

ABE SUGARMAN

17.03.2023 – 15.04.2023

ROCK BOTTOM

garblyte

arebyte presents **ROCK BOTTOM**, an exhibition by *Abe Sugarman*, the winner of *hotel generation 2022*, *arebyte's* yearly programme mentoring the next generation of UK digital artists during the critical early stages of establishing a career in the arts.

Set inside a bottomless zone with no light, deep inside a cryptic ocean trench, *Rock Bottom* is a choose-your-own-adventure journey composed of games, video works and sculpture. Through this meandering twilight zone, concepts of queer time, queer survival, and Jellyfish Temporality escape and converge into animated characters and their unsettling environments. The exhibition implements emergent ecological systems, the materiality and power of restarting, and non-linear lifecycles as metaphorical pointers to introduce the narrative of survival; encouraging players to understand how (un)localised deep-rooted trauma and catastrophe can be comprehended.

Bridging societal, interdependent and environmental parameters, the exhibition installation encourages players to become entangled within the game world and its material replication, through life-size monsters and theatre-esque props surrounding and backdropping the playable works. This newly commissioned exhibition concludes *arebyte's* 2022/23 programme *Sci-Fi* which looks at fictioning and alternative futures through a series of exhibitions, live performances, online experiences and educational activities.

The gallery is divided into zones dedicated to different areas of investigation within the exhibition: Northern values and patriotism, the possible productive power of the transitory

¹ the process of a body of water becoming progressively enriched with minerals and nutrients

² Teresa Heffernan (2015) *The Post-Apocalyptic Imaginary: Science, Fiction, and the Death Drive*, *English Studies in Africa*, 58:2, 66-79, DOI: 10.1080/00138398.2015.1083198

Jellyfish lifecycle, and reconciling with fear and temptation of the unknown. The installation forms a web of locations within Rock Bottom; provincial garden centres, your ex's house, and a bodiless town centre in post-Industrial-somewhere all feel familiar but otherworldly.

The exhibition questions how to live at death's door with cataclysms of many scales using seemingly non-compatible sites of discussion. Eutrophicated seas trigger blooms of the undead survivor in Jellyfish Fields, SpongeBob Squarepants' enemy Mrs Whiskers journeys to an uncanny time in Rock Bottom, and the depths of the Calder Valley's flood system come together to mirror a time of instability in crises of the environment in the River Calder Roblox environment. Science-fiction-esque in its nature of imagining significant environmental change and portraying the meaning of time at the bottom of the ocean, Rock Bottom encourages us to understand worlds we don't yet know, resisting engendered stereotyping and silencing of cast-aside voices.

“Adopting the Freudian notion of the Death Drive, the works in the exhibition examine the dominant push towards pessimism through behaviours such as aggression, self-doubt and self-destruction often accounted for by way of agendas outside of personal control. This self-perpetuating ideology of the instinctual seeking of pain is exacerbated and recounted back to use in strategies of governmental policy-making favouring more economically-stable regions or deceptive green-washing amongst many others. The works in Rock Bottom present post-apocalyptic thinking and argue for a “compulsive return to scenes of destruction [and] symptomatic of a traumatised culture.”

Falling into the deep aphotic ocean trench, as our protagonist does, reveals the inherent struggle towards escape when at the deepest point. The characters within Rock Bottom portray these Death Drive behaviours and sentiments through conversations, strange emotes, childhood absurdity and actions when interacted with. It becomes apparent that within the struggle and darkness of localised and planetary pain, light and optimism will emerge through the rethinking and recontextualising of spacetime.

JELLYFISH TEMPORALITY

Rock Bottom constructs a genealogy that examines the discursive formation of Jellyfish Temporality that can be used to examine its possible productive power and discourse through different sites and stages: queer ecology, the body, queer survival, queer temporality, geological time and reproductive futurism. Jellyfish Temporality is an embodied framework for constructing and reading art and politics in the modern climate. Linking earth systems through the life-cycle of jellyfish leads to new ways of thinking through time. The mortality of the jellyfish is complicated - as a medusa, it is not immortal in the way we understand death and survival. The jellyfish exists in different states transitioning and de-transitioning, materialising and then de-materialising. The jellyfish life cycle questions the different boundaries between past and present, in that it shifts between physical states. It can exist in itself, and also hold the potential energy to transition forwards. It can also return to the past and can overtake the present.

THE JELLYFISH

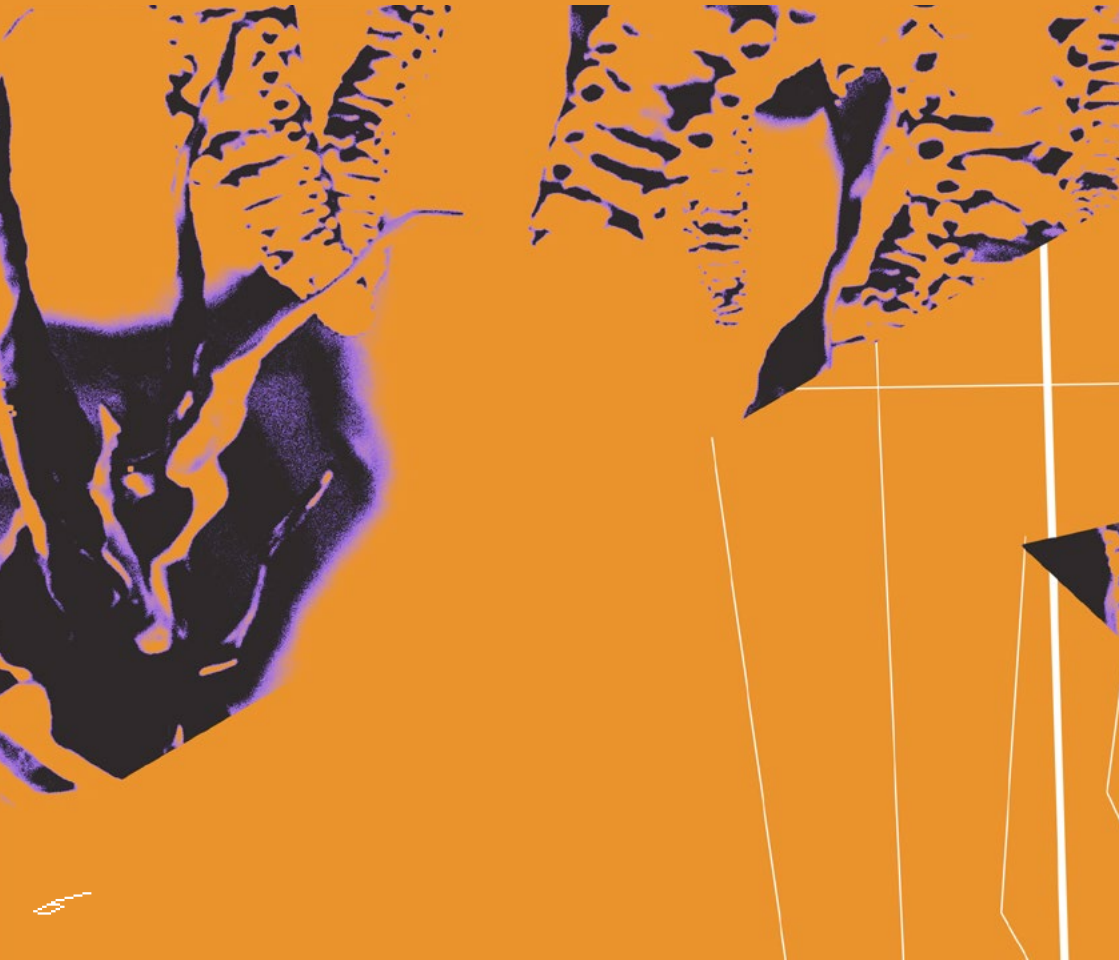
LIFE-CYCLE

The cycle of the jellyfish is the biological alchemy of webs and material intimacy with a permeable osmotic exchange. The jellyfish life-cycle acts in response to the environment and outside factors; it is not isolated from the complex entities of the hydrosphere or from itself and the different stages of being from other jellyfish.

The jellyfish life cycle is made up of four main stages: firstly, eggs and sperm; secondly, the planula larvae; next, the polyp and polyp colony; and finally, Ephyra and Medusa stage. The medusa stage is the one we widely recognise as the jellyfish that exists, yet it frequently spends larger points of its life in different stages. The medusa buds from the polyp which is the transitory, benign, belying, sessile stage. The polyp can activate to produce many jellyfish or survive seemingly forever in this potential holding node that can leak life. The polyp which resembles coral or anemones waits for the perfect environmental conditions, which can be for years, seemingly forever, before reproducing asexually by cloning, spawning and elongating into many independent ephyrae; a process known as strobilation. It then matures into the more readily seen

free-swimming medusa, where it reproduces sexually, though hermaphroditism can exist as a part of survival. Certain jellyfish species such as *Turritopsis dohrnii* can even revert back to the polyp stage if threatened or in stressed environmental conditions.

The jellyfish bloom and retreat, weaving in and out, forwards and backwards at each point of the cycle. The 'jellyfish' embodiment is neither before itself nor beyond itself; it can be present in its state at the time, and yet it can transition and eddy into each of its different states in its being. Being undead. It can cheat – it can be a prophylactic against the idea of linear ways of understanding bodies, defying supposed definitions of nature, animals and our understandings of survival under ecological stresses, death and reproduction; through the new lens of jellyfish time.



JELLYFISH TEMPORALITY AND SURVIVAL

"JELLYFISH BLOOM AND THRIVE
IN WARMER, ACIDIC WATER THAT
SIMULTANEOUSLY DEGRADES THE HABITATS
OF MOST OTHER MARINE ANIMALS." ¹

The jellyfish could well be the ultimate survivor. It can pass through catastrophe or crisis. Its survival lies in its ability to work against destructive and toxic environmental conditions; the eutrophicated polluted seas are the trigger for the spawning of huge blooms, while simultaneously causing mass extinction and destruction. The ubiquitous flushes and invasions of the medusa have caused power stations to shut down and have sunk a 10-tonne trawler in Japan. Is it the portentous canary in the coal mine or the undead zombie? The jellyfish and the proposed political model of temporality are not promising a future, rather it is asking for, or maybe portraying a transition, a transition to solidify, fossilise or even regress and revert. The evolutions that the cycle holds construct the transitions of survival: pre-survivor, victim, and survivor.

"THE SURVIVOR HAS BECOME A MEANINGFULLY VISIBLE, CULTURAL NOTION AND A DESIRABLE ROLE THAT INDIVIDUALS ARE ENCOURAGED TO ASSUME, RENDERING THE CATEGORIES OF VICTIM AND THE DEAD FALSE AND ILLEGITIMATE." ²

The 'survivor' is embedded in contemporary public discourse. The meaning of the survivor has increased further from those who have evaded or succumbed to tragedy for example disease. It has become a term that refers to a varied range of experiences from jellyfish to video games. The manifestations and value of surviving are that of envy of morality and authority. The discourse of the survivor is essentially manufactured and replicated, with the "manifestations in the media and other discursive sites" forming the main interaction with contemporary public discourses.

Is the jellyfish survivalist regalia, an emblem of hope or desire, a survival medal? Jellyfish Temporality as a model is not the central question itself; rather it is a 'discursive formation' that helps to organise the question of de-linearised survival in geological catastrophe and how its discursive genealogy is used to become a site for production and power. The genealogy of the discussion of the survivor within the model reveals the heterogeneous systems of the subject, through which this power is exercised formulating meaning and therefore art and politics, as a form of this construction.

THE JELLYFISH TIME IS

AGAINST GEOLOGICAL TIME

Ecological catastrophe, reproduction, fouled seas, SpongeBob's Last Stand (a SpongeBob SquarePants episode from season 7), Gordon Riggs Garden Centre, biological life cycles, video games, conspiracy, your ex, survival, queer ecosystems, hagfish, the survivor, the silt at the bottom of the River Calder, the undead, tentacles, storytelling, poetry, queer time, queer survival....

All of these are Jellyfish Temporality questions. We are all participatory bodies of the jellyfish life cycle which are inseparable from each other and intrinsically linked to the embodied way of thinking through non-linearised time. The jellyfish rethinks how to live in survival. The Anthropocene provides the idea of linear geological time: environmental disaster, destruction and catastrophe that seems inevitable, all to become survivors. Jellyfish Temporality is much like the 'rhizome' as a system of understanding the knowledge of the natural. The jellyfish as a political proposal links us all together, but most importantly it allows for the possibility of rethinking, and delinearising these seemingly independent forms.



Jellyfish Temporality connects us, but more importantly, it also disturbs the categories that ground the territories of ecological and queer thought. The jellyfish as a political model can be used to create the possibility of a non-narrative future in the wake of catastrophe.

Jellyfish Temporality is an ecotone of queerness and theory within the Anthropocene and geological time. Queerness extends into bodies: of the jellyfish, earth systems and cycles, with survival. Queerness forms the non-narrative revolutionist medium that jellyfish time explores; its indissoluble materiality and semiotics flow across all of these forms swelling at the boundaries of what queerness is and expanding it. The future, through reproduction or not, is held in the potential of the polyp. We are all participatory bodies. We are all part jellyfish.

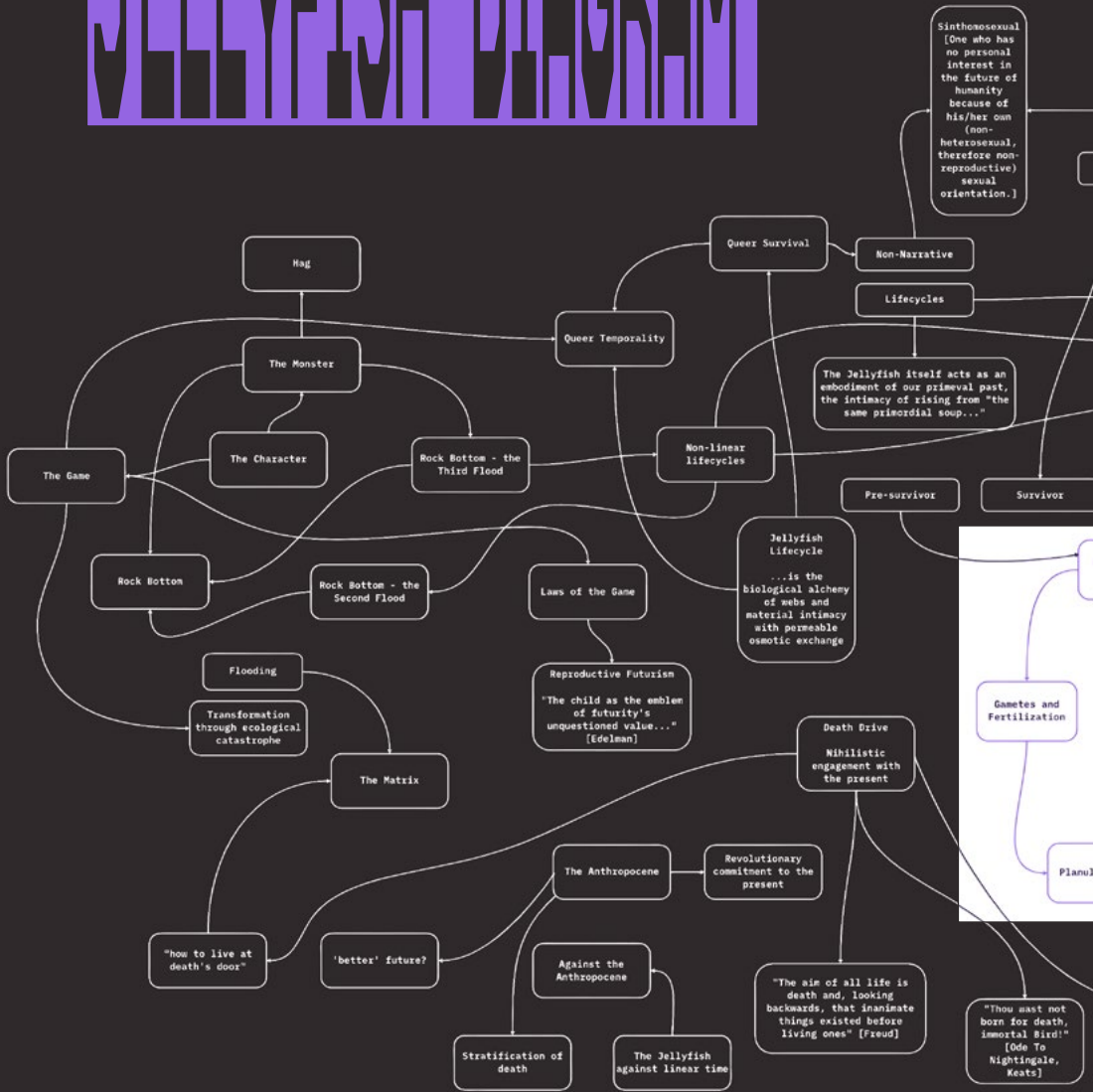
¹ Jones, B., 2019. *Bloom/Split/Dissolve: Jellyfish, H. D., and Multispecies Justice in Anthropocene Seas*. *Configurations* (Baltimore, Md.), 27(4), pp.483–499.

² Orgad, S., 2009. *The Survivor in Contemporary Culture and Public Discourse: A Genealogy*. *The communication review* (Yverdon, Switzerland), 12(2), pp.132–161.

³ Orgad, S., 2009. *The Survivor in Contemporary Culture and Public Discourse: A Genealogy*. *The communication review* (Yverdon, Switzerland), 12(2), pp.132–161.



Whisper
Coty



Sinthosexual
[One who has no personal interest in the future of humanity because of his/her own (non-heterosexual, therefore non-reproductive) sexual orientation.]

The Jellyfish itself acts as an embodiment of our primeval past, the intimacy of rising from "the same primordial soup..."

Reproductive Futurism
"The child as the emblem of futurity's unquestioned value..." [Edelman]

Jellyfish Lifecycle
...is the biological alchemy of webs and material intimacy with permeable osmotic exchange

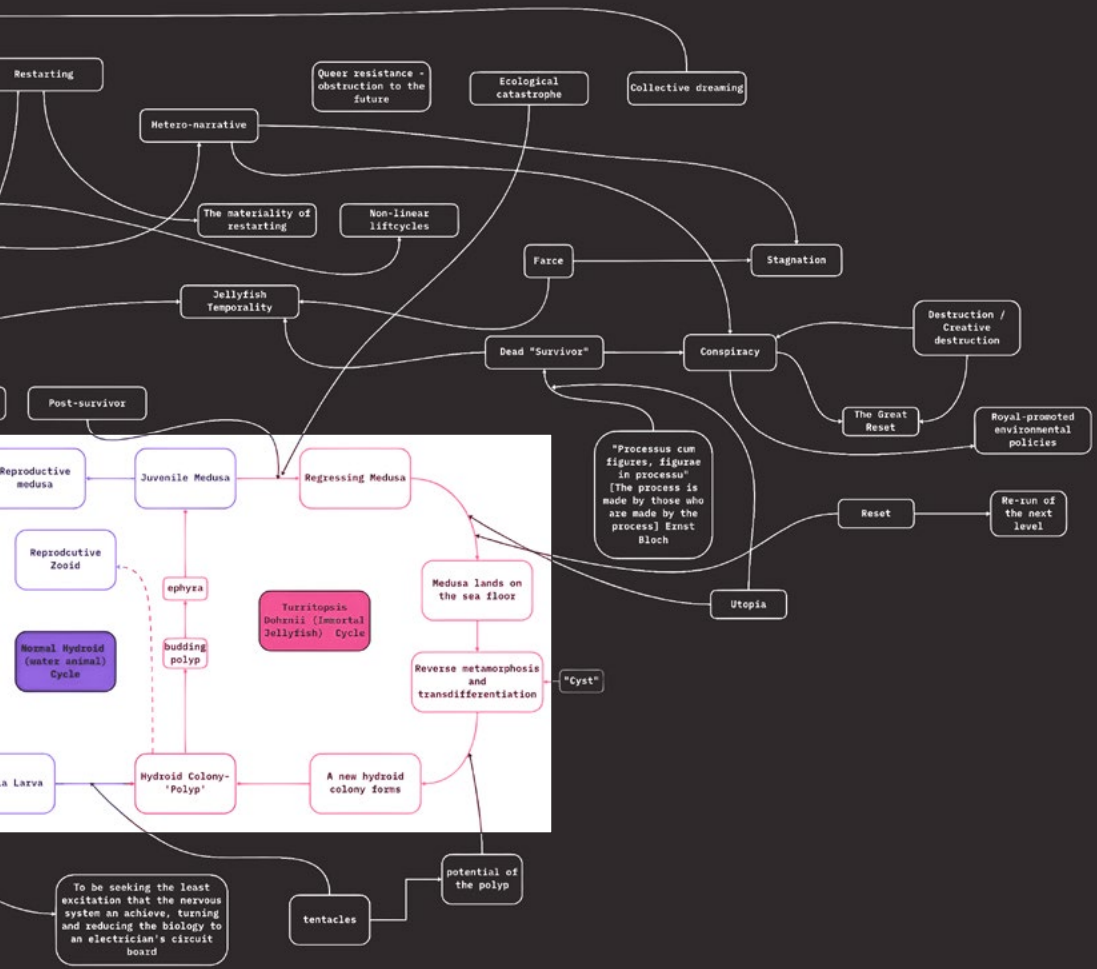
Death Drive
Nihilistic engagement with the present

"The aim of all life is death and, looking backwards, that inanimate things existed before living ones" [Zweid]

"Thou mast not born for death, Immortal Bird!" [Ode To Nightingale, Keats]

Gametes and Fertilization

Planu





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RIGGS


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G. RIGGS is a garden centre in Todmorden, West Yorkshire. It was set up in the 60s by Mr G. Riggs himself. The garden centre sits on the site of the old canal, or 'cut', and had been used for years as a rubbish tip until the first greenhouse was built. It is now a hyper-world of UV light; immense in structure it provides the perfect conditions for hyper-growth.

Mr G. Riggs is a **CALDERDALE** industrialist and labour trade unionist, who is immortalised in his own glass-cased hyper-world. Now an old man, he exists solely in statues of himself within his glasshouse. An emblem of west Yorkshire's patriotic past, his vigorous support for his community dwindles as he struggles to make ends meet in the ever-increasingly price wars of conglomerate garden centres. Alone he sits in a garden centre café, waiting for someone to recognise his existence.

The **MINISTRY OF AGRICULTURE** once said that he would not be able to run a successful nursery in Todmorden due to the saturated climate and the corruptive smoke pollution from the mills. Mr G. Riggs continued - unperturbed by naysayers and pessimists - growing plants through adulterated, infected and fouled flood waters - the soot of the mills as fertilizer under the cover of **ULTRA VIOLET** light.

The aim of this game is to talk Mr G. Riggs through his anger and despair, find his stories, and escape the garden centre and his wrath. **RIGGS'** hyper-growth centre sits beside the river often engulfed by its murky flood water, bringing you down further into the depths. This hyper-world examines the extremities of pollution: filled with polythene, ornamental displays, pond fish, fertilizer, pesticides and heat lamps, exposing consumerist proclivities and material growth.



abe sugbarrman



RIVER

WALKER

rock bottom



*River Calder in **ROCK BOTTOM** becomes a metaphor for examining identity through working class and post-industrial landscapes in West Yorkshire, as well as identifying how ecological disasters can have the potential to form new relationships with reconfiguring queer geological time.*

The River Calder is a stretch of water located in **WEST YORKSHIRE** and runs through Wakefield and Halifax among other Yorkshire towns and cities. The name 'Calder' is thought to come from the early Brythonic language meaning 'hard or violent water'. The river was paramount to the establishment of textile industries in the local area, however, due to the proximity of the factories to the water, pollution was rife and much of the local wildlife died.

The River Calder game is set in **MYTHOLMROYD**, one of the towns the river passes through. Upon flooding, the Calder Valley transforms into a hyper-world-matrix where flood water becomes both transformative and destructive, forming this new world where creatures exist and morph. The flood water works against the idea of anthropocene geological stratification that often reads as 'death'. Through ecological catastrophe, polluted runoff from the moors and the silt that sits undisturbed provides fertile ground for new growth.



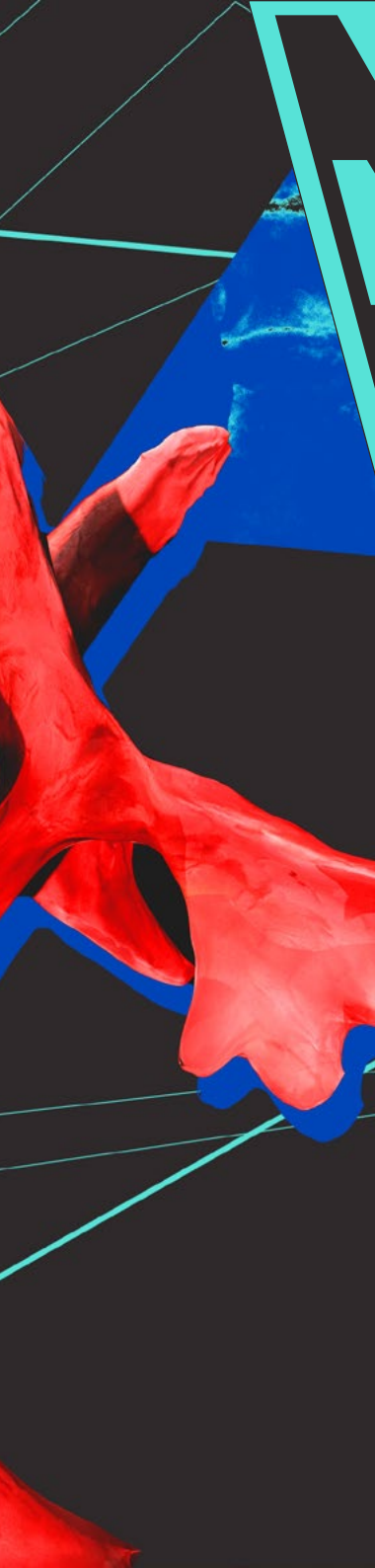
Once spawned into the world, the player begins their journey submerged in the valley. Upon meeting the Squid Man, a monster who can provide information on how or why to escape, each player makes conscious decisions to decide their own fate. Created using **ROBLOX** with MMORPG (massively multiplayer online role-playing game) infrastructure, the multiplayer game utilises ready-made assets and code-based programming to extend the design of Rock Bottom to the Roblox aesthetic made up of character skins, physics simulations and real-time shared experience.





abe sugarmann





RAW

BOTTOM

books

bottom



*The game is set in the fictional Rock Bottom. Locations include **ROCK BOTTOM TOWN**, *The End Of The Line* and *Your Ex's House*. You meet and interact with multiple characters from other locations and zones within the game, and in doing so the characters begin to share their true selves with you.*

"THE POWER TO HORRIFY. THE STRINGS OF JELLY-LIKE OF SLIME AREA REPULSIVE SIGNAL OF OUR SUCCESS"

Jeremev Wade. River Monsters



The Rock Bottom game is based on a scene from the SpongeBob movie when the Frogfish chases him and his best friend Patrick Star, a baby-pink starfish.

Venturing into the outskirts, an arena just outside of Rock Bottom town, you meet the Frogfish monster as you attempt to outrun Mrs Whiskers. **MRS WHISKERS** is a bioluminescent uvula that attracts fish by posing next to an ice cream shop. This monster appears in multiple game zones but becomes the game's Boss in your fight for survival in the outskirts.



Mrs Whiskers is a play on the monster SpongeBob meets in the SpongeBob movie, where he is tempted by a kelp moustache to believe the lure of the ice cream monster which inevitably attacks him despite his newfound manhood.

Another character you encounter in Rock Bottom is your ex-boyfriend 'PUFFY FLUFFY' who has taken the form of a Hagfish and who lurks in the rocks behind you. Enticing you into semi-fermented dead fish slime, the Hagfish is a spineless ancient creature that lives in the pit of the ocean.

Puffy Fluffy is a member of the Puffy Fluffy species who transforms into a monster whenever it is provoked. In his current form, Puffy Fluffy is a huge, vicious serpentine monster. Their colouration and jagged teeth are radically different in appearance and temperament otherwise. This monster questions our ability to see clearly in a state of desire, or whether resisting the urge is possible. Drawing together the domestic and personal ideas of queer temporality that shape the queer timeline.

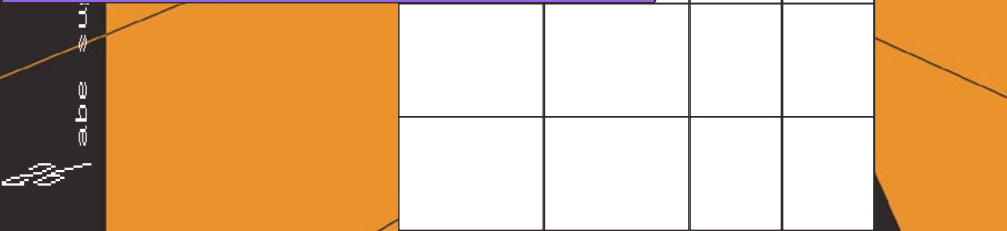
The way to escape the monsters you encounter is by accepting the balloon from the untrustworthy **ANGLERFISH** at The End Of The Line. The zone has a vertical road reaching high into the dark waters above and is the only way to leave the trench. The transaction of the seemingly impossible escape asks whether the protagonist wants to restart and try again or leave the world forever.

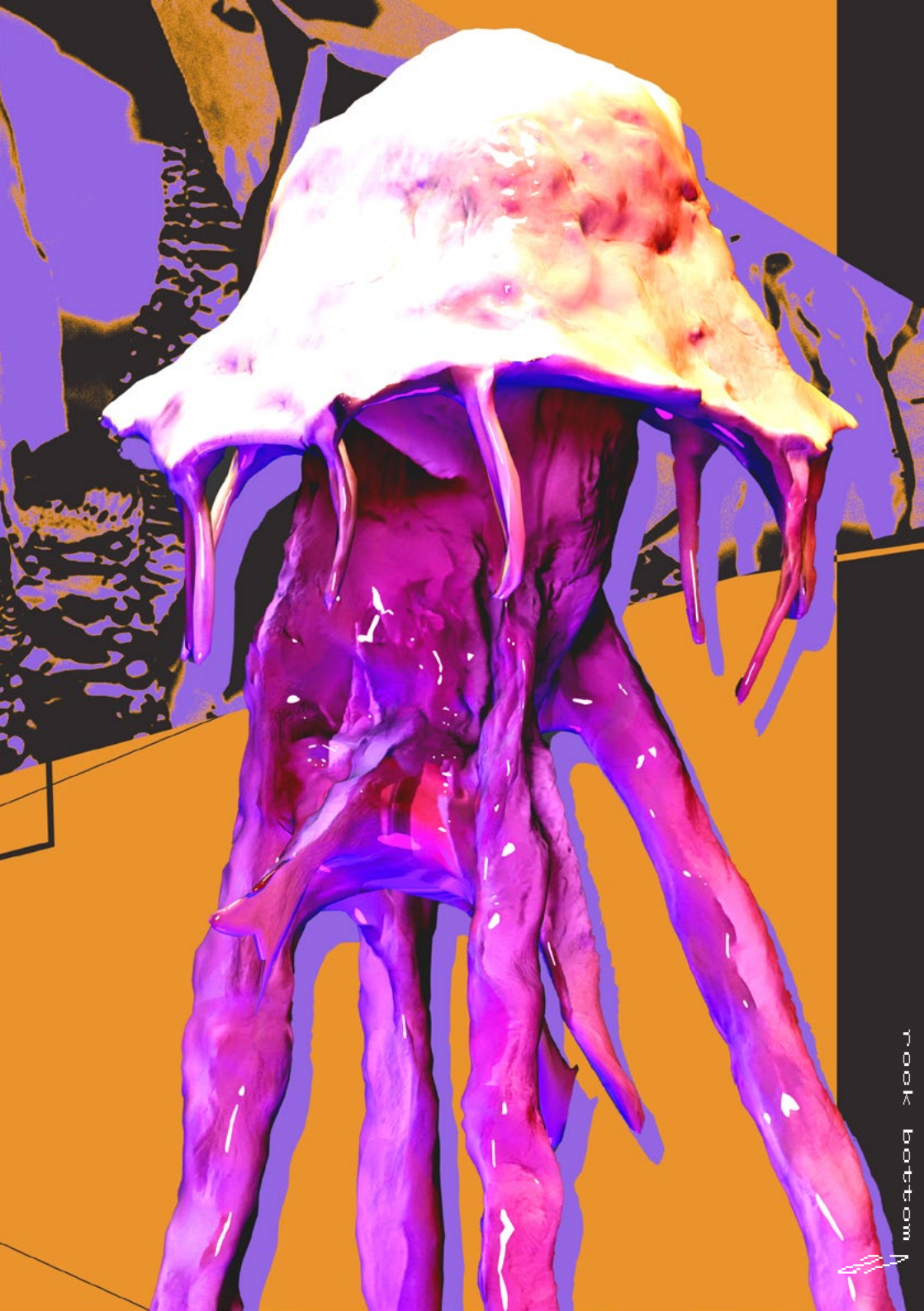


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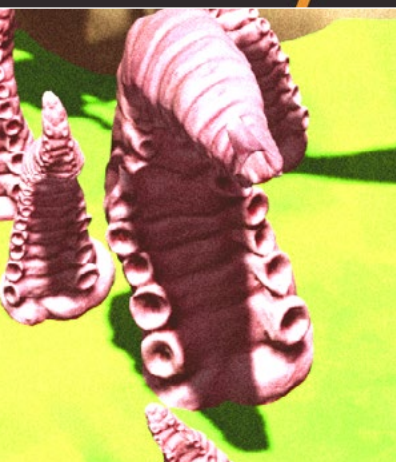




*The film centres around the **LIFECYCLE** of the Jellyfish, focusing on the polyps and how they transition and re-transition into different stages of their lifecycles.*

Set in the cliffs of Jellyfish Fields the story follows the jellyfish through the tentacle dildo polyps into their medusa phase.

The film uses the **JELLYFISH TEMPORALITY** text to inform the video essay.



CHARACTERS OF

ANGLERFISH



SQUIDMAN



MR. G
RIGGS



ROCK BOTTOM



JELLYFISH

PUFFY FLUFFY
THE HAGFISH



MRS. WHISKERS



MAP OF ROCK BOTTOM



END OF THE LINE

THE RIVER CALDER

YOUR EX'S HOUSE

JELLYFISH FIELDS

ROCK BOTTOM
TOWN

G. RIGGS
GARDEN CENTRE



QUEER TEMPORALITY

AND POSTMODERN

EXCERPT

GEOGRAPHIES

BY JACK HALBERSTAM

¹ Thanks to Glen Mimura for the phrase “epistemology of youth”.



...Queer uses of time and space develop, at least in part, in opposition to the institutions of family, heterosexuality, and reproduction. They also develop according to other logics of location, movement, and identification. If we try to think about queerness as an “outcome of strange temporalities, imaginative life schedules, and eccentric economic practices, we detach queerness from sexual identity and come closer to understanding Foucault’s comment in “Friendship as a Way of Life” that “homosexuality threatens people as a ‘way of life’ rather than as a way of having sex”(310). In Foucault’s radical formulation, queer friendships, queer networks, and the existence of these relations in space and in relation to the use of time mark out the particularity and indeed the perceived menace of homosexual life. In this book, the queer “way of life” will encompass subcultural practices, alternative methods of alliance, forms of transgender embodiment, and those forms of representation dedicated to capturing these willfully eccentric modes of being. Obviously not all gay, lesbian, and transgender people live their lives in radically different ways from their heterosexual counterparts, but part of what has made queerness compelling as a form of self-description in the past decade or so has to do with the way it has the potential to open up new life narratives and alternative relations to time and space.

Queer time perhaps emerges most spectacularly, at the end of the twentieth century, from within those gay communities “whose horizons of possibility have been severely diminished by the AIDS epidemic. In his memoir of his lover’s death from AIDS, poet Mark Doty writes: “All my life I’ve lived with a future which constantly diminishes but never vanishes (Doty 1996, 4). The constantly diminishing future creates a new emphasis on the here, the present, the now, and while the threat of no future hovers overhead like a storm cloud, the urgency of being also expands the potential of the moment and, as Doty explores, squeezes new possibilities out of the time at hand. In his poem “In Time of Plague,” Thom Gunn explores the erotics of compressed time and impending mortality: “My thoughts are crowded with death / and it draws so oddly on the sexual / that I am confused/confused to be attracted / by, in effect, my own annihilation” (Gunn 1993, 59). “Queer time, as it

flashes into view in the heart of a crisis, exploits the potential of what Charles-Pierre Baudelaire called in relation to modernism “The transient, the fleeting, the contingent.” Some gay men have responded to the threat of AIDS, for example, by rethinking the conventional emphasis on longevity and futurity, and by making community in relation to risk, disease, infection, and death (Bersani 1996; Edelman 1998). And yet queer time, even as it emerges from the AIDS crisis, is not only about compression and annihilation; it is also about the potentiality of a life unscripted by the conventions of family, inheritance, and child rearing. In the sections on subcultures in this book, I will examine the queer temporalities that are proper to sub-cultural activities, and will propose that we rethink the adult/youth binary in relation to an “epistemology of youth” that disrupts conventional accounts of youth culture, adulthood, and maturity. “Queer subcultures produce alternative temporalities by allowing their participants to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience—namely, birth, marriage, reproduction, and death....

Queer time and space are useful frameworks for assessing political and cultural change in the late twentieth and early twenty-first centuries (both what has changed and what must change). The critical languages that we have developed to try to assess the obstacles to social change have a way of both stymieing our political agendas and alienating nonacademic constituencies. I try here to make queer time and queer space into useful terms for academic and nonacademic considerations of life, location, and transformation. To give an example of the way in which critical languages can sometimes weigh us down, consider the fact that we have become adept within postmodernism at talking about “normativity,” but far less adept at describing in rich detail the practices and structures that both oppose and sustain conventional forms of association, belonging, and identification. I try to use the concept of queer time to make clear how respectability, and notions of the normal on which it depends, may be upheld by a middle-class logic of reproductive temporality. And so, in Western cultures, we chart the emergence of the adult from the dangerous and unruly period of adolescence as a desired process of maturation; and we create

longevity as the most desirable future, applaud the pursuit of long life (under any circumstances), and pathologize modes of living that show little or no concern for longevity. Within the life cycle of the Western human subject, long periods of stability are considered to be desirable, and people who live in rapid bursts (drug addicts, for example) are characterized as immature and even dangerous. But the ludic temporality created by drugs (captured by Salvador Dalí as a melting clock and by William Burroughs as “junk time”) reveals the artificiality of our privileged constructions of time and activity. In the works of queer postmodern writers like Lynn Breedlove (Godspeed), Eileen Myles (Chelsea Girls), and others, speed itself (the drug as well as the motion) becomes the motor of an alternative history as their queer heroes rewrite completely narratives of female rebellion (Myles 1994; Breedlove 2002)...

...A “queer” adjustment in the way in which we think about time, in fact, requires and produces new conceptions of space. And in fact, much of the contemporary theory seeking to disconnect queerness from an essential definition of homosexual embodiment has focused on queer space and queer practices. By articulating and elaborating a concept of queer time, I suggest new ways of understanding the nonnormative behaviors that have clear but not essential relations to gay and lesbian subjects. For the purpose of this book, “queer” refers to nonnormative logics and organizations of community, sexual identity, embodiment, and activity in space and time.

“Queer time” is a term for those specific models of temporality that emerge within postmodernism once one leaves the temporal frames of bourgeois reproduction and family, longevity, risk/safety, and inheritance. “Queer space” refers to the place-making practices within postmodernism in which queer people engage and it also describes the new understandings of space enabled by the production of queer counterpublics. Meanwhile, “postmodernism” in this project takes on meaning in relation to new forms of cultural production that emerge both in sync with and running counter to what Jameson has called the “logic” of late capitalism “in his book *Postmodernism* (1997).

Excerpt from: Halberstam, J. (2005). In a queer time and place: transgender bodies, subcultural bodies. New York: New York University Press, pages 14-17, 20-21, and 23



arebyte brings innovative perspectives to art through new technologies

From net art, to more recent innovations in computer technology from VR to AI, the programme invites multiple voices to create multimedia installations at arebyte Gallery, London, and online experiences at arebyte on Screen.

Alongside the art programme, arebyte Skills shares knowledge on creative media technologies with audiences of all ages. Run in partnership with artists and the education and youth sectors, the programme offers activities for amateurs and professionals to develop hands-on digital techniques and gain critical thinking around digital art practices through workshops, artist development programmes, university residencies and panel discussions.

arebyte also supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 creative professionals across London.



Abe Sugarman is a multimedia artist based in West Yorkshire, who operates as an agent within a game. Abe uses their political proposal 'Jellyfish temporality': as a non-linear model of queer time and survival against geological stratification. Abe combines the circular and entwined web of bodies and systems that exist in the bio-membrane, where a diagrammatic tissue of lies and life cycles emerges through reverberation, compulsion, and restarting. In this newly formed 'Anthrobussy', the rehearsal assembles.

Thank you to everyone who was involved in the production and development of Rock Bottom:

Claressa Amo-Yartey, William Bennett, Marc Blazel, Edd Butterworth, Max Colson, Rupert Earl, Rebecca Edwards, Fiona Glen, Claudel Goy, Noah Griffin, Jack Halbertstam, Christopher Macinnes, Giulia Ponzano, Debbie Spink, Ashton Stow, Ralph Sugarman, Shane Sutherland, Apolline Lentz, George Browne and Nimrod Vardi.

AREBYTE.COM



Sci-Fi

For its 2022 artistic programme, continuing on from last year's Realities, arebyte presents artists and artworks surrounding science fiction, science-speculation, and science fact.

The programme unpicks our current reality and presents an exploration through various forms of speculative fiction(s), proposing imaginative and innovative concepts for a new kind of futurism, and mapping a new realm that we can unfold - a domain that incorporates ways to promote new ways of inhabiting, carving out, and finding spaces to exist within. These areas include quantum ideology, cyborgian prosthetics, performativity within identity, and digital terraforming utilising thorough worldbuilding techniques, as well as others that will unfold throughout the year.

In conjunction with the "real-world-space", the liminal space is also put forward as an arena to consider ambiguity or disorientation as positive disrupters of the status quo. Within this, the programme adapts to the inherent hybridity of artistic forms and practices within the digital and confronts the limitations of working online and offline in ways that promote multifaceted offshoots. Although partitioned into pathways of exhibition, event, and discussion, the programme offers nonorientable surfaces, a Möbius strip of knotted and intertwined science-fiction inspirations to examine the ways in which the past and the present continually converge, collapse and co-invent each other.

[READ MORE ON AREBYTE.COM/2022-PROGRAMME](https://arebyte.com/2022-programme)

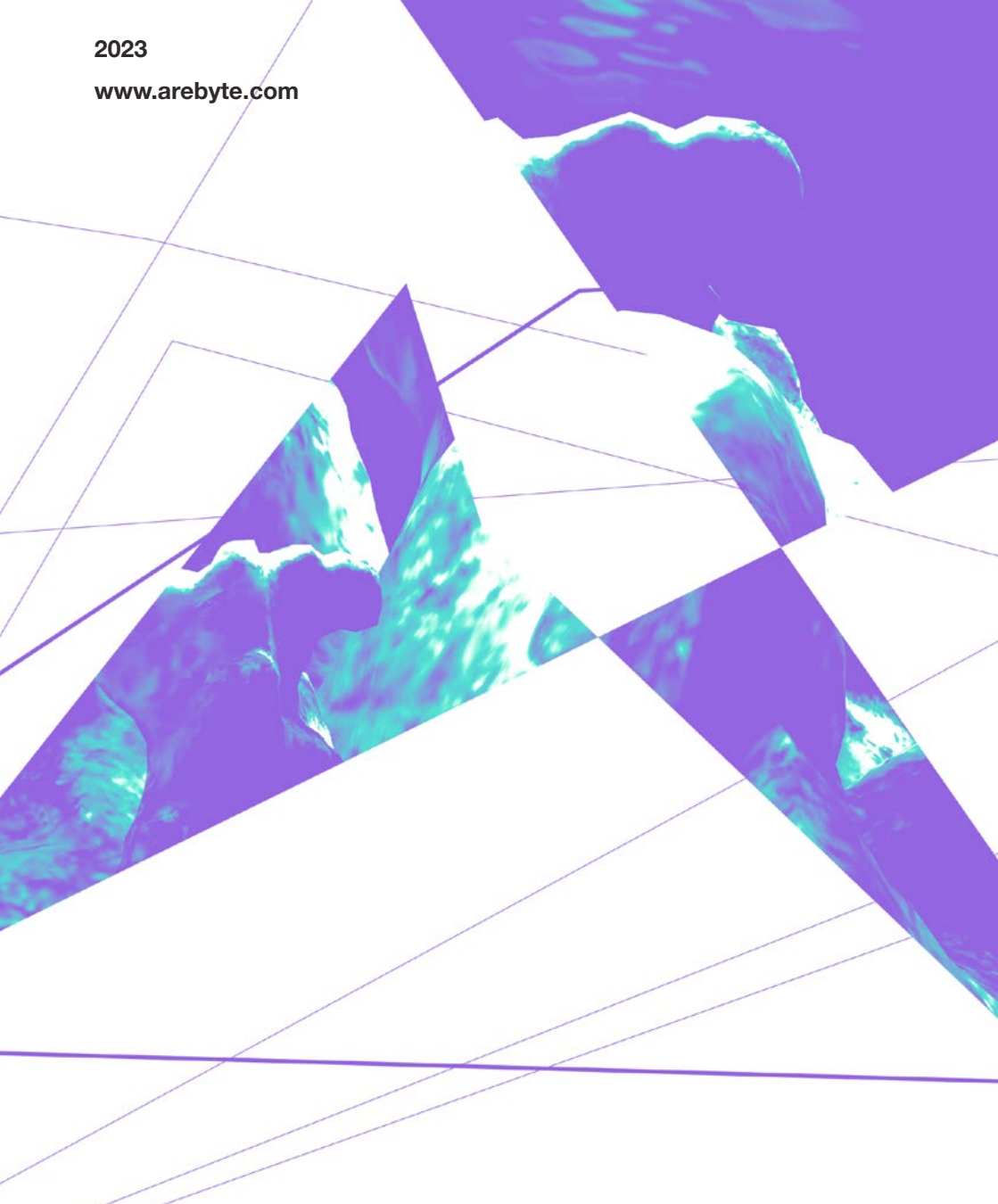
Hotel generation is a yearly UK wide development programme shortlisting 5 young digital artists ,each one based in North, Midland, Scotland, London and South West area, through an open call. The programme culminates in a solo exhibition at arebyte Gallery for the winning candidate selected by a panel of esteemed judges in the digital art sector. Read more on arebyte.com/hotel-generation-2023

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2023

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