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**Jessie Sheng & Chantelle Hartle, *It Can Only Mean One Thing*
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Jessie Sheng and Chantelle Hartle's *It Can Only Mean One Thing*, attempts to represent the contemporary ubiquity of the Internet. By layering visuals, including news segments, cheesy '90s commercials, and Drake's well known choreography from his ever-present music video, *Hotline Bling*, the video appears to embody the fragmented narrative that is the Internet.

To some, the Internet can be experienced sequentially through newsfeeds and timelines, containing a YouTube video, a friend's photo, a news story. At the same time, the Web has become its own entity in and of itself, neither inherently malicious nor divine. The Internet is where the polished meets the raw ore; the Internet is where cat videos meet serious political discourse.

This meeting of dichotomies is messy. As an overarching narrative of human experience, the Internet is chaos. It combines everything that it means to be human into an omnipresent entity. Sheng and Hartle's collage rotates and swirls, swapping clips of Prime Minister Justin Trudeau speaking in the House of Commons in 2015 with viral videos of affectionate cats. The artists describe the Internet as a fragmented narrative, a narrative that no one person can ever truly fully experience. We only see a fraction of what ends up on the Web, filtered through algorithms and marketing plans.

Memes are a perfect example of how amorphous the Internet has become. They snapshot a collective interest in a single image. When something goes viral, it becomes

embedded in the current events of the day. In meme culture, one viral image may be used to express separate contradicting views. Take, for example, Drake's dance moves in his *Hotline Bling* music video. These moves feature prominently in the collage as multiple Drakes dance alongside images of news broadcasts. Screenshots of Drake's iconic moves have been used to both promote emotional vulnerability in men, but to also mock it. While some meme artists use his amusing facial expressions to relate to their insecurities, there are others still who will use his own lyrics as ammunition for attacking his masculinity.

These images and memes all exist alongside each other and never truly disappear—they exist forever online. While they may temporarily fade from popular interest, there is always a website, an Internet archive, or a screen capture saved in a folder on someone's hard drive that can be accessed for human consumption at any time. Like the clips of old commercials for breakfast cereals seen in the video, even outdated advertisements are available at our fingertips, their marketing purposes served.

It Can Only Mean One Thing also observes another phenomenon of the Internet: the collective understanding that comes from sharing these in-jokes. By taking part in Internet culture, there are certain things that we have come to understand to be iconic of the Internet: cat videos, nostalgic commercial reels, or video game play-throughs on YouTube. The viewer is meant to understand that the piece is *about* the Internet simply from watching these passing references.

Sheng and Hartle's work does not attempt to condemn or praise the Internet. Instead, it explores the Web's simultaneous immensity and obscurity. Because of the Internet's accessibility, anyone, anywhere, can contribute to its contents. No longer are there limited resources for research and recreation. We are no longer confined to a limited choice of newspapers or news broadcasts. With this new technology, the Internet affords its users an infinite amount of validated opinions, no matter how extreme.

There are parts of the Web that have been deemed by the mainstream 'dark' or 'secret' but nonetheless have thriving communities, debating topics that have long-since been considered proven. You can find white supremacist communities in these online spaces along with the groups dedicated to dismantling them.

Between advertisements, paid content, forums, memes, and the rest of the vast Internet, it is hard not to become overwhelmed by the sheer quantity of available information. Content deemed 'reliable' can get lost amid a sea of think-pieces and fan art. With blogging platforms like Medium and Wordpress, suddenly it is just a few mouse clicks to design web pages that appear professional and reliable. A clear distinction between journalism and speculation is no longer apparent.

Currently, the threat of 'fake news' seems plausible as data can be easily manipulated. Photos and videos are increasingly easy to alter and edit; there are a number of blog posts that claim to back up nearly any opinion. There are studies that contradict other studies and reviews of those studies that criticize their validity. Instead of having a singular source of information or just a handful of them, we are forced to filter through millions of opinions and statistics and potentially biased studies to come to our own critical decisions.

It Can Only Mean One Thing embodies the Internet as it is regularly consumed: twirling, flipping and ever-changing. Sheng and Hartle's work contains all of this *and* a hit single that at one point the viewer has heard multiple times a day as an accompanying soundtrack, whether they chose it to or not. Each individual piece on its own is not indicative of the Web's cultural experience. Likewise, the Internet cannot be experienced in snippets, but rather as a cohesive whole. The Internet is its own culture and its own domain.

-Mariah Ramsawakh