Artist: Taylor, Zin (b. 1978, Calgary, Alberta / né à Calgary (Alberta) en 1978)

Selected recent Solo Exhibitions

2015  Void Flowers, Nosbaum Reding Projects, Luxembourg, LU  
A Segment of Translation – In light of 25 years, Witte de With, Rotterdam, NL  
Stripes and Dots on the Isle of Portikus, A Story of Sound + Visuals (a small index of contemporary psych), Special programme on the occasion of the Night of the Museums, 25 April 2015, Portikus, Frankfurt/Main, DE

2014  The Tangental Zigzag, Kunstraum, London, UK  
The Story of Stripes and Dots (Chapter 7), Jessica Bradley Gallery, Toronto, CA  
L’Observatoire – Maison Gregoire, Brussels, BE

2013  The story of stripes and dots (chapter 6), Southern Alberta Art Gallery, Lethbridge, CA  
Site project installed at Maison Gregoire, Brussels, BE  
The Story of Stripes and Dots (Chapter 5), Fogo Island Arts, Fogo Island, CA  
(accompanied by a book published by Sternberg Press and Fogo Island Arts)  
Letterhead, POST, Kunsthalle Charlottenborg, DK  
Parrot Soup, Supportico Lopez, Berlin, DE

2012  The Ceremony and The Spirit (with Roe Ethridge), La Loge, Brussels, BE  
Art Statements, Art Basel, Basel, CH  
The Story of Stripes and Dots (chapter 2), Jessica Bradley, Toronto, CA  
The Story of Stripes and Dots (chapter 1), MuHKA, Antwerp, BE

2011  Growth, Kiosk, Gent, BE  
The Voids, Galerie VidalCuglietta, Brussels, BE

2010  The Nine Fingers of Malakoff, Pavilion Projects / La Maison des Arts de Malakoff, Malakoff, FR  
The Bakery of Blok (first arrangement), Front Room, Contemporary Art Museum St Louis, St Louis, US

2009  The Bakery of Blok and the Three Forms of Unit, Miguel Abreu Gallery, New York, US  
The Bakery of Blok, Jessica Bradley Art + Projects, Toronto, CA

2008  The Crystal Ship, BELvue Museum, Brussels, Belgium / Etablissement d’en Face Projects, Brussels, BE

2007  The Flute of Sub, Isabella Bortolozzi Galerie, Berlin, DE  
Put Your Eye in Your Mouth: a conversational documentary recording Martin Kippenberger’s Metro-net Station in Dawson City, Yukon – Etablissement d’en Face Projects, Brussels, BE, YYZ Artist-Outlet, Toronto, CA and Presentation House, Vancouver, CA  
Who Named the Days?, Jessica Bradley Art and Projects, Toronto, CA

Selected recent group shows
Canadian-born and Brussels-based artist Zin Taylor received his BFA from the Alberta College of Art and Design (2000) and his MFA from the University of Guelph. Known for his installations that include elements of performance, sculpture, drawing, prints, and video, Taylor’s narrative-based practice centres around intricate, if not at times ambiguous, layered cultural references, that he uses to explore how ideas are translated into sculptural form.

Zin Taylor is driven to unearth overlooked, obscure, yet often culturally-loaded anecdotes. Part artist, part archeologist, he digs up and re-presents that which has been forgotten or simply disregarded within contemporary culture. His two-part installation *The Flute of Sub*, in the NGC collection, comprises a video projected onto the wall of a darkened gallery space, and a small sculpture of a bone-white flute displayed in a tall, square showcase. Bent upwards at each end, the flute’s kinked body and irregularly-placed tone holes are not randomly determined but rather precisely calculated based on the shape of a subterranean system of tunnels Taylor discovered in the Scottish Highlands. The video, scripted and narrated by the artist, functions as an allegorical tool, and offers a detailed description of the location, known to locals as the Souterrain Circle – a “forest island” found in the middle of a field, populated mostly by rabbits. Typical of Taylor’s production, *The Flute of Sub* questions the coming into being of form, in this case the flute, suggesting that this process is both organic and somewhat mysterious; his chronicle of the Souterrain Circle accounts for the way we are often driven to explain the unknown through fables or tales, while highlighting the way each individual will bring their own sense of history or cultural frames of reference to a subject and the way these layered nuances might eventually become part of it.

During a recent residency at Fogo Island in Newfoundland and Labrador, Taylor became intrigued by another unusual site, where thick crusts of colourful lichen cover equally ancient rock formations. He started to document and research different types of lichen, these curious organisms composed of algae and fungus that thrive on a symbiotic relationship. He became fascinated with what is, in his own words: “A multi-levelled organism, existing as a surface, that
changes its form based on what is going on around it. It is a kind of organic recording device whose psychology is affected by the environment, changing colour and shape accordingly. Lichens are also prehistoric in age, they last forever. So in my mind they are observing and recording a vast period of time into what their form looks like.”  

Please cite in the following manner:

Josée Drouin-Brisebois, Acquisition Proposal for Zin Taylor’s *The Proposal of a Surface (Lichen Wall)*, accession #46683, Curatorial File, National Gallery of Canada.

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1 The artist in an e-mail to the author, September 18, 2015. It should also be mentioned that during his time on Fogo Taylor produced the video *Lichen Voices* in which he juxtaposed the image of a moving eye onto footage of lichen covered rocks, transforming the surface into an animated character that tells a story of its origin while interacting with two other fictional characters dressed in suits made up of stripes and dots, recurring motifs and subjects in his oeuvre.