



CA \$15  
GB £11  
AU \$21  
EU €13  
HK \$116  
JP ¥1644  
KR ₩24000  
NZ \$22  
SG \$20  
US \$15





# GARY ZHEXI ZHANG

25

“Erotic communism” is how Gary Zhexi Zhang refers to the lines of inquiry in his practice. It’s a loaded term, encompassing the artist’s interest in 20th-century intellectual Georges Bataille, who understood eroticism as a quest to remove the boundary between the discrete self and the continuity of life beyond; as well as Zhang’s own attempt to understand the feedback loops between individual, communal and environmental systems.

Stemming from such investigations, the video *The Kernel Process* (2017) begins with a 3D rendering of the human body. We see the internal structures of the brain, which we often perceive as our central information-processing unit; however, the sequence highlights how signals are dispatched from the pituitary gland to other parts of the body, activating our audio, olfactory and haptic senses, thus delocalizing how we gather intelligence. In this way, Zhang describes the body as a rhizomatic, porous interface, and probes the possibilities of rupturing the physical and conceptual confines that separate people from each other. Drawing on Bataille’s meditations around images of *lingchi*—a form of torture where sections of the victim’s body are cut off slowly—and his theory that in seeing this, we become part of the transgressive act, the frame cuts to footage of someone peeling back a transparent film from his neck, further evoking the artist’s proposal that “the determination of agency is increasingly difficult. Solidarity is forgotten but so is hierarchy. It is better perhaps to speak in terms of inhabitants. To be living is to live inside and alongside one another.” CC

(Top)  
**THE KERNEL PROCESS**, 2017,  
single-channel digital video  
with color and sound: 9 min  
58 sec. Courtesy the artist.

(Bottom)  
**PARASITE**, 2018, single-channel  
digital video with color and sound:  
14 min 30 sec. Courtesy the artist.

