

*VAN*

Zayd Menk

19.09 - 07.11.26

David Dale Gallery

161 Broad Street

Glasgow G40 2QR

For *VAN*, Menk works with a decommissioned vehicle, intercepted on its way to scrap. Three hundred years ago on land the fastest speed we could go was the speed of a horse; three hundred years before that, and before that, and before that... the speed of a horse. A message could not outrun its messenger. This exhibition considers speed, arrest, progress and its obsessions. Fixed and frightened forms rebelling against the life they have been subjected to.

Speed should seemingly go somewhere, the premise that acceleration has a destination, that its ever compounding curve has a point of arrival. It is acceleration itself that has now become the destination, a condition seen as this supreme guiding light that is fed, maintained and worshiped almost to a point of religiosity.

Progress is the deliverance this era believes in. Yet throughout history it is the longing for deliverance that has most reliably forged the chains, the promise of release leading people further into the trap. A species in decline, pupating, endangered by the very success of its own ingenuity and labour.

It is obsessed with exactitude and accumulation. There is a story about an empire whose cartographers, in their devotion, drew great maps of greater and greater ambition until a map

became the scale of the empire it described, point for point, ultimately being deemed useless and abandoned to the weather. Progress keeps drawing these grand maps, issuing futures briefly inhabited and left to ruin. Its obsession does not permit arrival, because arrival would end it.

We exist within operations we are not meant to read. Systems whose smoothness and opacity are what propel them. Every machine is manufactured with its own ending already installed as a latent property, a date it will not outlive, decided elsewhere and in advance. Progress carries collapse.

†*Jorge Luis Borges, On Exactitude in Science; Ali Shariati, Marxism and Other Western Fallacies; Paul Virilio, The Original Accident.*

Zayd Menk (b. 2000, Harare) works across sculpture and installation. His practice dissects technology as a hyperobject, the omnipresent force that defines our era, through systems and structures built from found objects and salvaged parts, components hardware-hacked into ways they were never intended. His work carries a preoccupation with progress, obsolescence, agency, and the right to repair; with the opaque operations that govern the systems we exist within.

Recent exhibitions include: SCAR TISSUE, Ginny on Fredrick, London (2026); The Bed Sitting Room, Lomex, New York (2026); and New Contemporaries, Camden Art Centre, London (2024).

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