

# THIS WILL BE THE END OF YOU

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**How can we perceive patterns across scales?**

Aldo Leopold's provocation "to think like a mountain" challenges us to imagine relationships beyond our everyday perception. **Terminal Blurring** helps us to perceive interconnected phenomena from the micro to the macro. It provides a vehicle for an introspective journey of discovery across the entire magnitude of Gaia.



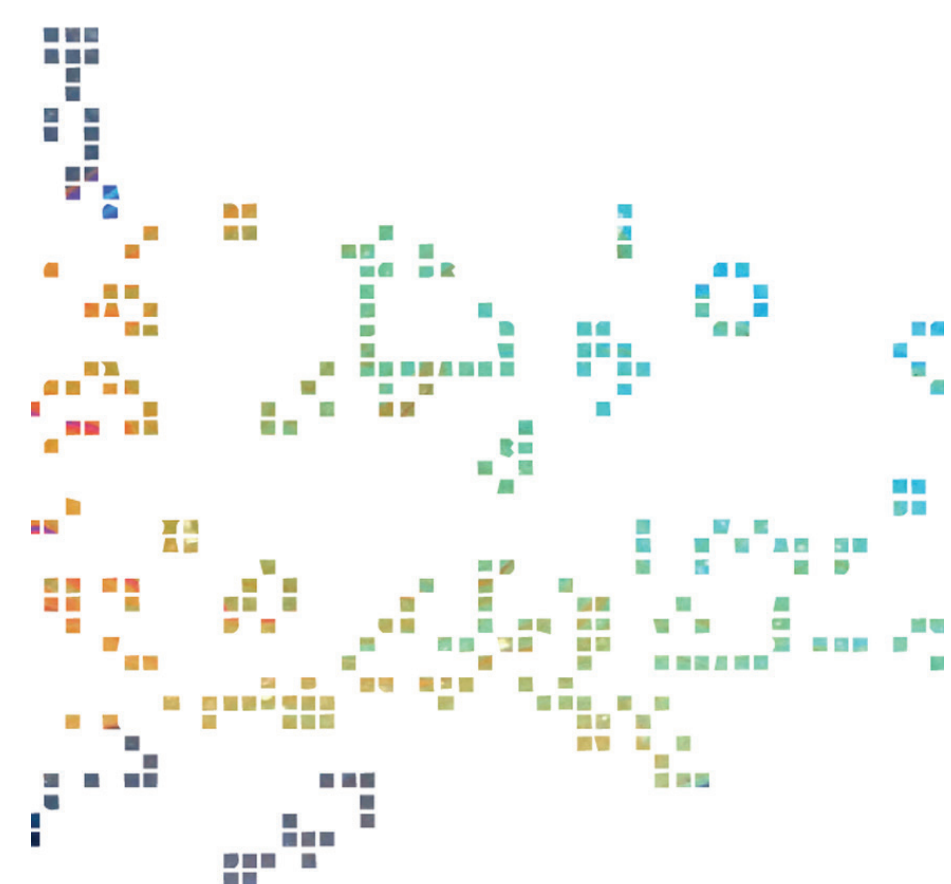
**What if there is no end?**

**The Luxuriant Prolific Undying** is a journey beyond the narrow boundaries of everyday persona towards entanglement with the more-than-human world. The disembodied embark on a guided meditation while lying down under a suspended Red Alder root, or perched upon wood slabs in front of a Cedar root. Confront the impermanence of life by contemplating the perpetual cycles of death and resurrection through the intertwined mortality of all living things.



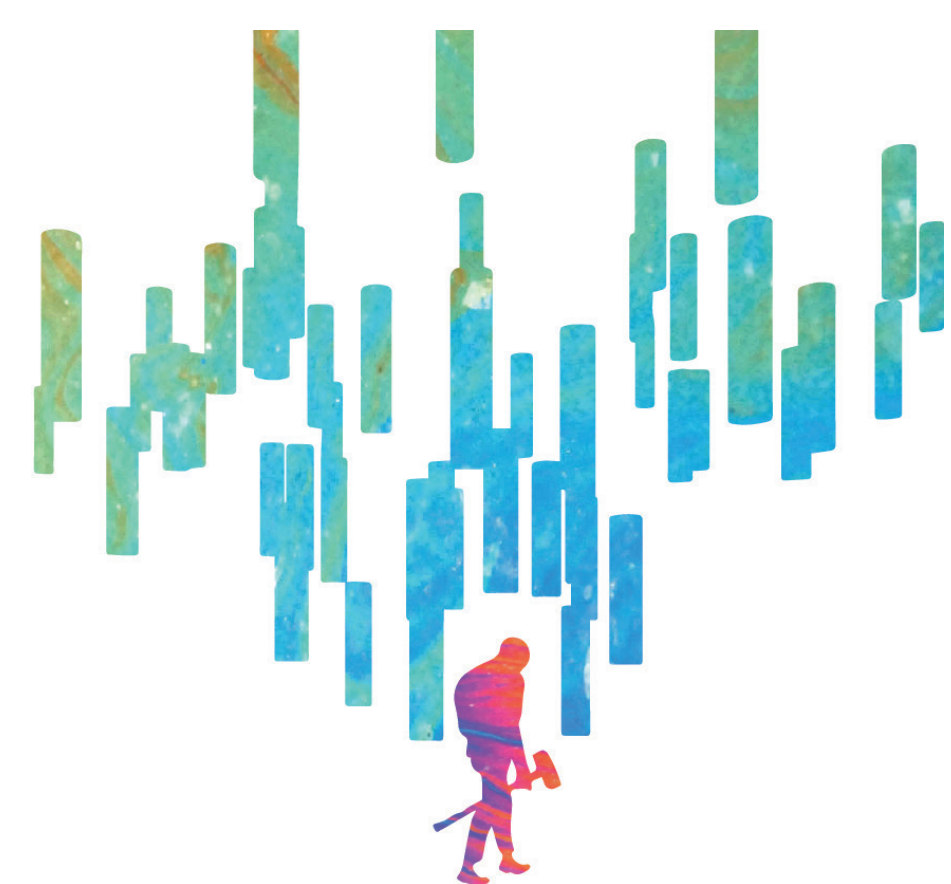
**What are the boundaries of personhood?**

**The Room of Relations** is a space for encountering expanded forms of multispecies agency and kinship on a living planet. A multifaceted tapestry provides a rich narrative canvas for sites of expanded "personhood," revealing the front lines of a global movement for the rights of nature. Interactive videos, projections, audio, and printed works enable exploration of worldviews that recognize the inherent rights of landscapes and other non-human relations, inviting a familial sentiment of care and belonging.



**How can simple rules define a complex, living, and ever-changing world?**

**An Immersive Game of Life** illustrates the emergent complexity of systemic lifeforms through a lush, simulated landscape. This interactive experience is modeled after the *Game of Life*, a cellular automaton devised by the British mathematician John Horton Conway in 1970. Entering the installation transforms a simple simulation that uses intuitive rules to depict an interconnected world, full of fascinating behavior and tiny creatures. On a grid where each cell is either alive or dead, the rules define how cells perish (as by overcrowding or starvation) or emerge (as by birth).



**Who pays the cost for ecological abuse?**

**THIS HAMMER** is a kinetic memorial to the ongoing radioactive cleanup crisis in San Francisco's Hunters Point and the recent discovery of a highly radioactive object in a parcel of Hunters Point (that had been declared safe since 2004). Named after James Baldwin's 1963 KQED documentary about Bayview-Hunters Point, **THIS HAMMER** is comprised of 75 paper lanterns (one for each year since the nuclear contamination of Hunters Point) that are inscribed with headlines from the Bay Area's oldest Black newspaper, the *San Francisco Bayview*. As viewers approach the object its radiation signature responds, illuminating the lanterns with increasing intensity and color relative to their proximity, and challenging us to consider living with the chemical Body Burden of inhabiting a toxic environment — one which our Black neighbors have endured for almost a decade. What happens when we lay our Burden down? Who will carry the weight?



**Who aren't you?**

**The RegisTree** invites embracing an augmented visual identity of the self, transporting "you" into hidden parts of the living world. In this portal, the "self" is refracted through collective elements of nature. **The RegisTree** expands the sense of identity by issuing a customized card totem representing an interconnected self situated within the world of the exhibit.



**How can we connect with the life cycles of ecosystems?**

**The Uncanny Forest** lives as an audiovisual experience enacting the perpetual rhythm and essential elements of Earth's seasons. Its multisensory environment represents the life of a forest across scales and over its annual cycle of birth, growth, death, and decay. This virtual forest echoes the shifting balance of life's cycles, providing a digital mirror reflecting both our sublime attraction to and anxiety about the mortality of the natural world.



**How will we be remembered?**

**The Archive of Human Nature** holds evidence of human ingenuity: a collected sample of material history from three hundred thousand years of human life on Earth. Accumulated without intentional bias, the objects on display are preserved for evaluation by all species.

This exhibit acknowledges the immortality of the items we have created, which are also the traces that we will leave behind. This repository posits our behaviors and actions tied to these objects as questionable, and asks if our dependence on these objects can be reimagined. The archive will expand alongside planetary evolution and extinction, persisting for as long as human nature is relevant to life on this planet. Through the act of archiving, this exhibit encourages us to question tools for existence from the perspective of other species.

# THE END OF YOU

**What are the boundaries of the self?**

The human body is composed of and animated by a vast consortium of organisms. Our cities both affront and absorb the landscape. The effects of our actions extend into geological time and even into outer space. Despite this, we often view humanity as separate from nature instead of part of a greater living system. If everything is entangled — from the micro to the macroeconomy — how can we rethink our relationship with the living world?

**THE END OF YOU** invites us to expand our perceptions of self. What might happen when we stop seeing ourselves as individuals acting in isolation to experience the world as nested expressions of a larger whole?

**About The Experiential Space Research Lab**

The Experiential Space Research Lab is an initiative by Gray Area studying how artists can work with immersive environments as critical thinking tools. With support from the Knight Foundation, the Research Lab supports a diverse team of artists exploring the potential of immersive art as sustainable creative practice, and as a tool for engaging with our world. The artists are Brenda (Bz) Zhang, Celeste Martore, Jonathon Keats, Kelly Skye, Kevin Bernard Moultrie Daye, Orestis Herodotou, Rena Tom, Romie Littrell, Stephanie Andrews, Stephen Standridge, and Yulia Pinkusevich.

**About Gray Area**

Gray Area is San Francisco's premier cultural hub applying creative action for social transformation. The organization operates the historic Grand Theater in San Francisco's Mission District, generating platforms that enable creators to transcend boundaries through antidisciplinary collaboration. Through public events, education programs, project incubation, and international cultural exchange, Gray Area brings together diverse communities to engage creatively with the critical issues facing our rapidly changing society.



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[endofyou.io](http://endofyou.io)

**Gray Area**

2665 Mission Street, San Francisco  
[grayarea.org](http://grayarea.org)



# AND THE BEGINNING OF US