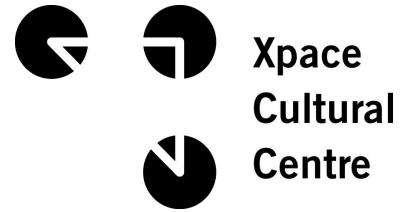


AGAIN & AGAIN



And here we are in January, *again*. Using our dreams of a spring to come to energize us through the dead of winter, *again*. This cycle is based on our fantasy for the turn of the seasons, but resonates with many articulations of the cyclical, a continual returning to something. To illuminate an investigation into these referential actions, Xpace Cultural Centre is pleased to present *again & again*. This thematic round of exhibitions is the second of three exhibition rounds that have been curated from our annual Open Call for the 2025/2026 programming year.

again & again aims to tease out notions of infinity and renewal, asking questions that highlight how these concepts situate in action. Why do we get stuck or fixate on things that are out of our control? How do we manage to overcome and break a cycle? If the definition of repeating is doing the same things *again and again*, how can we encourage change? Just some *casual* light inquiry for the start of the year.

Yujie Wang's Window Space exhibition, *Butterfly Ate That Dream*, creates a threshold where dreams linger, distort, and wander. She exemplifies the in-between state where certainty and uncertainty coexist by employing repetition, reflection and translucency to hold the viewer in this space of discomfort and discovery. In the Main Space, *circling back, (work about working)* curated by Casper Sutton-Fosman features artists Angela Atkinson, Christina Oyawale, Camille-Zoé Valcourt-Synott, and Justine Woods. Collectively these four artists explore the politics of art/work and labour, and juxtaposition between the lack of adequate compensation and recognition and the care that is inherent in a making practice. A cycle of trying and trying again that too many artists are accustomed to. In the Project Space, Andria Keen's exhibition, *In my end is my beginning*, encourages interactivity to highlight the physicality of a repetitive cycle. Through the repetition of multiples and the cyclical motion of oloid forms, a non-orientable form similar to a mobius strip, the viewer's physical engagement with the sculptures is embodied within turning and re-turning both physically and perceptually.

So, back to those questions. Perhaps what these exhibitions are giving us grace to do is to leave them unanswered. Perhaps it is more important to simply draw attention to the ways in which cycles appear in our lives and give space for us to play with them. Of course this play can sometimes involve a shift, but perhaps, sometimes it doesn't require that at all.

The action of returning to something, *again & again* can be a beautiful thing too.

– Avalon Mott
Artistic Director