filling the Klein bottle (x) {
Xuan Ye & Wenxin Zhang

Varley Art Gallery
February 15–April 26, 2020

curated by Belinda Kwan

Acknowledgements

Commitment to the Land & Support of Indigenous Sovereignty

Those of us who are settlers would like to acknowledge and give thanks to the Indigenous communities that continue to live on, steward, and share knowledge of the land upon which this project takes place: the *Rotinonshión:ni* (Haudenosaunee/Iroquois), specifically the *Huron-Wyendot* (Wendat); the *Tsonontowane'á:ka* (Seneca), settled on *Cobechenonk* River, also known as the Humber, the *Tionontati* (Pétun); the Métis; and the *Anishinaabeg* (Chippewa/Ojibwe), specifically the Mississaugas of the Credit River (also known as the *Missinihe* [Trusting Water] River).

We continue to gain insight from Indigenous knowledge of the land. We acknowledge the colonial histories that we have inherited by settling and doing work here, and we endeavour to honour the legacy of T'karonto as a gathering place for exchange, to support Indigenous sovereignty, and to live in right relations with one another and these territories.

Part of this commitment to acknowledge the land and support Indigenous sovereignty includes ongoing self-education about Indigenous issues and action beyond the art gallery. If you are unfamiliar with Canada's relationship to Indigenous people, please consider visiting University of British Columbia's online "Indigenous Foundations" resource at https://indigenousfoundations.arts.ubc.ca. Facing History and Ourselves, a non-profit organization, also has a great online resource called "Stolen Lives: The Indigenous Peoples of Canada and the Indian Residential Schools." If you want to learn more about the current situation in Wet'suwet'en Nation, Mi'kmaw lawyer, scholar, and activist Pam Palmater's YouTube video "RCMP Off Wet'suwet'en Lands" is a great introductory video. As well, please consider donating to the Unist'ot'en Camp Legal Fund at https://actionnetwork.org/fundraising/unistoten2020legalfund/.

Personal Acknowledgements

The artists and curator would like to thank the Varley Art Gallery, InterAccess, Bunker 2 CAC, and Trinity Square video for their support of this exhibition. We would also like to thank Jonathan Carroll, co-producer of *Belly of the Whale*, and the Toronto Arts Council for their financial support of this work. Special thanks to Anik Glaude, Phil Scott, John Abrams, Jason Doell, Jahmal Nugent, and Jesse Harris.

Curator's Note

All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again. All things are full of labour; man cannot utter it: the eye is not satisfied with seeing, nor the ear filled with hearing. The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.

—Ecclesiastes 1:7–9

A year and a half ago, the artists and I met online to discuss the possibility of three friends collaborating across the ocean. We couldn't have known back then that the new coronavirus would hit Wuhan in the last 2–3 months of the exhibition planning; that the majority of necessary infrastructure and manufacturing companies in China would shut down; that a viral pandemic would delay shipping by at least two weeks. We couldn't have known that two weeks before the exhibition, two cruise ships with the promise of an all-inclusive luxury experience would become floating quarantine zones, trapping patrons instead of giving them the escape they needed. Nor could we have known that the opening would coincide with major stand-offs between the RCMP and the Wet'suwet'en Nation—the former using brute force and coercion despite the latter's peaceful methods.

If the biopolitical implications of filling the Klein bottle were not clear before, they are now.

What we did know was that conquest and contestation on land has always gone hand in hand with the same over water. We knew that Coastal GasLink/TC Energy (formerly TransCanada) had already been planning to go ahead with the liquefied natural gas (LNG) pipeline in question for the past five years or more. We could trace the RCMP's origins to the specific purpose of asserting colonial sovereignty over Indigenous people and their lands; the rise of colonial industry to the severe destruction of ecosystems and interbiological, interracial/ethnic care work and solidarity. We were aware that the ocean was changing, swelling up, rushing over shorelines and reclaiming what it once knew as its seabed. Even the dead sea was ironically dying, returning to the pillar of salt it once was. We understood the ocean, full of biodiversity and source of life to both aquatic and terrestrial beings, was being filled with plastiglomerates—a new kind of fossil that would last beyond the end times.

We knew that land, sea, and ocean imposed a kind of terror, both real and imagined.

So even if we did not know all these things were coming, even if we were somewhat taken aback by the timing, the nature of these events was no surprise. Still, they were hard to face. Despite the physical distance between us, the collective anxiety was tangible amongst ourselves—not through land or any direct physical means, but by the cybersea of fluid, networked communications across the globe. With a viral logic of their own, racist memes and misinformation and fear-mongering flooded into our Canadian feeds. In a concurrent rhythm, collective anger and grief welled up and poured over the edges of Chinese screens at the news of Dr. Li Wenliang's death. The sentiments carried through our digital touch even when we didn't directly share this material with each other. We shared sleepless nights despite the 13-hour time difference, channeling our frustration toward our work and work toward our frustration.

Right around the time this project was initiated, I promised myself I would move away from more explicit discussions of politics in my artistic-curatorial endeavours. This decision emerged from a long period of depression and hopelessness in art as social change. I would rather dedicate that kind of straightforward advocacy and organizing work to active policy initiatives than to projects inside the gallery, I told myself. So, holding onto collective poetry, satire, and worldbuilding, the artists and I have pulled together an omnium gatherum of sentiments and field notes (textual and otherwise) about how power, land/sea-scape, and biological bodies clash and meld and infect and inspire one another. On the surface, the project is a fun parody, providing a high-tech, digitally informed tourist experience. But it has no depth, no substance, without attention to its darker, conflicting dimensions. In Xuan's words,

> *filling the Klein bottle (x) { (y) { (z) { }) } is a satirical all-inclusive vacation experience, an exhibition triad brought to you by a triad of artists who live in different time-spaces and are fond of bending time-spaces Wenxin Zhang & Belinda Kwan / It's essentially an act of bonding three bodies, and a quiet yet noisy gesture of resistance. The process of this project has been indeed emotional. On top of initial intentions and research, recurring intergen traumas, precarious living conditions, and right now the socio-political env in the time of disease keep feeding back to us, exhausting us, separating us. Ironically we have to encourage each other "you need a vacation to not work on the idea of vacation" and "please stay alive." Is the spectacle before us indeed sublime? #这个世界会好吗 #fillingthekleinbottle*

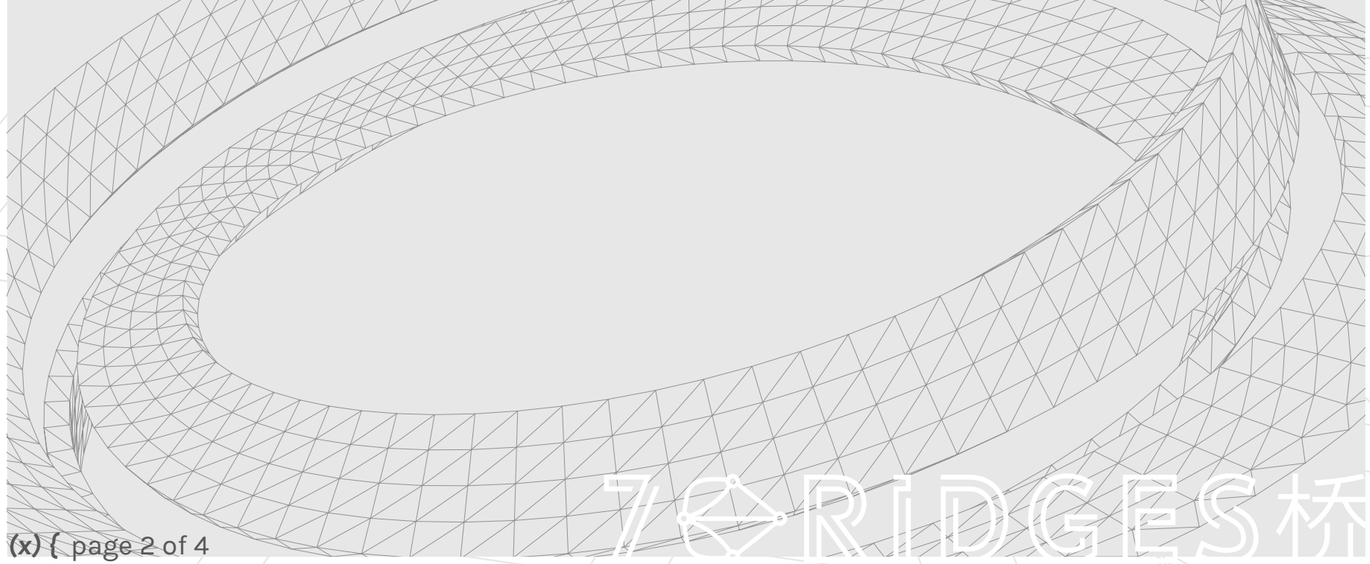
Artist & Curator Bios

Xuan Ye / 叶轩 (CN/CA) makes media poetry synthesizing language, code, sound, body, data, light, and time through diagrammatic processes and multi-medial translations. X's work has been featured, exhibited and performed internationally, including in *Canadian Art*, at the AGO (CA), Vivid Projects (UK), Supermarket Art Fair (SE), InterAccess (CA), Inside-out Art Museum (CN), Goethe-Institut, *ArtAsiaPacific*, *KUNSTFORUM*, Trinity Square Video (CA), among others. X's live performances and music releases have received critical accolades from Bandcamp, *Musicworks* and *Exclaim!*

Wenxin Zhang / 张文心 was born in 1989 in Anhui, China. She received her MFA degree at California College of the Arts in 2013. Solo exhibitions of her work have been presented all over the world, in galleries including the Guangdong Museum of Art (CN), Artist Television Gallery (US), and Muffatwerk (DE). Using traditional and new media image-making techniques, her artistic processes are concerned with the experience of time and its progression from the mundane to the transcendent.

Belinda Kwan / 关浩恩 is a Chinese-Canadian settler curator interested in exhibitionary forms of critique, pedagogy, and advocacy. Her research-based practice focuses on North American techno/sub/urban infrastructures, and the global legacies of oppression that inform them. She has worked with/for local and international artists on projects presented by artist-run centres, public galleries, and non-profit organizations such as the Society of Literature, Science, and the Arts (int'l); Art Gallery of York University (Toronto); Myseum of Toronto; and Y+ contemporary (Toronto).

7 BRIDGES 桥



On Misunderstood Parodies & the Functions of Satire, Irony, Ambiguity

7BRIDGES 桥 is not, by any means, a real travel agency. It pretends to be one, to highlight the ways that certain kinds of visual and written material function to establish a reputation of legitimacy. Using fictional narratives and subjects, parody brands like 7BRIDGES 桥 walk the blurred line between satire and deliberate misinformation. This critical sense of humour rarely involves the explicit declaration of motives, and if it does, that declaration seldom happens at the first point of contact with an audience. This text and its opening sentence are unconventional in that sense. An overly straightforward and explicit delivery risks a lack of nuance, functioning as a *TL;DR*—an excuse to skip over the entirety of the material. And yet, in a 'post-truth' era, it has become increasingly important to distinguish between fact and fiction and furthermore, to understand the relationship between the two.

The strength of satirical rhetoric is a double-edged sword. On the one hand, it can take an existing, richly nuanced set of circumstances and manipulate it to accentuate (but also preserve) the intricacies of a situation. Even the most exaggerated of spoofs, when done successfully, cooperate with the complexities of their root circumstances: it's the contrast between the two qualities (the exaggeration of the parody versus the subtleties of the situation) that really brings out the rhetorical impact. However, given that satire fundamentally operates as a specific response to a set of originating (often complex) circumstances, the phenomenon of decontextualization can completely derail and work against the original premise. For that reason, purveyors of satire/parody/sarcasm often require and presuppose a knowledgeable and sympathetic audience to navigate their subject matter. For an audience without knowledge of its original context, satirical rhetoric is arguably just rhetoric, meaning that the failure to preserve some connection to the source opens up a whole new world of misinformation, misunderstanding, and misbeliefs.

At its best, satire and parody can give a new sense of clarity to the way we look at figures of authority, communications clichés, and other structures or systems we tend to take for granted. Delivered to the wrong audience, though, the consequences could be dire—promoting physical violence; political turmoil; widespread illness; and transgenerational, systematic oppression.

On the other end of the spectrum, rhetorical power can be increased through the intentional use of ambiguity and decontextualization. By deviating from or concealing a dominant interpretation of social commentary, interest groups can gradually redefine the status quo in their favour.

Speaking generally, we can draw an approximate distinction between strategic satire and decontextualization. The former involves direct references to a given state of affairs. In contrast, the latter prefers to set itself apart from the conditions in question, whether covertly or expressly (through public denunciation, for instance).

With a mix of these rhetorical strategies, ***filling the Klein bottle (x) {*** asks visitors to think critically about their relationship to legacies of land, sea, and diaspora—especially the insights that might be hidden or skewed by the power, design, and motives of the global tourism industry.

Which bodies are allowed to travel without restriction? Which bodies "require" constant policing? Which bodies are of value in global transportation? Which bodies are devalued? Which stretches of land and water are considered worthy of conservation and of high value? Who gets to make these decisions, and are there hidden histories behind them?

Unlike typical works of satire, this exhibition tries to make room for a kind of research-based curriculum for the visitor. This broadsheet and the project website are field guides that assist with the navigation of the artists' works and the thickly layered concepts that constitute the exhibition. The collection of books on display is not necessarily about the artists or their work. Instead, it informs the artistic and social imaginaries of the show on a macro scale. The visitor-tourist is encouraged to reflect on how the exhibition material, while fun and entertaining, is informed by intimate, traumatic, and global-scale experiences of migration and racialization. We recognize that the interdisciplinarity of this exhibition and its many references are less professional than they are poetic entry points into further paths of inquiry.

About this Exhibition Series

7BRIDGES 桥 is a groundbreaking travel agency specializing in mind-bending, oneiric adventures. As a part of its grand opening celebration, first-time clients are eligible for an all-inclusive dream vacation package. Designed by 7BRIDGES' top travel advisors, Xuan Ye and Wenxin Zhang, this dream vacation special combines A/V, AI, and the latest VR/AR technologies in order to deliver the one of the best virtual tourism experiences on the planet.

/s

Through the work of Xuan Ye (Toronto, ON) and Wenxin Zhang (Shanghai, China), *filling the Klein bottle* navigates the touristic impulse of contemporary cyber-capitalist culture.

In a world of hyperwanderlust and the tendency to dream of other dimensions, there emerges an undying itch to travel and chase novelty experiences all over the world and beyond. New media technologies intensify this longing; they program a thirst for tourism by cultivating viral notions of nomadic pleasure with vast social networks and rampant imagery reiterating over and over again that the world is indeed your oyster.

Matched by an equally powerful desire to document and disseminate images of travel, economies of tourism and visual culture merge to produce a globetrotting market of new and exciting things to experience. As "new," refreshing," or "exciting" as these ideals may seem, however, they also depend on a habitual, albeit ever-expanding, feedback loop of carefully curated tropes: motifs of itinerant euphoria and routine romanticizations of the vagrant. And as much as we come across new content by browsing through the Instagrams of travel bloggers and the pages of Lonely Planet, it's the consistent wireframes and algorithms of visual recognition that keep us locked in the infinite scroll. Just as touristic notions of novelty depend on established tropes and well-defined, familiar algorithms dictate our exploration of new images, so too do we dream of and interpret new experiences based on established memes and memories. Recycled frameworks are vital to the unfolding of new encounters, and an ironic but productive friction between the familiar and unfamiliar, the objective and the subjective, the old and the new, keeps the touristic impulse alight.

Driven by an interest in this oscillatory dynamic, *filling the Klein bottle* takes the satirical form of a pseudo-travel agency and "all-inclusive" tourist experience. Branded as 7BRIDGES 桥, the agency goes beyond the typical business model to expand the notion of tourism into something much more psychologically pervasive than transactional vacations. In reference to the malleability of excursionist memory and cognition, the branding of the business makes major allegorical references to the mathematical field of '**topology**', which pertains to properties of space preserved under continuous deformations. Treating tourism as a topological form, Ye and Zhang explore how new travel experiences and industry innovations carry timeworn—and sometimes traumatic—memories, motifs, and systems forward.

This exhibition series is co-presented in partnership with InterAccess, Bunker 2 CAC, and Trinity Square Video.

For more on the exhibition series, please visit www.fillingthekleinbottle.com.

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Varley Art Gallery of Markham
216 Main St Unionville
Unionville, ON L3R 2H1

February 15–April 26, 2020

Opening Reception
Saturday, February 15 from 6–9 PM

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InterAccess
950 Dupont St., Unit 1
Toronto ON M6H 1Z2

March 4–May 9, 2020

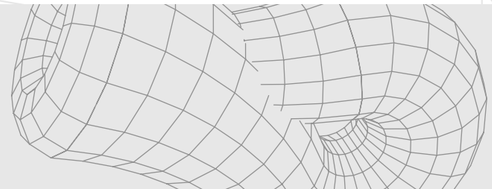
Opening Reception
Wednesday, March 4 from 7–9 PM

(z) {}}}

Bunker 2 CAC
346 Campbell Ave
Toronto, ON M6P 3V9

Postponed due to COVID-19

CONTACT Scotiabank Photography Festival Feature Exhibition



Glossary

NEW MEDIA ART

Often used interchangeably with ‘digital art’, ‘computer art’, ‘multimedia art’ and ‘interactive art’, New Media Art can be described as a genre that **makes use of emerging media technologies** and is concerned with the **cultural, political, and aesthetic consequences of these methods**. See New Media Art (2006) by Reena Jana & Mark Tribe for further reading. Some of the new media technologies that are popular today are virtual reality (VR) and artificial intelligence (AI), both of which are present in this exhibition. The terms ‘**technocriticism**’ and ‘**technoscience**’ are also often associated with new media technologies.

CRITICAL THEORY

According to the Stanford Encyclopaedia of Philosophy, critical theory is a kind of thinking that "provides the descriptive and normative bases for **social inquiry** aimed at **decreasing domination** and **increasing freedom** in all their forms." Originating from the Modern era (c. 1500–c. 1800), critical theory has taken many forms. Across generations and geographies, critical theory has been important to artists who are interested in using their work to critique society in order to improve it. **In the context of critical theory**, it’s helpful to remember that the adjective "critical" is used to reference the **capacity for social critique** and **self-reflexivity**, rather than functioning as a broad synonym for "important."

SPECULATIVE FICTION

Often associated with science fiction (which has also been a popular theme in contemporary art of the past few decades), speculative fiction is a "genre of fiction that encompasses works in which the **setting is other than the real world**, involving **supernatural, futuristic, or other imagined elements**" (Oxford University Press & Dictionary.com).

THE ‘IMAGINARY’

The imaginary (or social imaginary) is the set of **values, institutions, laws, and symbols shared by a particular social group** and the **corresponding society** through which they **imagine their social whole**. Understanding the ‘imaginary’ is an important step towards the recognition of social constructs and deeper inquiries into how they are formed (and also how they can be deconstructed). See Globalization (2001) by Arjun Appadurai & "Cultural Identity and Diaspora" (1996) by Stuart Hall for further reading.

THEORETICAL TIME

It’s natural to think that time can be represented by a line. But a line has a shape. What shape should we give to the line that represents time? … we can ask whether time could correspond to a branching line, or to a closed loop, or to a discontinuous line. And we can also wonder whether one of the two directions of time is in some way privileged, in a way that makes time itself asymmetrical.

—Ned Markosian, for the Stanford Encyclopedia of Philosophy

NEO/COLONIALISM

The Oxford University Press & Dictionary.com describe ‘**colonialism**’ as "the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically."

‘**Neocolonialism**’ is its less obvious counterpart, taking control by **indirect means**, including **cultural strategy** and **production**. First used after World War II to refer to the **continuing dependence of former colonies on their colonizer** countries, it is now broadly used to identify how globally powerful—especially corporate entities—engage in exploitative conduct that is extremely similar but not actually considered to be colonization proper. As Sandra Halperin (editor of the Encyclopaedia Britannica) notes, "although many people see [neocolonial] corporations and institutions as part of an essentially new global order, *the notion of neocolonialism sheds light on what … represents* ***continuity between the present and past.***" Also see ‘**hauntology**’.

HAUNTOLOGY

Hauntology (a portmanteau of haunting and ontology) is a philosophical concept that refers to the return or persistence of elements from the past, like a ghost. First introduced by Jacques Derrida as a way to think about how phantoms of the past are inherited by the present—not in such a way that the past is necessarily reproduced exactly as before, but so that all present and future phenomena bear an uncanny and influential resemblance to the past. Also see ‘**topology**’ and ‘**theoretical time**’. For further reading, see Viviane Saleh-Hanna’s "Black Feminist Hauntology: Rememory the Ghosts of Abolition?" (2015).

TOPOLOGY

In mathematics, topology is concerned with the **properties of space** that are **preserved under continuous deformations**, such as stretching, twisting, crumpling and bending, but not tearing or gluing. Topology is **related to geometry** in the sense that it formalizes notions of **closeness** and **continuity**. Unlike classic geometry, however, it is **not** about rigid objects that have definite shape and specific angles and lengths. Topology is a more **generalizable study of dimensional relations**, concerned with **meshes, surfaces,** and **open sets of variables** that can *maintain the same circumstances of connectivity despite taking on different geometric forms*. Topological analyses allow us to understand **how things that look completely different can actually have the same structure**. This idea also appears in data analysis, i.e. a given data set can appear completely different depending on how it is presented.

On Speculative Landscapes & the Group of Seven

[The lived space beyond the silent, static landscape painting is] a space not just of conquest but of contest; a space constantly in flux, perpetually reframing its views and rewriting its stories. To occupy this site of intersection, where art and literature vie with each other to tell us the truth about the world we inhabit, is perhaps ultimately only to be reminded of the fragmentary nature of representation. It is here, finally, that we are confronted by the realization that [our bodily senses] are at best partial ways of knowing place, ways of knowing which may make sense only within an interdisciplinary matrix where they are free to collide, overlap and engage each other in dialogue.

—Richard Brock, "Envoicing Silent Objects: Art and Literature at the Site of the Canadian Landscape" (2008)

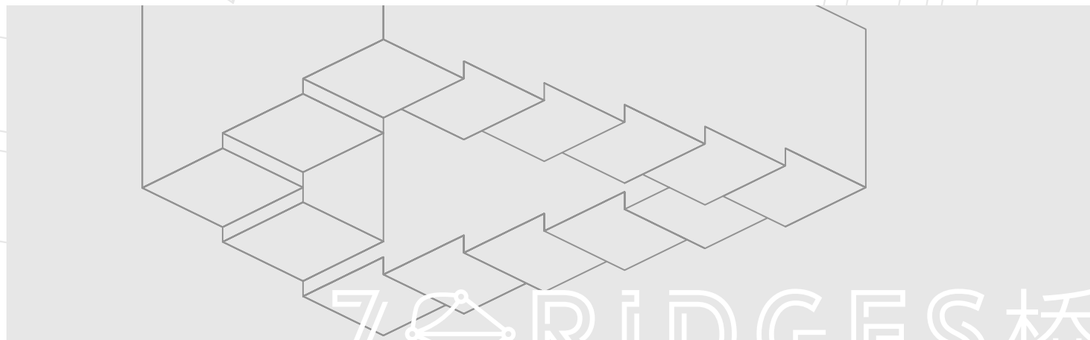
filling the Klein bottle (x) { is first and foremost an exhibition about speculative landscapes and their direct relation to real historical, social, economic, and political dynamics. At first, it may appear out of place in a gallery dedicated to a member of the Group of Seven. A deeper look into the transcontinental histories of land, sea, and diaspora begs to differ.

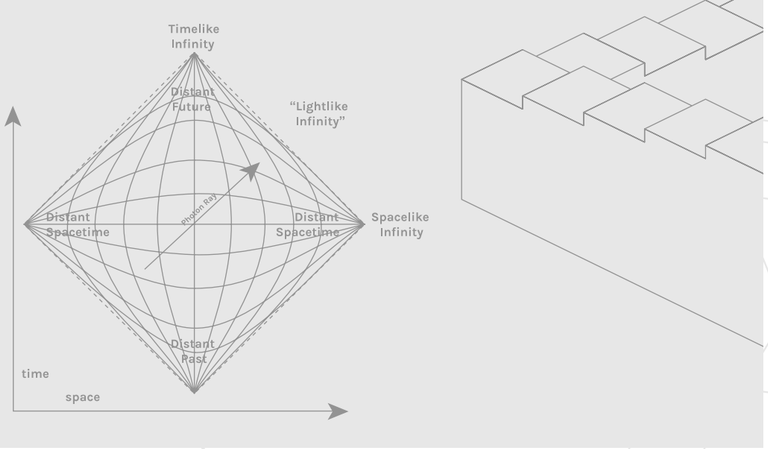
People often visit the Varley to seek out its collection of picturesque scenery. Mounted on pristine gallery walls and installed with proper lighting, an aura of high culture envelopes the work and inspires feelings of wonderment. The message in the gallery is clear—this painted scenery reads as ‘beautiful’, meant for high-end contemplation. The subject matter is familiar enough: lush but natural wilderness, abundant in its potential for spiritual rejuvenation. The notion of authenticity presupposes this experience of looking, paired with the paradoxical assumption that the artist’s hand somehow elevates this scenic capture. Even if ‘elevated’ by the artist, these paintings are often treated as historical documents, without regard for the partisan narratives constructed to bring those paintings to that status. And although postcolonial analyses and decolonizing efforts have done much to inform the public about why and how the Group’s work contributed to the violent erasure of Indigenous peoples and the aggressive industrialization of ecosystems, the Group of Seven continues to hold sway over what is considered good and historically worthy Canadian art.

Tourism and its production of desire form a significant part of this colonial equation. Canadian historian Lynda Jessup argues that the "experience of the nonhuman environment [promoted by the Group] was intimately tied to the emergence of a state-coordinated [tourism] industry in Canada in the 1920s." She outlines how the relationship between the Group’s work and this new commercial expansion contributed to the rise of Canadian colonialism and nationalism; how—through the commodification of the wilderness experience and the aesthetic appropriation of the environment as ‘landscape’—an artificial notion of Canadian identity was formed and established, at the same time propelling the Group of Seven to the forefront of the Canadian art-historical canon. From this acceleration of the Canadian colonial economy (artistic, industrial, and otherwise) emerged a legacy of convenient forgetting, full of environmental racism and biopolitical violence.

To the extent that tourism romanticizes and commodifies the landscape, it constitutes a mirror image of colonialism. If the latter is about hard power and obvious exploitation, the former comprises its Janus face of soft power.

Art galleries and other cultural institutions comprise their own set of strategies having to with the touristic promotion of place, culture, and community, whether local or global. Although the appearance of art galleries and their work may be different from that of actual tourist agencies or travel bureaus, it’s worthwhile to think about how artistic-cultural institutions and businesses/organizations of the tourism industry might have parallel (or contesting) narratives about their place on the Canadian, North American, and global map. The way that artworks are chosen for exhibitions (for reasons beyond technical skill and beauty), their history of acquisition (who is/isn’t allowed or was/wasn’t allowed to influence this); the way they are introduced and hung in the gallery, treated by staff and stakeholders; the architecture and organizational significance of the gallery—all these decisions are intimately tied to past, present, and future implications of the millennia-old land the gallery sits on, and all the oceans and borders of varying legal imaginaries that we or our ancestors might have crossed to get here.





List of Works

WENXIN ZHANG

THE DAYBREAK, 2019

FROM THE SERIES ***THE MAP OF THE MAPPING***, 2019–PRESENT

HD VIDEO W/ SOUND

15 MIN 40 SECS

The Daybreak navigates the relationship between the outside and the inner landscape. Tracing the rivers and train tracks of the landscape, an anonymous figure travels in and out of the mountains. At the same time, the mountains are generated by his mind and shaping his body. In the end, one can no longer distinguish between the inside and the outside. From the inside-out, through the looking-glass, the space and time in the video forms the shape of a Klein bottle.

WENXIN ZHANG

THREE DIVINE MOUNTAINS, 2019–2020

FROM THE SERIES ***THE MAP OF THE MAPPING***, 2019–PRESENT

VINYL TOPOGRAPHIC MAP, PIGMENT PRINT ON FILM & ACRYLIC, SILICONE

DIMENSIONS VARIABLE

The influential Chinese-American geographer Yi-Fu Tuan (1974) states that "The island seems to have a tenacious hold on the human imagination." The work's title ***Three Divine Mountains*** refers to a classic form of Chinese landscape design. This form simulated the Daoist immortals' paradise. Through the act of constructing this symbolic form of landscape, people get to pin their earthly hopes on it.

The vinyl map on the wall is an imaginative contour of the three mountains.

If the map is a representation of a spiritual utopia, then the silicon islands are a representation of the earthly longing of human beings. Silicone, a material that is often used as a replacement for human body parts, is inorganic, yet soft and sensual. For this work the gallery floor is understood as a pond, and the handmade silicon sheets placed on it become three islands.

XUAN YE

CODA, 2018–2020

FROM THE SERIES ***THE SPECTACLES BEFORE US WERE INDEED SUBLIME***, 2018–PRESENT

MULTIMEDIA INSTALLATION (TWO-CHANNEL 4K VIDEO WITH SOUND, DYE SUBLIMATION PRINT ON FLAG, WARM LIGHT SOURCE, WOODEN STAIRCASES)

DIMENSIONS VARIABLE

The Spectacles Before Us Were Indeed Sublime series depicts a fictional journey on a cruise ship named 'E'. Using the cruise ship as a speculative vantage point, Ye gestures toward the cultural implications of maritime voyage as not only the starting point of modern global colonialism but of segregated diaspora and migration more broadly.

Coda, the first chapter of the series, marks the beginning of a first-person narrative. The first video channel shows the front deck and its ship flag announcing the various possible destinations. Another video reveals the rear view of a moving ship, with undulating water wakes, boundless ocean and sky.

The four staircases in the installation are a fragmented version of the Penrose stairs, a spatial model that violates the rules of Euclidean geometry. The illusion of ascending and descending on Penrose stairs is similar to the built-in staircases on cruise ships which appear identical and intentionally generate a sense of disorientation and confinement. As in a shopping mall, these architectural decisions are meant to be labyrinthine, encouraging the ongoing search for entertainment and consumable goods. Taking apart the Penrose stairs demystifies the incomprehensible geometry and symbolically disrupts the profit-driven design intentions of cruise ships. In the background, hung in the air is a flag printed with a computer-generated image of the horizon. Warm shades shine through the horizon and the glistening surface of the fabric or the ocean, creating an illusionary puzzle—the sun in this simulated sky could be considered real or fake, possibly rising, setting, or both.

Navigating the uncharted waters simulated by virtual space-time, this ship constitutes a perpetual attempt to leave the past behind and move towards an uncertain future.



XUAN YE

BELLY OF THE WHALE, 2019–2020

FROM THE SERIES ***THE SPECTACLES BEFORE US WERE INDEED SUBLIME***, 2018–PRESENT

SINGLE-CHANNEL PREVIEW OF VR EXPERIENCE

DIMENSIONS VARIABLE

Belly of the Whale is a work in production that will be shown in the second phase of this exhibition, at InterAccess. Through the portholes of the Varley exhibition space, visitors peer into a preview of the VR experience.

The ***Belly of the Whale*** project builds on ***Coda*** and transforms the narrative experience into a virtual reality experience of a cruise trip. When the audience lands on the cruise ship, their geo-locations are tracked and stored as data streams. Histories of the path data are visualized as ghostly brushes dynamically overlaid over time, visible in the next audience's VR experience. The micro-pathways of audience movements reflect the macro migration patterns and systemic structures of surveillance capitalism. While the audience experiences the VR scenes, the brainwave headband they wear feeds a custom software with the ebb and flow of their brain wave signals. The brain wave data is then be translated into waves of white noise that usually connote the sound of ocean and peacefulness. Bending time and space through virtual world-building and brainwave data feedback, the overall kinetic-visual-sonic experience symbolizes both cognitive mapping and the projective geometry of the new dimension of technological reality we live in, a technological reality that mediates and reconfigures our collective consciousness.

XUAN YE

SAUDADE, 2019–2020

FROM THE SERIES ***DEEP AWARE TRIADS***, 2019–PRESENT

GICLÉE PRINT LIGHTBOX

48" DIAMETER

Through the paradoxical relationships between migration, tourism, and existentialism, this work explores the phenomena of ***Saudade***, a Portuguese term that "names the presence of absence and takes melancholy delight in what's gone." It constitutes part of the ***Deep Aware Triads*** series, a research creation project attempting to translate various complex systems and phenomena through the lens of machine learning. It involves a process for making digital collage based on the topological diagrams of artificial neural networks. For each work, the artist collects hundreds of images and diagrams from stock photograph databases and academic research papers. Utilizing these research materials as source, the artist misuses the content-aware fill function in image processing software to create unexpected and obscure brushes and textures. The final work with intricate details appears to stimulate algorithmic pareidolia.

About this Exhibition Series

7BRIDGES *桥 is a groundbreaking travel agency specializing in mind-bending, oneiric adventures. As a part of its grand opening celebration, first-time clients are eligible for an all-inclusive dream vacation package. Designed by 7BRIDGES' top travel advisors, Xuan Ye and Wenxin Zhang, this dream vacation special combines A/V, AI, and the latest VR/AR technologies in order to deliver the one of the best virtual tourism experiences on the planet.*

/s

Through the work of **Xuan Ye** (Toronto, ON) and **Wenxin Zhang** (Hangzhou, China), *filling the Klein bottle* navigates the touristic impulse of contemporary cyber-capitalist culture.

In a world of hyperwanderlust and the tendency to dream of other dimensions, there emerges an undying itch to travel and chase novelty experiences all over the world and beyond. New media technologies intensify this longing; they program a thirst for tourism by cultivating viral notions of nomadic pleasure with vast social networks and rampant imagery reiterating over and over again that the world is indeed your oyster.

Matched by an equally powerful desire to document and disseminate images of travel, economies of tourism and visual culture merge to produce a globetrotting market of new and exciting things to experience. As "new," "refreshing," or "exciting" as these ideals may seem, however, they also depend on a habitual, albeit ever-expanding, feedback loop of carefully curated tropes: motifs of itinerant euphoria and routine romanticizations of the vagrant. And as much as we come across new content by browsing through the Instagrams of travel bloggers and the pages of Lonely Planet, it is the consistent wireframes and algorithms of visual recognition that keep us locked in the infinite scroll. Just as touristic notions of novelty depend on established tropes and well-defined, familiar algorithms dictate our exploration of new images, so too do we dream of and interpret new experiences based on established memes and memories. Recycled frameworks are vital to the unfolding of new encounters, and an ironic but productive friction between the familiar and unfamiliar, the objective and the subjective, the old and the new, keeps the touristic impulse alight.

Driven by an interest in this oscillatory dynamic, *filling the Klein bottle* takes the satirical form of a pseudo-travel agency and "all-inclusive" tourist experience. Branded as 7BRIDGES 桥, the agency goes beyond the typical business model to expand the notion of tourism into something much more psychologically pervasive than transactional vacations. In reference to the malleability of excursionist memory and cognition, the branding of the business makes major allegorical references to the mathematical field of *topology*, which pertains to properties of space preserved under continuous deformations. Treating tourism as a topological form, Ye and Zhang explore how new travel experiences and industry innovations carry timeworn—and sometimes traumatic—memories, motifs, and systems forward.

This exhibition series is co-presented in partnership with Varley Art Gallery, Bunker 2 CAC, and Trinity Square Video.

For more on the exhibition series, please visit www.fillingthekleinbottle.com.

filling the Klein bottle (y) { } Xuan Ye & Wenxin Zhang
InterAccess
March 4–May 9, 2020
curated by Belinda Kwan

Acknowledgements

Commitment to Indigenous Sovereignty & Land Rights

We thank the local Indigenous communities that live on, steward, and share knowledge of the land upon which this project takes place: the *Rotinonshiǒn:ni* (Haudenosaunee/Iroquois), specifically the *Huron-Wyendot* (Wendat); the *Tsonontowane'á:ka* (Seneca), settled on *Cobechenonk* River, also known as the Humber, the *Tionontati* (Pétun); the Métis; and the *Anishinaabeg* (Chippewa/Ojibwe), specifically the Mississaugas of the Credit River (also known as the *Missinihe* [Trusting Water] River).

In thinking about diasporic narratives of mobility and forced migration, those of us who are settlers must carefully consider Indigeneity and trans/inter-generational knowledge of one's land. The two inform one another—sometimes in conflict and sometimes in solidarity.

Against systemic efforts to erase First Nations history on Turtle Island, we continue to gain insight from Indigenous ways of knowing. We acknowledge the colonial histories that we have inherited by settling and doing work here, and we endeavour to honour the legacy of T'karonto as a gathering place for exchange, to support Indigenous sovereignty, and to live in right relations with one another and these territories.

At the same time that we curate exhibitions and create artwork related to contemporary ecological, ethno-racial, and systemic issues, we find it worthwhile to keep mindful of the privilege required to theorize and poeticize active socio-political and historical issues. It is therefore important to recognize, learn from, and be in conversations with the people who are focussed on surviving in these systems that we critique and the work of the people on the frontlines of anti-oppressive activism and knowledge development. This exhibition is only a starting point for thinking about the deeper politics of land, sea, and diaspora—we encourage people to take it as a point of departure for transformative behaviour and thinking around geo-, hydro-, and bio-logical existence. These transformations extend far beyond our academic and creative theorizing and move into our everyday (rather than project-based) decisions, habits, and encounters.

Personal Acknowledgements

The artists and curator would like to thank the Varley Art Gallery, InterAccess, Bunker 2 CAC, and Trinity Square Video for their support of this exhibition. We would also like to thank Jonathan Carroll, co-producer of the VR component in *Belly of the Whale* (2019–2020), Brendan Lehman for the Muse™ Brain Sensing Headband and Muse Lab sponsorship, and the Toronto Arts Council for their financial support of this work. Special thanks to Megan MacLaurin, Bertha Lee, Rosa Wan, Paul Chartrand, Jana Ghalayini, Jahmal Nugent, and Vanessa Rieger.

List of Works

XUAN YE

EVERY BODY IS EVERY ATOM IS EVERY NET IS EVERY WAVE, 2019

FROM THE SERIES ***THE SPECTACLES BEFORE US WERE INDEED SUBLIME***, 2018–PRESENT

INTERACTIVE INSTALLATION (WEBCAM, CUSTOM SOFTWARE, MIRROR FILM SCROLLS)

DIMENSIONS VARIABLE

Through an active webcam, this interactive installation mirrors an ever-changing metaverse that interweaves undulating cartographic grids with dissolving contours of somatic movement from its audience and surrounding architectural space. The present and the past collapse when the moving images are projected onto free hanging mirror film scrolls. Physical reflections of bodily data fill the space with transient lights and shadows—the biodigital imagery invoking the networked world, colonized by computation on a planetary-scale, and also the liquid impermanence of consciousness and self.

WENXIN ZHANG

TOPOPHILIA, 2020

FROM THE SERIES ***THE VESSEL & THE DRIVE***, 2020

SCULPTURE (PIGMENT PRINT ON CLEAR FILM)

DIMENSIONS VARIABLE

Topophilia is an installation in the form of a cut Möbius strip. The image forms a cycle of simulated body, landscape, highway, neurons, and vibratory motion. Like the infinite scroll of a social media interface, it loops over and over again, from the inside-out and the outside-in. These visual symbols intertwine with and penetrate each other in Ouroboric fashion, representing the spiritual experience of ego dissolution but also the act of self-consumption—producing inverse images of eternal return and rebirth.

XUAN YE

BELLY OF THE WHALE, 2019–2020

FROM THE SERIES ***THE SPECTACLES BEFORE US WERE INDEED SUBLIME***, 2018–PRESENT

MIXED MEDIA INSTALLATION (VR, REAL-TIME BRAINWAVE DATA SONIFICATION, CUSTOM SOFTWARE, SALT)

DIMENSIONS VARIABLE

Belly of the Whale is an extension of the series *The Spectacles Before Us Were Indeed Sublime*, which centres on the fictional ship "E," and uses cruise imagery as a speculative vantage point for reimagining the colonial past in the shared present. The new work takes previous video documentation of "E" as a point of departure for a virtual reality experience of a cruise trip. On the ship, passengers' geo-locations are tracked and stored as data streams. Traces of their navigational paths are visualized as ghostly specters, dynamically laid over time, visible in the next user's VR experience. The micro-pathways of audience movements reflect the macro migration patterns and systemic structures of surveillance capitalism. An impossible staircase appears, using a generative algorithm to create new steps each time the user goes up or down, trapping them in a navigational loophole. While the user experiences the VR scenes, the brainwave headband worn by themselves or their surrounding peers feeds a custom software with the ebb and flow of their brain wave signals. The brain wave data is then translated into ocean-like waves of pink noise, sweeping viewers and listeners into the proverbial ocean.

The name and anchoring concept of the work, *Belly of the Whale*, refers to the part of the 'hero's journey' marking the rupture between the hero's known world and self. The hero's entrance into this chapter signifies their willingness to undergo metamorphosis for the sake of a greater good or inevitable destiny. Author and scholar Joseph Campbell describes the belly-of-the-whale transformation as a "passage of [a] magical threshold" and a "transit into a sphere of rebirth." In a moment of self-sacrifice,

> *[t]he hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown and would appear to have died. This popular motif gives emphasis to the lesson that the passage of the threshold is a form of self-annihilation. Instead of passing outward, beyond the confines of the visible world, the hero goes inward, to be born again. The disappearance corresponds to the passing of a worshipper into a temple—where he is to be quickened by the recollection of who and what he is, namely dust and ashes unless immortal. The temple interior, the belly of the whale, and the heavenly land beyond, above, and below the confines of the world, are one and the same.*[1]

Using virtual reality, Ye shows how the 'belly of the whale' also operates with a logic of confinement and surveillance that the subject cannot escape unless they 1) surrender or answer to a loaded question or "truth," or 2) meet a certain character profile that assigns them as "hero." The narrative of self-discovery and improvement in tourism reflects this moralizing exercise, revealing how the hero's or tourist's journey may turn more Sisyphean[2] than Jonahesque.[3]

WENXIN ZHANG

ECHOES OF PERFUSION V1, 2020

FROM THE SERIES ***THE VESSEL & THE DRIVE***, 2020

THREE-CHANNEL COLOUR ANIMATION WITH AUDIO

6 MIN 27 SECS

From the infrastructural and geographical to the viral and the genetic, ***Echoes of Perfusion*** is a trans-scalar meditation on the notion of path, described in mathematics as a sequence of links that begins at a node or vertex and then travels from vertex to vertex.

A medical term, perfusion refers to the movement of fluid through the circulatory or lymphatic system to an organ or tissue. Measured as the rate at which blood is delivered to tissue, the concept and term are often used in the healthcare industry to reference curative methods of fluid supply to the body. But perfusion is also a means for viral and microbial transmission—the circulation of certain bacterial, viral, and cancerous cells allows them to covertly migrate and eventually conquer much larger parts of the body.

When these notions of intelligent[4] circulation and supply are scaled to capitalist and geopolitical systems of domination, the economy of the body can be seen as a microcosm of the diffusion of neocolonial power and a model for the feedback loop of structural domination.

In a stream of consciousness, Zhang explores various contradictions between these abstract and material considerations. Motorways, liquid flows, sound waves, and nerve fibres … in every dimension imaginable, sensory data travels through omnifarious pathways, the passage shaping the data and vice versa. The path takes on a biomathematic and aesthetic function here. Straddling the sublime and systemically grievous, it transports the viewer through physiological pathways and concrete overpasses. No matter the host/vessel/infrastructure, each sensory experience gives rise to an uncanny experience of déjà vu: a moving-through strangely un/familiar to the body and the mind.

1. Joseph Campbell & Henry Morton Robinson in *A Skeleton Key to Finnegans Wake*, 1944
2. In Greek mythology, Sisyphus or (SIsyphos) was punished by Zeus for his boastful dishonesty, sentenced to the eternal task of carrying a heavy boulder to the top of a hill that would roll down every time it neared the top.
3. In the biblical Book of Jonah, the eponymous disciple of God attempts to flee God's will by sailing to Tarshish. A great storm occurs and Jonah's fellow sailors determine that he is to blame. He is thrown into the sea, but is saved from drowning by being swallowed by a "great fish." Over three days, Jonah commits to God's will, and he is thrown up by the whale to safety. He goes to Nineveh and preaches to its inhabitants after this ordeal, symbolizing a moral transformation for good and the greatness and forgiveness of God.
4. Although the classification of viruses as "intelligent" may be up for debate, there is no question that viruses function with a particular set of principles (we might even say a *logic*) to migrate outward and conquer cells.

On the Shape of Time & Hauntologies of Trauma/Resistance/Transformation

In a brilliant analysis of racial colonialism and its relationship to gendered capitalism, Black activist-scholar Vivane Saleh-Hanna remodels Derrida's notion of *hauntology*[1] to examine the 'shape-shifting' characteristics of white supremacy and, in turn, 'Black Feminist Hauntology' (BFH) and its exorcizing potential. According to Saleh-Hanna,

> *Black Feminist Hauntology's shape-shifting tools provide a language and vision whereby the original slaveholder's body and his colonizing networks are recognized in their various and (re)occurring manifestations. The struggle for liberation has always been central to Black feminism (James, 2000). Thus, it would appear inevitable that an abolitionist lens for hauntology, a paradigm invested in articulating the historic foundations of contemporary struggles, could only emerge through Black feminist interpretations of ghosting. Moving ahead, abolitionism, if seriously (not peripherally as it has been for centuries) committed to penal abolition, must adopt anti-colonial standpoints and theories that inherently and vividly exorcize anti-Blackness.*[2]

Noting the strong legal and historical legacies of transatlantic slavery and their presence in today's criminal justice system, Saleh-Hanna uses Toni Morrison's novel *Beloved* (1987) as a case study for looking at how alternative conceptions of space-time can be used to critique and circumvent intergenerationally traumatic structures of oppression.

Saleh-Hanna's work on BFH relates to Rasheedah Phillips' work on BQF (Black Quantum Futurism),[3] which proposes the use of quantum and non-European models of space-time "as a means of creating our own order and patterns in the universe, or unfolding and enhancing the patterns already present."[4] For example, quantum mapping (which has strong topological foundations)

> *can be used to recall past and future memories to identify and probe the spiral vortexes of our collective experiences, allowing the subject to reconfigure how one deals with cyclical trauma while understanding that neurological pathways set in one's brain reflect the genetic trauma formed in one's genes.*[5]

Taking these insights on time and intergenerational trauma into account, this exhibition sets its sights on *topology* as a way of further understanding the complications of de/colonial space-time.

In mathematics, topology is concerned with the properties of space that are preserved under continuous deformations, such as stretching, twisting, crumpling and bending, but not tearing or gluing. Topology is related to geometry in the sense that it formalizes notions of closeness and continuity. Unlike classic geometry, however, it is not about rigid objects that have definite shapes, angles, and lengths. Topology is a more generalizable study of dimensional relations, concerned with meshes, surfaces, and open sets of variables that can maintain the same circumstances of connectivity despite taking on different geometric forms. Topological analyses allow us to understand how things that look completely different can actually have the same structure. This idea also appears in data analysis, i.e. a given data set can appear completely different depending on how it is presented. In a sense, then, topology is all about *shape-shifting*: a donut is the same as a coffee mug;[6] one form that looks completely different from another can actually topologically be the same. When related to the notion of hauntology, then, and specifically Saleh-Hanna's BFH framework, topology provides several useful models for thinking through sameness through heterogeneity and vice versa. Describing the difference between classic geometry and topology, Robert R. Bruner writes that "[t]he thing that distinguishes different kinds of geometry from each other … is in the kind of transformations that are allowed before you really consider something changed."[7] This statement becomes particularly relevant when we think about the constant back-and-forth in discourses around racial colonialism and capitalism in which, for instance, one party tends to think that systemic racism has ended with the 13th Amendment while the other sees that slavery has simply shifted into a new carceral-juridical loophole—*have things really changed*? becomes the question here.

There are no Black artists in this exhibition, but I must acknowledge how much Black race theory and resistance work has given me insight and guiding principles for thinking through race and oppression in my own experiences and surroundings as a curator and person. In putting together exhibitions and writing reflections such as these, I am in constant negotiation with my East Asian settler privilege; my reference to Black and Indigenous knowledge is not without its social-political problems and implications of lateral/diagonal violence.

In an exhibition essay for **(x) {** I write

> *To the extent that tourism romanticizes and commodifies the landscape, it constitutes a mirror image of colonialism. If the latter is about hard power and obvious exploitation, the former comprises its Janus face of soft power.*[8]

This idea of the mirror image constitutes another topological reference—in non-orientable forms such as the Klein bottle and the Möbius strip, a return to the origin point results in an inverse positionality (the outside now on the inside or vice-versa). This flipping inside-out or outside-in is a generative metaphor for the same-but-different phenomena in the socio-historical dimensions of tourism and colonialism. The cyclical repetition of neo/colonialism and tourism go on and on, but twists in space-time and perspective manipulate our perception of them so that we cannot see their relationship with one another or the cycle that keeps their dynamic going.

The initial drive to set out to sea, as the genesis of colonial maritime exploration, is itself a touristic one, stirred up not just by shortage of geo-graphical and -logical resources but also a wonderment of what *might be out there*. This kind of self-confidence propels a person into a place to which they do not belong but to which they feel entitled to help themselves. Looking closely at tourism, digital and otherwise, we might begin to notice how the enthusiastic treatment of exotified people and landscapes fuels a kind of desire for experiencing something new. This digitally-informed desire for novelty stems from decades of objectification and exploitation from racialized people and the land and natural resources that sustain them.

As real as the effects of these ideologies might be in war, climate change, economic exploitation, and racially motivated violence they are birthed from fictitious ideas about the Other.[9] In this vein, the Klein bottle, a four-dimensional expansion of the Möbius strip, is also an allegory for spatial phenomena and places that we conceptualize and become fascinated with but do manifest physically in three-dimensional reality. Despite their imaginative existence, we attempt to produce and circulate these conceptual objects, in turn affecting the public imaginary and conversation.

To use a less severe example, there are many novelty objects for sale on the Internet called "Klein bottles." These are in fact *embeddings* of the Klein bottle in 3D space, meaning that they are manifestation of the form that compromises a certain aspect of its geometry to be represented in another dimension. In this case, 3D embeddings of Klein bottles intersect one another, but the actual 4D Klein bottle does not intersect itself. Nonetheless, these novelty glass-blown and 3D-printed Klein bottles have become objects of intrigue, sparking popular interest in mathematical concepts of geometry and topology.

If we were to pour water into a Klein bottle (this is the case for its 3D embeddings as well), it would eventually pour back out, due to its strange inside-outside characteristics. Treating this phenomenon as an emblem of the perpetual thirst for travel and all its complicated dimensions, *filling the Klein bottle* combines concepts from math, science, and the humanities to think more holistically about our relationship to the geographies of space-time.[10]

1. Jacques Derrida in *Spectres of Marx* (1993)
2. Viviane Saleh-Hanna in *Black Feminist Hauntology: Rememory the Ghosts of Abolition?* (2015)
3. Rasheedah Phillips in *Black Quantum Futurism: Theory & Practice, Vol. 1* (2015)
4. Ibid.
5. Ibid.
6. The donut and coffee mug is a popular metaphor for explaining topology because one can transform into the other without stretching, twisting, crumpling and bending. If we press a dimple into a donut (or *torus*, as it is mathematically called), and slowly push the substance or volume of the donut loop into the edge of this dimple, while maintaining the existence of the loop, we would form a mug,
7. Robert R. Bruner in *What is Topology?* (2000)
8. You can find this text online at www.fillingthekleinbottle.com/y.html
9. For more on the *Other*, see Edward Said's *Orientalism* (1987)
10. As much as the arts and humanities can learn from mathematic and scientific models, we must acknowledge that there is value vice versa. The slipperiness of life-forms, which escapes the closed-circuit objectivity of mathematics and the strict controls of scientific discipline, are perhaps better explored through the arts. As Ramon Amaro notes in his essay *Threshold Value* (2020),

    > Although models provide a mathematical base for future planning, they conflate the variability of gesture with actual human processes of change. Humans are not stable beings that function solely through pattern. Change itself is an act of life [that] sets and resets the conditions of individual human decision in a recurrent cycle of what [Kara] Keeling argues is a becoming and unbecoming of the self. This self, however, does not exist in isolation. Our conditions are in parasitic dialogue with our own temporalities, as well as those of others—inclusive of the forces, structures, objects, and extraneous conditions that inform the now. Mathematics, although sophisticated and powerful, do not fully account for the actual variability of life. Mathematics can only represent life through the symbolic reduction of that which can be converted and quantified as a series of discrete or continuous variables.

    Elsewhere, Eugene L. Arva's text, *Writing the Vanishing Real: Hyperreality and Magical Realism* (2008) serves as an important reminder of how artistic signification (i.e. the production of signifiers), "compared to the irreality and sterility of information, … offers a more effective and authentically human medium by which we access and make sense of the real." After all, "[i]mages devoid of the power of imagination cannot inform our consciousness, let alone speak for it; we are who we are only by producing images of ourselves and our world through imagination."

Events

(y) { Curator's Talk | Belinda Kwan
Inter-object/subject/ivity: a few reflections on math, science, & their political aesthetic

Saturday, April 11, 2020 from 12:00–1:00 PM

Online—follow InterAccess on Facebook for live video link.

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Lunch and Learn | Xuan Ye
Wednesday, April 15, 2020 from 12:30–1:30 PM

Varley Art Gallery
216 Main St Unionville
Unionville, ON L3R 2H1

May be postponed due to COVID-19 concerns.

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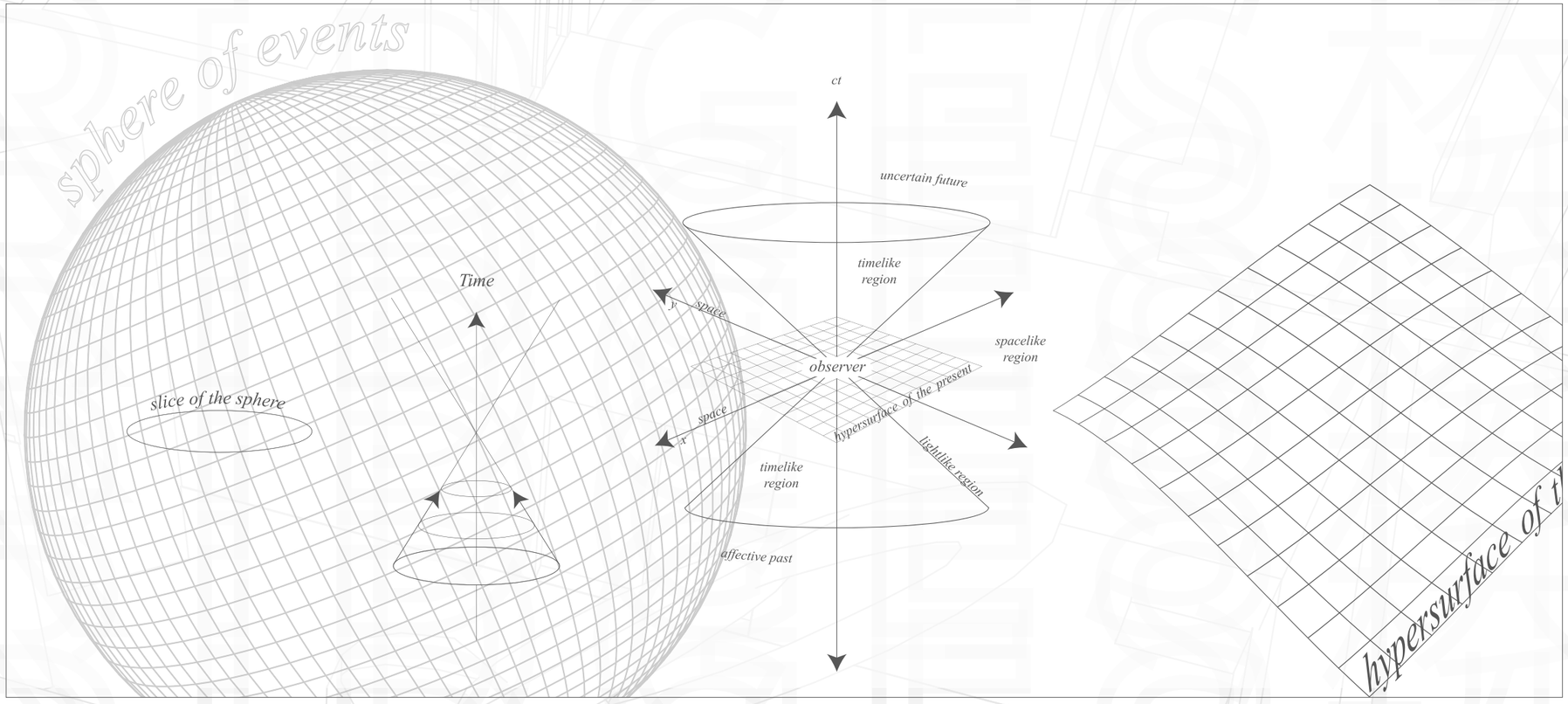
Artist Discussion | Xuan Ye & Wenxin Zhang
Art as Critical Tourism: Sensory Time Warps & Acts of Worldbuilding

Saturday, April 25, 2020 from 10:00 AM–12:00 PM

Online—follow InterAccess on Facebook for live video link.

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Additional events & programming **TBA**, details on www.fillingthekleinbottle.com and social media.



Exhibition Dates & Locations

(x) {
Varley Art Gallery of Markham
216 Main St Unionville, Unionville, ON L3R 2H1
February 15–April 26, 2020

(y) {
InterAccess
950 Dupont St., Unit 1, Toronto ON M6H 1Z2
March 4–May 9, 2020

(z) {}}
Bunker 2 CAC
346 Campbell Ave, Toronto, ON M6P 3V9
Postponed due to COVID-19

CONTACT Scotiabank Photography Festival Feature Exhibition

Artist & Curator Bios

Xuan Ye / 叶轩 (CN/CA) makes media poetry synthesizing language, code, sound, body, data, light, and time through diagrammatic processes and multi-medial translations. X's work has been featured, exhibited and performed internationally, including in *Canadian Art*, at the AGO (CA), Vivid Projects (UK), Supermarket Art Fair (SE), InterAccess (CA), Inside-out Art Museum (CN), Goethe-Institut, *ArtAsiaPacific*, *KUNSTFORUM*, Trinity Square Video (CA), among others. X's live performances and music releases have received critical accolades from Bandcamp, *Musicworks* and *Exclaim!*

Wenxin Zhang / 张文心 was born in 1989 in Anhui, China. She received her MFA degree at California College of the Arts in 2013. Solo exhibitions of her work have been presented in the US and China, in galleries including the Guangdong Museum of Art (CN) and Artists' Television Access (US). Using traditional and new media image-making techniques, her artistic processes are concerned with the experience of time and its progression from the mundane to the transcendent.

Belinda Kwan / 关浩恩 is a Chinese-Canadian settler curator interested in exhibitionary forms of critique, pedagogy, and advocacy. Her research-based practice focuses on North American techno/sub/urban infrastructures, and the global legacies of oppression that inform them. She has worked with/for local and international artists on projects presented by artist-run centres, public galleries, and non-profit organizations such as the Society of Literature, Science, and the Arts (int'l); Art Gallery of York University (Toronto); Myseum of Toronto; and Y+ contemporary (Toronto).