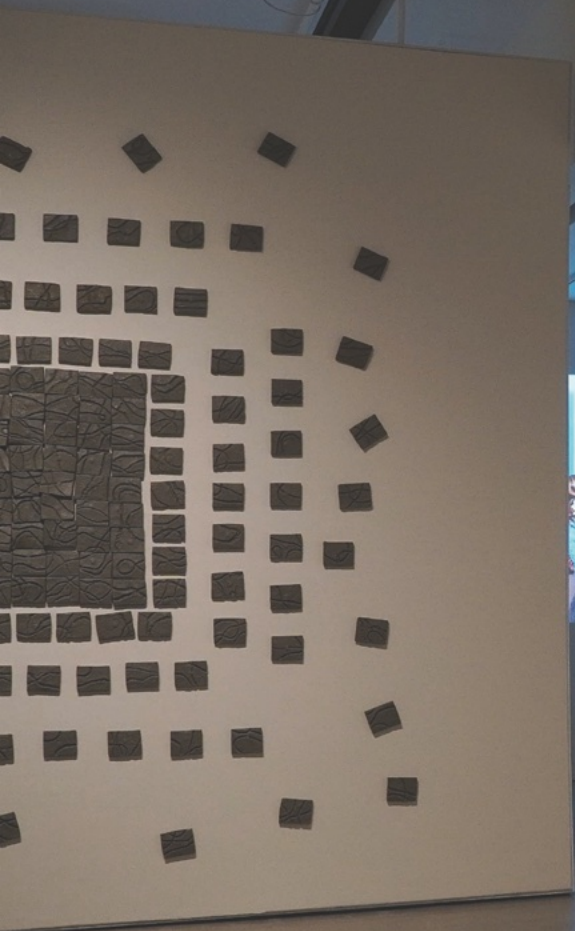
Opening
April 15 | 6-9pm

Curatorial Statement

Kerplunk! presents the work of visual art students graduating with a Bachelor of Fine Arts from the School for the Contemporary Arts at Simon Fraser University. The sound from which the exhibition draws its name is an onomatopoeic or echoic formation intended to imitate the sound or the effect of the fall of some heavy body. It is a sound with the capacity to surprise which announces itself with a decisive thud. It is a word that hems closely to the phenomena it describes. The works presented range from a large scale painting and collage, to video, sculpture, drawing and installation. As a cohort that has explored in parallel to one another over the past four years, this presentation shows a furtive attempt to chart a shared sensibility across diverse material approaches and conceptual concerns. Each year, a cohort of Visual Arts students in CA 461 at the School for the Contemporary Arts completes their studies with the fourth-year exhibition. While the structure of this accomplishment remains, the work produced within it registers subtle yet decisive shifts in cultural sensibilities, aesthetic priorities, and critical perspectives. Each graduating class reflects a distinct moment that is shaped by its social, political, and technological conditions. This reveals how emerging artists negotiate the pressures and possibilities of their time. Rather than presenting a single unified vision, the exhibition manifests as a web of tactics and strategies, where diversity of media, method, and intent speak to broader transformations in contemporary art discourse. Recurring concerns are continually refigured, suggesting that meaning is not stable and fixed but mutable across iterations. The fourth-year show becomes more than a pedagogical conclusion; it is an index of change, a site where continuity and transformation coexist. In this way, CA 461 offers a view of the evolving condition of contemporary art, demonstrating how artists at the threshold of their professional lives respond to and reshape the conditions that inform their practice.











Sanodya Adikari

Denudation, Green Desert

Sanodya Adikari (She/Her) is a Vancouver-based artist whose practice examines the ongoing legacies of colonization and the ways its structures persist in the present. Working primarily with dry media, such as charcoal and graphite, Adikari draws from her birthplace of Sri Lanka to discover and create conversation about the subtle and overt forms that colonial histories continue to shape, such as land, bodies, and collective memory. Focusing on the ecological impacts of the excessive ongoing deforestation of crucial rainforests since the 1800s due to tea cultivation, *Denudation, Green Desert* aims to initiate discourse around the condonation of colonial practices and systems that actively harm the land and the people who inhabit it. By using high contrast in form, Adikari intends to highlight the contrast between the organic and inorganic: the perished indigenous flora and the existing colonial cash crops.

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Yeganeh Mousakhan Bakhtiary *Whelm*

Yeganeh Mousakhan Bakhtiary's practice centres on mixed-media painting and collage, building layered compositions that incorporate material experimentation and a sustained visual language. Her works are characterized by soft pastel palettes set against deep black backgrounds, where surfaces shift between density and depth. Fragments of imagery, text, and textile are contained within these fields, creating compositions that feel both constructed and unstable. Orchids have become a leading inspiration for Yeganeh and a recurring point of reference, helping to balance delicacy, structure, and quiet tension. Out of these visual conditions emerged *Whelm*, a conceptual approach centred on the negotiation of suspension and equilibrium, contributing to a sense of compression and release. Through the ongoing series *Whelm*, she explores a visual state of being held within intensity, aiming to capture a condition in which pressure, balance, and continuity coexist.



Regie Batac

Bawal Umupo Dito

Bawal Umupo Dito addresses the unclear distinction between object and thing through industrial wooden sculpture. Regie Batac creates an altered scale, orientation, and structure of popular, mass-produced objects to subvert their intended use. He creates tension by positioning a chair from floor to wall, illustrating the profound ways in which function influences our perceptions of form. Batac considers the question of whether a thing alters itself entirely or remains unchanged after losing its purpose. Given that a gallery space becomes a place where utility is deferred, such arrangements can exist as absurd structures meant to be observed rather than utilized. Batac illustrates how meaning is sustained despite lack of function through minimal manipulation; subverting the notion of a thing through an exploration of meaning in terms of context and assumption.

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Hanna Baxter

Everyone, Before or After

Hanna Baxter's work uses found images, personal photographs, and posed references to explore themes of mundanity, intimacy, and the transformation of photographs into paintings. Her figurative paintings draw on the impulse to record the everyday through casual photography and how the visual language of a photograph can change once painted. Through an autobiographical lens, Baxter's work engages with feelings of isolation, longing, and celebration. *Everyone, Before or After* depicts a celebratory scene from a found family photograph, a snapshot of a group of partygoers joyfully squeezing together to fit into the frame. The photograph appears to have been altered, reflecting how the remembered context of photographs can change over time. *Everyone, Before or After* walks the line between the real and the misremembered, portraying, through a scene of an ordinary birthday party, the transient nature of memory.

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Alex Chan

The Triangle

Alex Chan's *The Triangle* seeks to expose the complex interpersonal relationships we have with intimacy, sexuality and performativity, enhanced by a semi-voyeuristic subject-viewer relationship creating a "triangle" of connection. Inspired by public displays of affection, anonymity of space and the pervasiveness of sex in media, Alex aimed to use his photographic practice to set a variety of scenes, each centred on a single kiss. *The Triangle* displays a multitude of subjects interacting with an expansive variety of urban locations and landscapes, creating an uninhibited tale of youth, performance, and intimate bonds. Shot across educational institutions, office buildings, parks, bathrooms and elevators, Alex Chan's work is heavily influenced by his social network and his conflicted relationship with the city he grew up in.

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Tracey Ho

Handmade Dollhouse Mansion

This dollhouse consists of eight different sections representing typical rooms found in a mansion. It's made of common recyclable items showing that different items can develop new meanings based on the environment they are situated within. This dollhouse represents the items Tracey enjoys collecting and combines aspects of her childhood and evolution as an artist. Growing up, Tracey was really interested in cute items and through this piece, she aims to connect to her inner child as well as show how aspects of her childhood can be brought to have a new life in her adulthood.

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Misaki Kubo

That's How You Walk

Misaki Kubo (she/her) is a visual artist who was born in Japan. She utilizes digital art to explore the principles of existence, drawing on childhood memories. This work investigates the ideology of a video game protagonist and the complex relationship between the character and the player. This meta-perspective questions how the protagonist perceives the human observer and why players often overlook them, effectively blurring the line between reality and the digital realm through 2D art. She depicts the unexplainable emotions these digital beings feel toward us, defining the emotions the player can never truly grasp. Ultimately, the work highlights the inherent sadness in how we separate ourselves from these fictional realms, often failing to care for the worlds we inhabit through the screen.



Naomi Chidinma Oko Egwuregwu Ndù (the game of life)

Naomi Chidinma Oko is a multi-disciplinary Igbo artist who transitions seamlessly from pragmatic precision to whimsical creativity, embodying roles from surrealist to socio-cultural anthropologist for enjoyment. Her artwork employs the use of lapidary art, calligraphy, sculpting, and textile crochet in the creation of a board game intended to explore and metaphorically represent the Igbo socio-cultural view of life's procession. Combining a knowledge of Nsibidi characters, gaming theory, and the devotion of cultural reverence, along with a desire to engage with a variety of media, the artist has conceptualized a single-player labyrinth-esque game that requires a card pull and dice roll preceding motion of any kind. The cards contain key concepts "Amara" (Grace), "Ohere" (Opportunity) & "Àjà" (Sacrifice), oh so familiar to the same people who know intrinsically that "Onyekwe chi ya ekwe" (who agrees, their spirit agrees); a mindset akin to the Christian view of oneness in body and spirit. Everything has been mindfully crafted, from the playing board, all the way down to the dice and playing piece (a gemstone cut and polished by the artist).

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Claire O'Neil

Milk Man

Claire's practice, centered primarily in sculpture and photography, engages with the abject and the uncanny as a means of examining themes of feminism, animal welfare, and lived experience. Her work is drawn to forms that evoke the human body while slipping into the animalistic or the alien, as well as objects that suggest a quiet, unresolved sentience. *Milk Man* depicts a fictional humanoid figure seemingly harnessed and exploited for its bodily resources. The work emerged from an inquiry into the ethics and integrity of extracting profit from female bodies, whether human or animal. By unsettling the boundary between the familiar and the grotesque, the piece invites reflection on systems of consumption, control, and bodily exploitation.

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Natasha Sran

The Weight of Making

Red Scarf, Yellow Bag, and Blue Cardigan

Natasha Sran is a visual artist whose practice revolves around themes of labour production and functional craft. She questions how we measure the value of human work and how we understand what that value means, as something tangible or abstract. Drawing inspiration from previous works with a focus on the clothing industry, Natasha's series *The Weight of Making* turns attention to her own value of labour and effort and through three works of crochet, she marks vague timestamps using safety pins. These pauses in between the process of crocheting are meant to bring significance to a reality of interruption, exhaustion and other life events that take away from a consistent means of production. Minutes and hours are unidentifiable to a specific moment, giving room for interpretation to what could occupy the breaks in Natasha's production of crocheting and how that time is valued.

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Ella Oriye Tani

Emporium of Soft Souls

Gourden, Ramona, and Claude

Ella Oriye Tani is a Japanese-Chinese Canadian artist based in British Columbia. Influenced by Sianne Ngai's *The Cuteness of the Avant Garde*, Tani's work revolves around her interest in the complexities of cuteness and fantasy. She explores how those concepts can be used as a lens through which to view darker themes like consumerism, violence, and escapism. Tani is shaped by her Japanese heritage, which has fed into her fascination with kawaii culture. *Emporium of Soft Souls* is a collection of upholstered monsters that have been created from the dissected parts of abandoned stuffies. For this work, Tani was inspired by the metaphor of our vicious consumerist cycle being embodied as a "monstrous" creation. She is interested in the contradiction between the disregard and disposal of old plush toys and the deep sentimental value imbued in them.

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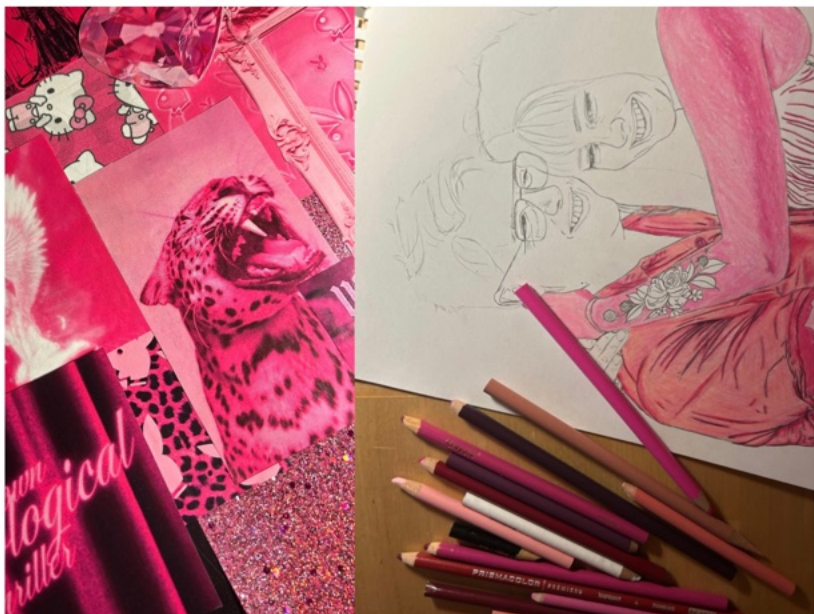
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Jiani Wang

An Innocent Haven

An Innocent Haven is inspired by the word “kidulting”, meaning adults participating in activities typically related to kids. In fact, kidulting is an effective method to relieve pressure and loneliness in the modern world through nostalgic and playful activities. Originating from the secret base that every kid dreams of, Jiani Wang creates an accessible space made of textiles and mini houses hanging in the air. Jiani Wang uses different textiles and cotton threads to recreate her childhood tent, the utopia in her mind. The space becomes a safe and warm haven where time slows down, and the anxiety and fatigue temporarily disappear. People can breathe and dream freely like kids, eventually reaching a quiet self-healing in the folds of the tent.



Emma Wilkinson

Punctured

Emma Wilkinson is a mixed-media artist based in Vancouver, BC, whose work integrates drawing and collage. Her practice is rooted in a girly, Y2K-inspired aesthetic that she pairs with more introspective and emotionally grounded themes, using cuteness and a darker feminine energy to reconsider how girly imagery is traditionally perceived. Drawing from early 2000s pop culture, she treats familiar visuals as both nostalgic references and informal archives, situating her personal experiences within a shared cultural language. Through this lens, her work explores girlhood, mental health, relationships, and the evolving process of self-understanding. Her current piece, *Punctured*, extends these ideas through a more immediate and personal focus, reflecting on her experiences over the past few years as a woman in her twenties. By combining recognizable imagery with her own drawn elements, she constructs a narrative shaped by present emotions, offering a snapshot of how memory, identity, and perception continue to shift and take form.

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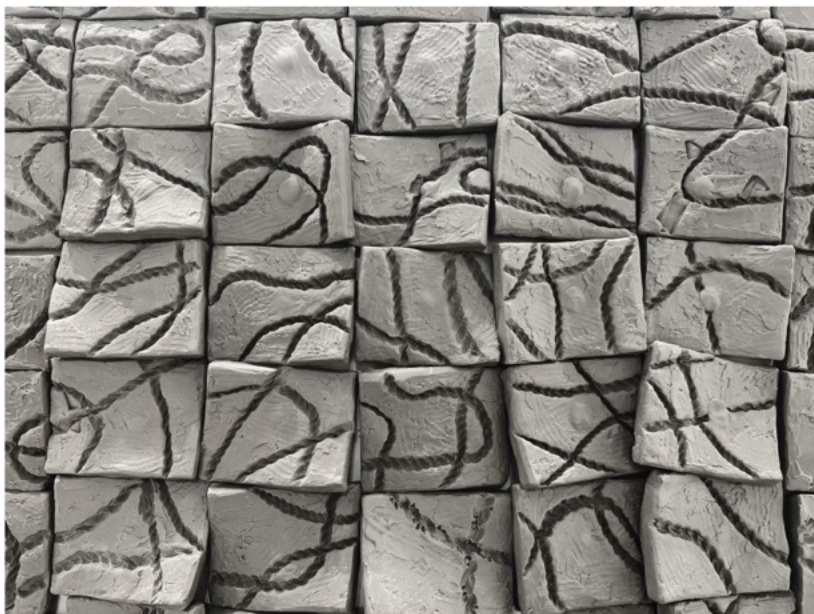


Jenny Yu

Canadian Dream

Jenny Yu (She/Her) is a second-generation Chinese-Canadian multidisciplinary artist working on the unceded territories of the Sk̓wxwú7mesh Úxwumixw (Squamish), səliłwətat (Tsleil-Waututh), and xwməθkwəyəm (Musqueam) Nations. Her art practice is often collaborative and informed by a commitment to human rights advocacy. Her work examines contemporary societal issues affecting marginalized communities in Canada. *Canadian Dream* presents a series of hands – those of refugees, migrants, immigrants and now citizens – rendered in graphite. These representations emphasize the labour, care and emotional investment inherent in the process of immigration. Through this work, the artist seeks to humanize immigration experiences, challenging prevailing misconceptions within an increasingly anti-immigration sociopolitical climate.

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Kepei Elliana Zheng

Immigrant Imprints: An Archive

Immigrant Imprints: An Archive is a sculpture composed of paraffin wax, kaolinite, and cement powder cast into bricks that bear transferred imprints of cordage. The cordage is made from garments donated by migrants from diverse cultural, national, gendered, and occupational backgrounds. This anonymization compresses the intersectionality of embodied differences into fluid yet standardized traces, echoing the ways migrant identities and bodies are disciplined and normalized within contemporary political and economic systems. Rather than functioning as a neutral form, the body emerges here as a site constructed and regulated by policy, labor demands, and cultural discourse. Amid shifting post-pandemic policies, economic decline, and geopolitical tensions, migrants must navigate a system that continually redefines the conditions of staying. In this context, body and identity are deferred, negotiated, and continually adjusted within a state of being needed, filtered, and only partially accepted, placing individuals simultaneously inside and outside social structures. The work exposes how the body is managed as a resource within biopolitical systems, while continuing to assert itself dynamically as a subject seeking belonging and the possibility of existence.

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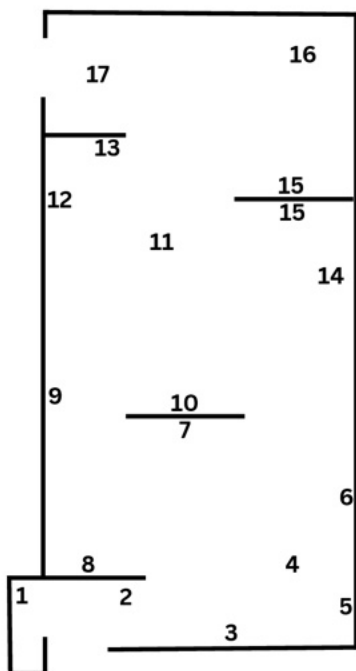






Gallery Plan

- 1 Tracey Ho
Handmade Dollhouse Mansion, 2026
Plastic crackers boxes, air dry clay, cardboard, plain paper, figurines, acrylic paint, glitter, wood stumps, popsicle sticks, sponge, straws, bottle caps, metal wire, felt, yarn, aluminum foil, fabric, beads, party bag handle, flyers and wooden heart basket, 12" x 32" x 33" (wooden heart basket), 20.5" x 21" x 4.5" (dollhouse)
- 2 Ella Oriye Tani
Gourden, 2026
Doll parts, fleece, filling, wood, chain, 18" x 16.5"
- 3 Yeganeh Mousakhan Bakhtiary
Whelm, 2026,
mixed media collage on canvas, 108" x 48"
- 4 Ella Oriye Tani
Claude, 2026,
plush toy, faux fur, filling, wood, 14" x 32" x 8' 17"
- 5 Tracey Ho
Handmade Dollhouse Mansion, 2026,
video 4:54 mins
- 6 Sanodya Adikari
Denudation, Green Desert, 2026,
graphite on two 36" x 36" plywood panels
- 7 Hanna Baxter
Everyone, Before or After, 2026,
oil paint on canvas, 64" x 80"
- 8 Alex Chan
The Triangle, 2026,
digital video projection, chair
- 9 Naomi Chidinma Oko
Egwuregwu Ndú
(*the game of life*), 2026,
yarn, foam clay, synthetic nanostall, wood,
acrylic paint, glue, recycled cards, ink,
dimensions variable
- 10 Kepei Elliana Zheng
Immigrant Imprints: An Archive, 2026,
sculpture, paraffin wax, kaolinite, cement
powder, dimensions variable
- 11 Claire O'Neil
Milk Man, 2026,
mixed readymade and raw materials,
43" x 31" x 68"
- 12 Jenny Yu
Canadian Dream, 2026
graphite on paper, 119" x 76"
- 13 Emma Wilkinson
Punctured, 2026
mixed media collage on paper



- 14 Natasha Sran
The Weight of Making, 2026,
Acrylic yarn, vinyl, safety pins, wooden
table, dimensions variable
 - 15 Regie Batac
Bawal Umupo Dito, 2026,
industrial wood, 4' x 4' x 10'
 - 16 Jiani Wang
An Innocent Haven, 2026,
wool felt, clay, LED lighting, miniature
objects, metal wire, dimensions variable
 - 17 Misaki Kubo
That's How You Walk, 2026,
laminated plastic photo paper, chain, wire,
ribbon, cable stops, s hooks, fishing wire
dimensions variable
- no fixed location** Ella Oriye Tani
Ramona, 2026,
plush toy, faux fur, filling, basket, blanket,
11 x 17 x 20

Acknowledgements

The class extends its sincere gratitude to everyone who helped make the third-year show possible. Special thanks to the design team— Alex Chan, Misaki Kubo, Natasha Sran, Ella Tani, and Elliana Zheng—for assembling this brochure, and to the editorial team—Hanna Baxter, Alex Chan, and Claire O’Neil—for editing the exhibit materials. We appreciate the installation team— Reginald Batac and Jenny Yu—for their vital roles. Much gratitude goes to Raymond Boisjoly and TA Edie Fake for their dedication. We also thank Professor Kathy Slade for their generous support. Finally, we are grateful to Andrew Curtis and Dan Phillips for their essential technical assistance, without which this show would not have been possible.

The School for the Contemporary Arts at SFU is based in Vancouver, Canada. The school offers an innovative interdisciplinary program within a multi-campus university. It is situated in an ultramodern facility in the downtown core of the city. Specialized in providing a dynamic learning environment, the studio classes in dance, film, music, theatre and visual art are taught by practicing artists. Critical courses in art, culture and film are taught by scholars who engage students with the historical, philosophical and political contexts of the arts. SCA’s goal is to equip students with the skills, discipline, flexibility, creativity, understanding and acumen to excel in the arts on a global stage.

The School for the Contemporary Arts recognizes that we are on the unceded and occupied territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətaʔ (Tsleil-Waututh) peoples.

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