

**Westfälischer
Kunstverein**

Zin Taylor

“Creative Writing”

04.03.-07.05.2017

/English

IMPRINT

PUBLICATION

Westfälischer Kunstverein,
2017

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EXHIBITION

Zin Taylor
“Creative Writing”
4 March-7 May 2017
Westfälischer Kunstverein

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The artist and the team at
Westfälischer Kunstverein
would like to thank: Francesca
Boenzi, Roger Bywater, Katha-
rina Fichtner, Marc Günnewig,
Jan Kampshoff, Stefania Palum-
bo, Gigiotto Del Vecchio and
the LWL-Museum's install team:
Alfred Boguszinski, Johann
Crne, Thomas Erdmann, Werner
Müller, Thomas Püth, Stephan
Schlüter and Beate Sikora.

The exhibition is funded by

The Embassy of Canada, Berlin.



Westfälischer Kunstverein is
funded by



and supported by



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Thoughts of a Dot as it
Traverses a Surface (Münster),
2017 (installation view)



Thoughts of a Dot as it
Traverses a Surface (Münster),
2017 (installation view)

Zin Taylor's show at the Westfälischer Kunstverein starts even before you have actually entered the exhibition space, the aroma of "Pine & Lotus" or "Holy Basil" providing the olfactory reception committee. The scent of burning incense and the way it wafts through the air sums up Zin Taylor's understanding of the transference and exchange of ideas. For some years now, Canadian artist Zin Taylor (b. 1978 in Calgary) has developed a conceptual vehicle for the generation of all his drawings and sculptures and which also renders his artistic concept accessible in various ways. The impetus for his artistic output is invariably the decidedly elemental and thereby no less important question regarding the translation of ideas into form(s). In order to pursue this endeavour and to inject a degree of transparency into his specific approach on behalf of the viewer, Taylor creates entire landscapes made up of corresponding elements, or "units of thought" as he calls them. "Units are what exist in physical space after the thinking and abstracting settles into shape."¹ Taylor addresses this genuinely sculptural line of inquiry by means of a visual grammar comprising dots, lines, curves and zigzags - rather like the syntax of a language or make-up of a script to which the title of the exhibition "Creative Writing" alludes. Forms and patterns, an abstract system of stripes and dots replace our linguistic construct, following similar rules of syntax and grammar.

Using this compositional language, Zin Taylor has developed a drawing for the Westfälischer Kunstverein that extends across the whole exhibition space as well as onto another wall in the entrance area, covering an overall surface area of 350 sq m. Like all his wall drawings it is called "Thoughts of a Dot as it Traverses a Surface". These thoughts arise from memories of past experiences and develop independently of the given space. Places are hosts, they provide the space for particular situations and are versatile, alterable. However, they are also always temporally fixed, connected to a specific experience which then becomes a memory. Via this process of remembrance and reactivation in a new context, the dot becomes a line, it tells a story. Taylor not only uses the space to enable thinking but also to demonstrate how thoughts take shape and are dispersed. In the centre of the room there are two speakers concealed in crates stacked one on top of the other, the fronts of which having been stretched with fabric hand-dyed by Taylor. Taylor's voice can be heard through this material as he recites his seventeen minute-long narrative, "Tale of a Dot", Chapter 9 from the series "The Story of Stripes and Dots", which he il-

lustrates with the sounds from an analogue synthesiser. The specific features of lines and dots - also in various spaces - are audible via variations in the scenarios of sound. Here too it is also about formation, the assuming of a shape: sound takes on a shape and this changes according to the variation of the noise. Thus, we hear dots, lines, curves and zigzags.

These sounds float through the room, they are transferred through the air, they need an opposite number to generate meaning, very much like the scent from the burning incense that fills the room as well as the five mobiles, the shapes of which are constantly reconfigured by eddies of air and which are always at pains to balance thought and form. Integral to Taylor's thoughts on the process of formation and the transfer of thoughts and ideas is his concept of "haze". In a given space, thoughts swirl around like "haze" in order ultimately to condense on objects and thereby manifest themselves, i.e. take on shape, assume form. Past thoughts and memories materialise in these shapes and forms whereby they are translated into a new, current situation and at the same time create a space in which new thoughts can arise. As is generally known, the condensation process can be repeated any number of times. Thus, Zin Taylor manages not only to generate meaning, which is the norm in the case of every other different sort of exhibition or statement, but also at the same time to reflect upon how meanings arise in the first place. According to Taylor, it is the surrounding space, the landscape that provides the crucial impetus and influence. For Taylor, this is primarily a "void" which has the power to stimulate, reflect, absorb and reply to thoughts. Dematerialised nature in Taylor's eyes, thoughts can develop and materialise site-specifically so to speak within this void.

Taylor's landscape comprising extensive wall drawings, mobiles, soundscape, narration and burning incense at the Westfälischer Kunstverein has a playful and nimble feel to it and as such, it fulfils its purpose by triggering ideas and setting visitors' thoughts in motion. Whoever thinks that this is all too esoteric should not be lulled by the incense wafting on the air, but instead be reminded of Sol LeWitt (whom Taylor is fond of citing) and the first of his famous thirty-five "Sentences on Conceptual Art" from 1969, which states quasi-apodictically: "Conceptual artists are mystics rather than rationalists."

1 Artforum. 500 Words. 06.06.2011. View online at: www.artforum.com/words/id=28411. Last accessed 1.5.17.



Installation view,
Westfälischer Kunstverein 2017



Installation view,
Westfälischer Kunstverein 2017



An Arrangement of Units
Suspended in the Air (III),
2017



Two Speakers with Void Screens,
2017



Installation view,
Westfälischer Kunstverein 2017



Incense Holder (Thought Finger, Orange, Folded Zig-Zag, Mouth), 2017



Installation view,
Westfälischer Kunstverein 2017



An Arrangement of Units
Suspended in the Air (Lavender
Arc), 2017

THE STORY OF STRIPES AND DOTS
CHAPTER NINE
TALE OF A DOT
Zin Taylor

This is a dot.
This is also a dot.
This is a dot in space.
A dot is a unit of sound.
This is a dot turning into a stripe.
This is a dot bending.

This dot is counting.
One
Two
Three
Four
Five

This dot is also counting.

This dot is continually counting.
I loose track.
Can you keep up?

The dot can count very high.
All the way from below the ground and up into the clouds.
The longer this dot counts the weirder it gets.
Its voice is changing.
It's starting to vibrate.
It's counting into the atmosphere.
It's getting closer to space.
It's gone.

This is the sound of a very large dot.
Listen to its size.
This dot is a planet.

These dots are winking.
In and out.
In and out.

These are the waves of vibrating time.
Hear the electric flow of their movement.
That dot is surfing the line.
Hear it roll and glide.
A saline stripe of time.

These are cosmic time waves.
Lines of time, licking the air.
This wave carries dots.
Round spots of memory.
Listen to this one as it passes by.
You are inside the dot.
You are traveling the wave.
You are the dot.
And that sound, the sound is the voice of the air.
Lets travel with this wave, this curvy stripe.

We are staring at the dot.
Some dots are like doors.
Round portals to another place.
Lets open this one.

This is a field of dots.
Each dot is a doorway.
Each dot is a voice.
This dot visited mr. tubby.
This dot now has ideas.
Lets follow the idea as it travels.
Ride the stripe of the dot's thoughts.
This is the tale of a dot.

This one is dancing a duet.
The style is interpretive.
The stripe of this dot moves around the space.
When this dot moves the stripe draws what it sees.
A dot tracing thoughts in space.

These dots are stuck in a metal pipe.
Or maybe they live there?
Could these be dots of the underground?
The ones below the ground?
The stripe of pipe is their speaker.
Listen to the space they are in.
Sounds like a metal cave.
A throat connecting the inside to the outside, thoughts travel
up and down, and often out.

This dot is glowing so it can be seen.
This dot is traveling through the fog.
For it to be seen through the haze, it needs to talk.
This dot is a light shining in the fog.
Misty dot.
Foggy dot.
Dot of the fog.
This dot is slowly evaporating.

It's turning into haze.

When you look at a dot long enough it opens up.
This dot is blooming.

This is a dot vibrating outdoors.
As we move by it, the different layers of the dot can be heard.

We are sitting in a dot, travelling through time.
Our path is a stripe.

Our stripe curves because our thoughts curve.
Our thoughts curve because we are travelling.

That is how we see other dots
The more this dot moves, the longer the stripe.

The memory of this stripe draws shapes.
Some of these shapes look like something.

As the dot travels it makes a stripe connecting everything
together.

The stripe can be a zig-zag, connecting many dots together.
The more this dot travels, the more sounds this dot can make.

The memory of its stripe can tell many stories.
This is a dot walking at night

A stripe of thought illuminates the things around it.

This is the sound of a dot that has stopped.



Composition with Two Dots
Realised as the Front of a
Speaker, 2017



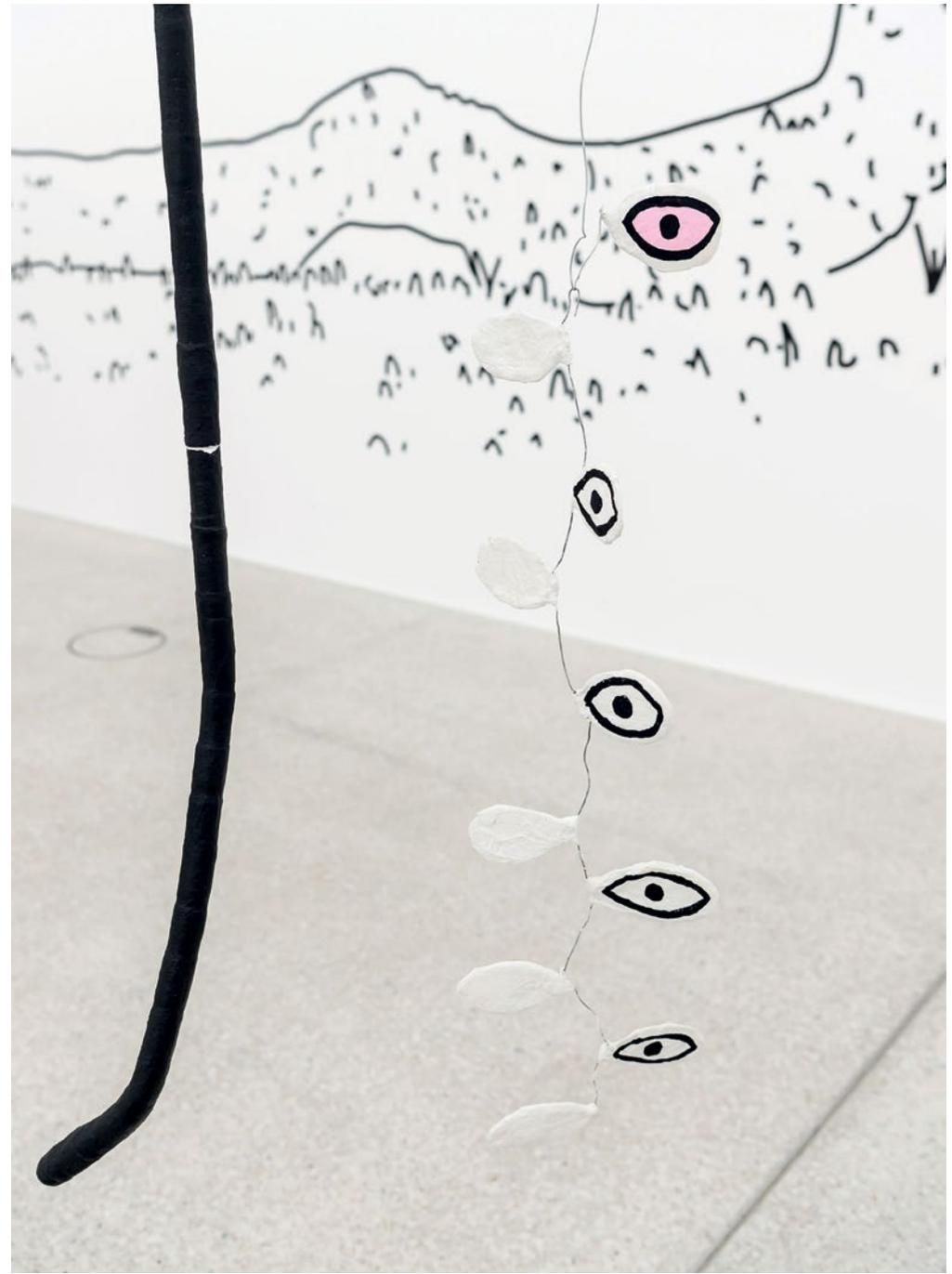
An Arrangement of Units
Suspended in the Air (Lavender
Arc), 2017 (detail)



Thoughts of a Dot as it
Traverses a Surface (Münster),
2017 (installation view)



Cane, 2017



An Arrangement of Units
Suspended in the Air (III),
2017 (detail)



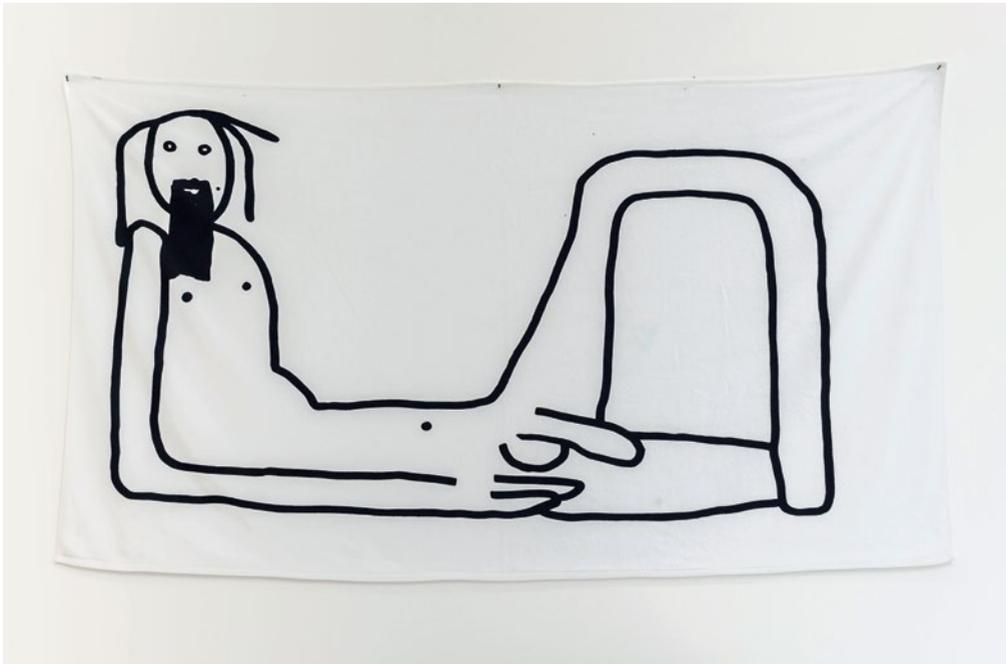
Installation view,
Westfälischer Kunstverein 2017



Installation view,
Westfälischer Kunstverein 2017



Installation view,
Westfälischer Kunstverein 2017



PUBLIC PROGRAMME

EXHIBITION WALKTHROUGH WITH ZIN TAYLOR

- Saturday, 4 March at 2pm

GUIDED TOURS WITH KRISTINA SCEPANSKI

- Friday, 10 March at 6pm
- Saturday, 1 April at 2pm

Additional guided tours in German or English on request.

THOUGHTS OF A DOT AS IT TRAVERSES A SURFACE TRANSLATED INTO SOUND

- Saturday, 6 May at 2pm

Christina Vantzou (composer and conductor, Brussels) translates Zin Taylor's wall painting into a graphic score which will be performed with the musician John Also Bennett (Synthesizer and Flute, New York).

Besides, in an artist talk Zin Taylor will launch his new publication *Void Flowers, Vol. 2*.

PUBLICATION

Void Flowers Vol. 2
(published by Bywater Bros. and Westfälischer Kunstverein)
Edition of 250
EUR 25 (EUR 20 for members)
The second volume of Zin Taylor's dictionary of word-forms.

EDITIONS

On the occasion of the performance on May 6 Zin Taylor designed a moon sweater for the Westfälischer Kunstverein. The moon is just another „Dot in Space“ after all.
Edition of 50, EUR 35.

Zin Taylor's „Reclining Hippie“ becomes an additional protagonist in the show and strikes his pose on a beach towel. The empty space between his yogic distorted legs is still another void that needs to be filled.
Edition of 100, EUR 35.



Installation view,
Westfälischer Kunstverein 2017

- LIST OF EXHIBITED WORKS
- 01: Thoughts of a Dot as it Traverses a Surface (Münster), 2017
Ink
Wall drawing
74×4,70 m
- 02: Two Speakers with Void Screens, 2017
Cotton, ink, paint, wood
248×80×61,5 cm
Tale of a Dot, 2017
Single channel audio
17:28 min.
- 03: An Arrangement of Units Suspended in the Air (I), 2017
CPVC, paint, plaster cloth, polymer clay, string, wire
ca. 185×40 cm
- 04: An Arrangement of Units Suspended in the Air (II), 2017
CPVC, paint, plaster cloth, polymer clay, string, wire
ca. 161×88 cm
- 05: An Arrangement of Units Suspended in the Air (III), 2017
CPVC, paint, plaster cloth, polymer clay, string, wire
ca. 150×55 cm
- 06: An Arrangement of Units Suspended in the Air (IV), 2017
CPVC, paint, plaster cloth, polymer clay, string, wire
ca. 154×54 cm
- 07: Incense holder (Folded Zig-Zag), 2017
Clay, paint
30×7×6 cm
- 08: Incense holder (Mouth), 2017
Clay, paint
10×9×8 cm
- 09: Incense holder (Orange), 2017
Polymer clay, paint
Ø 7 cm
- 10: Incense holder (Thought Finger), 2017
Clay, paint
34×10×9 cm
- 11: An Arrangement of Units Suspended in the Air (Lavender Arc), 2017
CPVC, paint, plaster cloth, polymer clay, string, wire
ca. 160×117 cm
- 12: Cane, 2017
Plaster, CPVC, paint
89×16 cm
- 13: Composition with Two Dots Realised as the Front of a Speaker, 2017
Cotton, ink, paint, wood
124×80×61,5 cm

