

CANAL PROJECTS

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Canal Projects presents *The End Time!*, the first solo institutional exhibition of Sin Wai Kin in New York and U.S. debut of the artist's new sci-fi sitcom.

January 31 – March 29, 2025



Behind the scenes shooting *The Time of Our Lives* (2024). Courtesy of Accelerator.

New York, December 20, 2024. Canal Projects is pleased to present *The End Time!*, the first institutional solo exhibition in New York of artist **Sin Wai Kin** (b. 1991, Toronto, CA). On view from January 31 to March 29, 2025, the exhibition features the U.S. debut of the artist's science fiction sitcom, *The Time of Our Lives* (2024), shown alongside *Essence* (2024)—a video installation and advertisement for an eponymously titled men's cologne—as well as props and ephemera related to both projects. Presented together for the first time, these works, which are populated by the enigmatic characters that regularly appear throughout Sin's elaborate world-building oeuvre, collectively underscore the constructs with which our lived realities are built and question the existence of objective truth.

Known for their genre-defying films, Sin works between performance, moving image, installation, and writing to realize alternate, fantastical worlds that amplify and reveal the experience of binaries within our body politic. Above all else, the artist's practice is one of storytelling and thus deeply attuned to the power of language and narratives to not only convey our realities but also create them.

The Time of Our Lives continues this practice, using speculative fiction to challenge normative systems of knowledge production, linear experiences of space-time, and mediatized cultural narratives. In this two-channel installation, two stage flats—echoing the stage set on which the work was filmed—face each other. The sitcom, featuring a day in the home of a stereotypical, wholesome all-American couple, is projected on one flat and a “live” audience on the other, with viewers situated in between, such that they become both spectators and inhabitants of this fictional world that blends science fiction, drag, Cantonese opera, and popular culture.

In *The Time of Our Lives*, Sin employs the framework of daytime TV and draws upon theories of quantum mechanics and general relativity to uproot the concept of absolute time and, instead, situates the video in an indefinable time with a circular chronology—challenging assumptions about objective truth and reality. Within the sitcom’s domestic setting, moments from the couple’s life—portrayed by Sin’s recurring characters, V Sin and Wai King—unfold nonlinearly. Among this, a doomsday clock harkens the end of the world while another glitches between past, present, and future, blurring cause and effect. Every so often, the couple’s TV switches on by itself and The Storyteller, another of Sin’s characters, interrupts with a maxim elucidating how the ways in which we are conditioned to experience time influence the ways that we think, talk about, and conceptualize our relationships with others, the world, and the universe.

Presented as a consumer advertisement and a commercial break within *The Time Of Our Lives*, *Essence* is additionally displayed on its own screen within the exhibition, alongside its titular cologne bottle on a nearby pedestal. In this video, Wai King takes on the role of a brand ambassador for *Essence*. He is pictured deep in thought, riding a horse in a rural Arcadian landscape, while a voice asks, “What are you looking for?” Evoking a journey of self-realization, the cologne’s tagline—“Your true self awaits”—suggests that *Essence* itself holds the answer to what is intrinsic to our nature. But by revealing the product as merely a prop for the advertisement, Sin disrupts the commercialized structures of identification and desire surrounding the fantasy, if only momentarily.

Enthralling viewers in Sin’s vivid, perplexing world where time, space, and characters defy logic through contradictions, mutations, and glitches, *The End Time!* crafts testimonies from spaces of liminality which transcend normative binaries—such as life and death, self and other, dreaming and waking, fantasy and reality—that shape the very essence of our being and the world around us.

About the artist

Sin Wai Kin (b. 1991, Toronto, CA) brings fantasy to life through storytelling in moving image, performance, writing, and print. Drawing on experiences of binary categories, their work realizes alternate worlds to describe lived experiences of desire, identification and consciousness.

The artist was nominated for the 2024 Jarman award for their film works *Dreaming the End* (2023) and *The Breaking Story* (2022). They were the recipient of the 24th Baloise Art Prize at Art Basel 2023 for their film series *Portraits* (2023). Their film, *A Dream of Wholeness in Parts* (2021) was nominated for the 2022 Turner Prize, and included in the touring exhibition the British Art Show 9, as well as being screened at the British Film Institute’s 65th London Film Festival. Upcoming solo exhibitions include Accelerator, Stockholm (2024); Kunsthall Trondheim, Trondheim (2024); Canal Projects, New York (2025); Blindspot Gallery, Hong Kong (2025). Recent solo exhibitions include MUDAM, Luxembourg (2024); Buffalo AKG Art Museum, New York (2024); Berkeley Art Museum & Pacific Film Archive, Berkeley (2023); *Dreaming the*

End at Fondazione Memmo, Rome (2023); *A Dream of Wholeness in Parts* at Soft Opening, London (2022); *It's Always You* at Blindspot Gallery, Hong Kong (2021)

Group exhibitions include *Lahore Biennale 03*, Lahore (2024); *Greater Toronto Art (GTA24)* at The Museum of Contemporary Art, Toronto; *CUTE* at Somerset House, London (2024); *After Laughter Comes Tears* at Mudam, Luxembourg (2023); *Turner Prize 2022*, Tate Liverpool, (2022); *MYTH MAKERS — SPECTROSYNTHESIS III*, Taikwun, Hong Kong (2022); *Drawing Attention* at The British Museum, London (2022). Sin's work is held in the collections of Tate Collection, UK; The British Museum Prints & Drawings; White Rabbit Gallery, Sydney; Ferens Art Gallery, Hull; The Ingram Collection of Modern British Art, UK; Buffalo AKG Art Museum, Buffalo; Sunpride Foundation, Hong Kong and M+ Museum, Hong Kong.

About Canal Projects

Canal Projects is a nonprofit contemporary arts organization dedicated to supporting forward-thinking local and international artists at pivotal moments in their careers. Through production, exhibition, research, and interpretation of this work, Canal Projects intends to foster artistic practices that challenge and reflect on the current moment. Canal Projects is generously supported by the [YS Kim Foundation](#).

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Visit canalprojects.org for further details.

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Hours of operation

Tuesday - Saturday, 12-6pm

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