



Window Space

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Malik McKoy

“The Winter That Persists”

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Relationships by nature can be complex and conjure continuous cycles of anger and frustration. Some relationships strike even deeper chords, unraveling, shaking us to our core. Malik McKoy’s work *“the winter that persists”* meditates on these hardships that some relationships can incite through the use of 3D rendered digital motion visuals and light projections to represent their broader contemplations. Mckoy expresses the result of these detrimental effects on their personal and career-related choices leaving them feeling further isolated. He grants a closer look into his harrowing psychic manifestations inspired by these distressful relationships showcased through a vast digital landscape that iterates the pervasiveness of his inner turmoil; the results of what is left behind, haunting him displayed in three separate perspectives. During his process of creation, Mckoy delves deeper into his feelings of frustration, anger, and isolation through digital media elements. These digital media elements include an abstracted figure that lays at the center of the first panel and an ominous apparition appearing in the first and third panel (left to right). The ominous manifestation moves slowly within the background on screen but within the mind of the artist entirely. The work additionally incorporates animations and light projections informing the structure of the space while simultaneously highlighting the multi-layered presence of the artist’s inflamed and solitary emotional state. Furthermore, the flashes of light surrounding the realm of the artists’ psyche that is also synchronized with the distortions of the

walls representing their connections to the external world. Through incessant self-reflection, “*the winter that persists*” echos the internal dialogue of the artist and bids to a universally shared experience of never-ending emotionally tumultuous cycles.

With a visceral stimulation of flashing lights and saturated colors ranging from light and dark red hues to warm sun-like radiation, the environment houses an abstracted figure that lies motionless at the center spirited by these aching displays. Within the first panel to the left, the figure is depicted by translucent glass-like material and laid upon a luminescent and reflective surface. The surface is embossed with illegible marks that yield a rugged texture underlining the agitated and distorted scape. Upon a closer look through the second panel at the center, the central figure is fixated on a smaller screen, where the screen draws them further in. The screen that engrosses the figure acts as a meta-narrative device that exhibits a psyche that has completely dissociated from both the environment and itself entirely. The artist situates a horizontal rectangular mirror within the scene that further accents the visually pulsating and flashing nature of the space amplifying the work’s underlying emotional unrest. The presence of the mirror serves as a visual device to invite a deeper layer of introspection by reflecting the figure back unto itself even though the figure remains preoccupied and motionless. The introspectiveness posed by the mirror is positioned more so for the viewer than for the figure themselves, it is to deepen the viewer’s insight into the contents of Mckoy’s mind. Although the mirror reflects the central figure, it also contains another form representing the innermost disturbance and the primary anchor for work’s unrest.

The manifestation lurks hauntingly within the mirror casting an ominous and menacingly charged presence within the space juxtaposing the central figure, who lies helpless at the center. Within the third frame, to the far-right, the audience is given a direct introduction to this manifestation of a nightmare and the embodiment of the artists’ anguish. The haunting figure seems to emerge from the surface with a rippling effect and by doing so influences the unsettling nature of the textured ground and amplifies the agitated temperament of the space. The grandiose stature of which spans the entire width of the third-panel is framed within the darkest and chromatically intense background that further accentuates the scene’s density and imposition onto the artist. Mckoy’s “innermost demon” as it would appear is seen to then hazily fade father back into the depths of their psyche and reappear once again as a consistent reminder of a continuous torturous cycle. “*the winter that persists*” partitioned into three separate perspectives

that provides an enthralling and encompassing examination on the artist's contemplations inspired by the calamity on what strenuous relationships can leave behind and manifest haunting . Mckoy intimately draws the audience into his emotional scape by providing an animated visual experience on what these emotions of frustration, anger, and isolation can look like not only for themselves but for the viewer, who now finds themselves trapped in the mind of the artist all along.

- Kais Padamshi