

Consider the following five analogies for viewing this installation and selection of works:

1.

The logic behind drawing a mind map or Venn diagram involves discerning and applying connections between unrelated, distantly related, and related concepts. Each stems from a desire to see information and ideas visually laid out. To digest them, we must approach these diagrams with the understanding that lines, scribbles, and circles are more than marks on a page. They outline our intuition, differentiate our associations, and create paths to follow. They are lines that define a space.

2.

In 1970, Richard Serra was commissioned to create a site-specific sculptural installation amidst a potato farm in King City, located 30km north of Toronto. *Shift* consists of six concrete forms. Each section is 60 inches high, 8 inches thick and ranges from 90 to 240 feet long. Serra and artist friend Joan Jonas stood at the farthest points of the field that still allowed them to see each other over the gently rolling landscape. They began walking toward each other, ensuring the other remained visible. Zigzagging through the field, these concrete forms follow the path taken to walk across the property, shifting diagonally as they kept each other in sight—their movement lasting in the form of concrete lines, marking time and taking up space.

3.

If you're able to identify the pattern of tire tread marks, then you're likely able to discern how the car performs and the desires of its driver. A collection of ribs, grooves, tread blocks, and sipes work together to decorate each wheel with different combinations of pattern sequences. Symmetrical tread patterns are suitable for passenger cars. Directional tread patterns, often appearing as V-shaped grooves, are excellent at handling snow and mud. Asymmetrical tread patterns, a tire with two different halves for distinct purposes, are most popularly used for high-performance cars. The patterns left by tire treads are imprints and indexes of actions and desires. They map out our movements and reveal a bit of our intentions.

4.

A piece of paper without any tampering has two faces. When lying flat, only one face is visible. As the paper is folded, the number of faces doubles upon itself. In origami, the two basic folds are mountain or valley. Each is exactly as it sounds, with the shape of the paper mimicking the form of either name. The combination of the crease and the fold is what creates volume allowing for something to sit inside or below the piece of paper. Understanding the fold as the surface or face, the crease is neither a mountain or a valley, but a trace. It marks a physical change to the paper. When unfolded and laid flat, the lines created by the creases define each new face.

5.

The entrances to the Paris Métro stations, designed by Hector Guimard, are famously known for their ornamental art nouveau curves. Had the Compagnie du chemin de fer métropolitain de Paris S.A. (Paris Metropolitan Railway Company Ltd. or CMP) employed a lesser designer, it may have been the work of the Nord Sud-Company (Société du chemin de fer électrique souterrain Nord-Sud de Paris) we'd refer to as the go-to classic of the metro stations design. Nord-Sud designed the interiors of the Paris Métro stations using colourful tiles to direct trains in the roofs of tunnels. Station names were written in porcelain instead of enamel plates classically used by CMP. A typical sign of a connecting station would be outlined by a colourful porcelain tiled frame on the curved walls. These frames identify location, but looking at them long enough, their forms become referential of their location, the metro station lines.