

GROUP SHOW

27.10.2022 — 28.01.2023

garabyte

future PAST

An abstract painting with a textured surface. The colors are vibrant and layered, including shades of orange, yellow, blue, pink, and green. The composition is somewhat chaotic, with a central figure that appears to be a person or a form, rendered in a way that blends with the surrounding colors. The overall effect is one of depth and complexity, suggesting a narrative or a story that is both past and future.

ARTISTS

*Morehshin Allahyari
Juan Covelli
Dominique Cro
Sandrine Deumier
Matteo Zamagni
Lawrence Lek
Kumbirai Makumbe
Entangled Others
Abi Sheng
Shinji Toya
Ryan Vautier &
Sarah Blome*



arebyte presents *Futures Past*, a group show as part of 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.

*futures*PAST

takes the viewer into the dig site of excavated urban ruins of the future filled with digital and sculptural works, interactive and static assets, and AI-generated renderings to contextualise the disparate findings. The gallery becomes a site for discovering fragments of media, objects and genre-fluid artwork documenting the perceived notion of futurity through retrospective, historical, orthographical, geological and temporal dimensions.

Mimicking archaeological digs and touristic attractions of historical sites, the exhibition presents digital works that encapsulate ideas around the past, present and future: amalgamated beings, mixed histories, clashes of culture, and worlds within worlds. The works are portrayed as excavated entryways and fragmented and disbanded relics - a puzzle to piece together. We are asked to reimagine the way artefacts are viewed, recounted and told, as well as how they can assist us in denouncing colonial pasts, speculating, narrating, and unpacking the multiple crises in which we find ourselves. The works posit radical views of the future that don't rely on the retelling of big tech fantasies of power, control and subversion that are built from colonial imaginings, capitalist, patriarchal and imperialist ideologies, but instead emancipate us from the complacency we have been acclimated to. What might become of the future we will never inhabit is not clear - we know where the future is but not entirely what it is.¹ The exhibition covers four modes of seeing - this is not to presume what the future will look like but rather to think about how the future is seen through the lenses of past, present, future and preservation. Adopting the notions Benjamin Noys puts forward, this could be rephrased as "de-inventing" the future and returning to the present as a "fraught and fragmentary site of struggle."²

The gallery takes on a new purpose as a site for archiving and preservation; a mediator for concepts of futurity whose glitched screens and leaky disc spaces are identifiable as belonging to our present, the early twenty-first century, but whose artefacts belong to another time. Now in recovery and recontextualised as excavated portals (a temporal non-place) the works seek renewed attention and frameworks, they become

ominous adages as well as bright suspicions of tomorrow. The works have been found to remind us of possible, probable and preferable futures (to adopt the language from Futures Thinking theory³) and ask how technology can assist in developing more of an understanding of the hereafter. Contained within them are ghostly remnants of the nascent and full-fledged critical exchanges surrounding the multiscale crises of the present, not wanting to be forgotten, forever embedded within our collective memory. In their age of total recall, memory is never lost.⁴

Acting in flux within the exhibition are temporal, cosmological, mystical and fictitious renderings articulated within the terms excavation, future and history. The Western notion of time is linear; time flows as a straight line. On a continuum, the past is to the left, and the future is to the right; events are thus chronologically recorded, one following the other.

To know your future you must know your past is a sentiment shared by many great thinkers and writers of the last century, but *FUTURES PAST* asks us to reconsider this by looking at our present from the eyes of the future - instead, to walk backwards into the future with eyes fixed on the past.⁵ Seeing time and all it encompasses as circular, or nonlinear, allows for more spiritual and progressive articulations on how we might live in the future, present and past synchronically.

In Patricia Waugh and Marc Botha's book, *Future Theory*, the interrogation of terms and concepts deemed central to change are categorised into five key concepts - boundaries, organisation, rupture, novelty, and futurity.⁶ To use these categories to expand on the works in *FUTURES PAST* we can build an understanding of how artists are using theories and concepts applied to a constantly shifting world.

Exploring rupture and futurity in the exhibition and addressing climate change, extractivism and the Anthropocene are works by Matteo Zamagni, Entangled Others, Shinji Toya and Dominique Cro. These works provide insights into organic evolutionary processes and electronic evolutionary processes via machine sentience and remixing data.

Thinking through boundaries and organisation, and addressing colonial practices and ownership of relics and artefacts in the exhibition are works by Morehshin Allahyari, Juan Covelli

In these works, one of which has relied on 3D printing as a medium and as a “technology for remodeling thought into new shapes”, a critique on representation as a technology of colonial domination over nature and territory is exemplified. In the (sometimes) open-source method of creation and dissemination of the works, as well as the cultures that the work speaks for, the inclusion of such works aims to expose in-betweens, to engage with empowering the powerless, and questioning the presupposed. Further exploration into the dissemination of data and cultural property is the incorporation of 3D printed objects from the open-source collection Three D Scans, a project initiated in 2012 by Oliver Laric that aims to make museums’ permanent collections available to an audience outside of its geographic proximity.⁸

Conveying novelty and futurity, and addressing post-human and cyborgian threads are works by Kumbirai Makumbe and Abi Sheng as well as videos by Ryan Vautier and Sarah Blome. These works interrogate the body as a site for emotional emancipation together with the notion of reaching a technological singularity. Figuring novelty and boundaries, and addressing worldbuilding within the realm of future thinking are works by Lawrence Lek and Sandrine Deumier. The works add gamification to the idea of altered states of presence and memory that exist in digital space questioning our capacity to perceive the living world as a complex entity.

In addition to the floor-based works, fragments of selected artists’ works are presented on a display wall akin to museological displays. Unlike traditional display cases, the assets (which include untethered CGI models, 3D printed objects, and gifs) are preserved within the digital and mostly bound to the medium of the screen. By separating out various elements from the artist’s work, the wall questions collecting, archiving and conservation of digital practices and highlights the importance of treating it in the same way as more traditional and ephemeral practice; holistically and with attention to lineage and provenance.

Media archaeology starts with the archive. Reclaiming an imagining of the future operates within the boundaries of the past; inherently political and forever imbued with colonialist regimes and imperialist orders set out to marginalise and weaponise power, a renewed thinking toward a future we could envisage

livable requires reprogramming of many variables. In the context of an archaeological excavation site, the works become saturated with an inclination for documentation, counting, numbering, situating (temporally) and archiving.

The way we understand and treat archival material, and the way material becomes archived changes depending upon the object in question. Unlike digital media archives, analogue media archives should be preserved and not played as “each replay is a partial erasure... Digital preservation relies instead on the frequent rereading, erasure and rewriting of the content”. Unlike earlier models of archiving which seem to freeze time, archiving in the digital sense could be described as an archive in motion. Unearthing these digital findings, reanimating them and replaying them rekindles them and keeps them alive and whole - in direct opposition to that of standardised museum archives and displays which fetishise fragments, fragility and decay. Here, cultural material and ephemera pile up and become fodder for the Earth as decades go by - what do we choose to keep and what becomes discarded to compression within strata?

¹Guin, U. L. (2017) *Dancing at the Edge of the World*. [edition missing]. Grove Atlantic. Available at: <https://www.perlego.com/book/2430771/dancing-at-the-edge-of-the-world-pdf> (Accessed: 25 September 2021).

²Theory in Crisis Seminar - Benjamin Noys, *The Crisis of the Future*. [online] Available at: <https://www.youtube.com/watch?v=1yoIERcDS6E&feature=youtu.be>.

³Futures Thinking is a cross-disciplinary approach to considering potential futures through the exploration of trends and drivers for change that may lead to different future scenarios. This includes evaluating what scenarios are possible, probable and preferable futures. This is not about predicting the future, but rather critically considering the future, so that we can better make decisions and take actions in the present.

⁴Eshun, Kodwo, (2003) *Further Considerations of Afrofuturism*. in *CR: The New Centennial Review* 3, no. 2 (2003): 287-302.

⁵From the Māori perspective of time. Rameka, Lesley, (2016). *Kia whakatōmuri te haere whakamua: 'I walk backwards into the future with my eyes fixed on my past'*. *Contemporary Issues in Early Childhood*. 17. 387-398.

⁶Waugh, P. and Botha, M. (2021). *Future theory : a handbook to critical concepts*. London: Bloomsbury Academic.

⁷Allahyari, M. and Rourke, D. *The 3D additivist cookbook*. Institute of Network Cultures.

⁸ibid.

⁹DeMarinis, Paul (2011) *Erased Dots and Rotten Dashes, or How To Wire Your Head For A Preservation* in *Media Archaeology. Approaches, Applications, Implications*, ed. Erkki Huhtamo and Jussi Parikka (Berkeley CA: Univ. California Press), 211-38

¹⁰Rossaak, Eivind, ed. (2010) *The Archive in Motion New Conceptions of the Archive in Contemporary Thought and New Media Practices* (Oslo: Novus Press). [watch?v=1yoIERcDS6E&feature=youtu.be](https://www.youtube.com/watch?v=1yoIERcDS6E&feature=youtu.be).



The Additivist Manifesto

Morehshin Allahyari,
Dr. Daniel Rourke
2015

Derived from petrochemicals boiled into being from the black oil of a trillion ancient bacterioles, the plastic used in 3D Additive manufacturing is a metaphor before it has even been layered into shape. Its potential belies the complications of its history: that matter is the sum and prolongation of our ancestry; that creativity is brutal, sensual, rude, coarse, and cruel.¹ We declare that the world's splendour has been enriched by a new beauty: the beauty of crap, kipple² and detritus. A planet crystallised with great plastic tendrils like serpents with pixelated breath³ ...for a revolution that runs on disposable armaments is more desirable than the contents of Edward Snowden's briefcase; more breathtaking than The United Nations Legislative Series.

There is nothing which our infatuated race would desire to see more than the fertile union between a man and an Analytical Engine. Yet humankind are the antediluvian prototypes of a far vaster Creation.⁴ The whole of humankind can be understood as a biological medium, of which synthetic technology is but one modality. Thought and Life *both* have been thoroughly dispersed on the winds of information.⁵ Our power and intelligence do not belong specifically to us, but to all matter.⁶ Our technologies are the sex organs of material speculation. Any attempt to understand these occurrences is blocked by our own anthropomorphism.⁷ In order to proceed, therefore, one has to birth posthuman machines, a fantasmagoric and unrepresentable repertoire of actual re-embodiments of the most hybrid kinds.⁸ Additivism will be instrumental in accelerating the emergence and encounter with The Radical Outside.⁹

Additivism can emancipate us.

Additivism will eradicate us.

We want to encourage, interfere, and reverse-engineer the possibilities encoded into the censored, the invisible, and the radical notion of the 3D printer itself. To endow the printer with the faculties of plastic: condensing imagination *within* material reality.¹⁰ The 3D print then becomes a symptom of a systemic malady. An aesthetics of exaptation,¹¹ with the peculiar beauty to be found in reiteration; in making a mesh.¹² This is where cruelty and creativity are reconciled: in the appropriation of all planetary matter to innovate on biological prototypes.¹³ From the purest thermoplastic, from the cleanest photopolymer, and shiniest sintered metals we propose to forge anarchy, revolt and distemper. Let us birth disarray from its digital chamber.

To mobilise this entanglement we propose a collective: one figured not only on the resolution

of particular objects, but on the change those objects enable as instruments of revolution and systemic disintegration. Just as the printing press, radio, photocopier and modem were saturated with unintended affects, so we seek to express the potential encoded into every one of the 3D printer's gears. Just as a glitch can un-resolve an image, so it can resolve something more posthuman: manifold systems – biological, political, computational, material. We call for planetary pixelisation, using Additivist technologies to corrupt the material unconscious; a call that goes on forever in virtue of this initial movement.¹⁴ We call not for passive, dead technologies but rather for a gradual awakening of matter, the emergence, ultimately, of a new form of life.¹⁵

We call for:

1. The endless re-penning of Additivist Manifestos.
2. Artistic speculations on matter and its digital destiny.
3. Texts on:
 1. The Anthropocene
 2. The Chthulucene¹⁶
 3. The Plasticene.¹⁷
4. Designs, blueprints and instructions for 3D printing:
 1. Tools of industrial espionage
 2. Tools for self-defense against armed assault
 3. Tools to disguise
 4. Tools to aid/disrupt surveillance
 5. Tools to raze/rebuild
 6. Objects beneficial in the promotion of protest, and unrest
 7. Objects for sealing and detaining
 8. Torture devices
 9. Instruments of chastity, and psychological derangement
 10. Sex machines
 11. Temporary Autonomous Drones
 12. Lab equipment used in the production of:
 1. Drugs
 2. Dietary supplements
 3. DNA
 4. Photopolymers and thermoplastics
 5. Stem cells
 6. Nanoparticles.
5. Technical methods for the copying and dissemination of:
 1. Mass-produced components
 2. Artworks
 3. All patented forms
 4. The aura of individuals, corporations, and governments.
 6. Software for the encoding of messages inside

- 3D objects.
7. Methods for the decryption of messages hidden inside 3D objects.
8. Chemical ingredients for dissolving, or catalysing 3D objects.
9. Hacks/cracks/viruses for 3D print software:
1. To avoid DRM
 2. To introduce errors, glitches and fissures into 3D prints.
10. Methods for the reclamation, and recycling of plastic:
1. Caught in oceanic gyres
 2. Lying dormant in landfills, developing nations, or the bodies of children.
11. The enabling of biological and synthetic things to become each others prostheses, including:
1. Skeletal cabling
 2. Nervous system inserts
 3. Lenticular neural tubing
 4. Universal ports, interfaces and orifices.
12. Additivist and Deletionist methods for exapting¹⁸ androgynous bodies, including:
- 1 Skin grafts
 - 2 Antlers
 - 3 Disposable exoskeletons
 - 4 Interspecies sex organs.
13. Von Neumann probes and other cosmic contagions.
14. Methods for binding 3D prints and the machines that produced them in quantum entanglement.
15. Sacred items used during incantation and transcendence, including:

1. The private parts of Gods and Saints
 2. Idols
 3. Altars
 4. Cuauhxicalli
 5. Ectoplasm
 6. Nantag stones
16. The production of further mimetic forms, not limited to:
1. Vorpal Blades
 2. Squirdles
 3. Energon
 4. Symmetriads
 5. Asymmetriads
 6. Capital
 7. Junk
 8. Love
 9. Alephs
 10. Those that from a long way off look like flies.¹⁹

Life exists only in action. There is no innovation that has not an aggressive character. We implore you - radicals, revolutionaries, activists, Additivists - to distil your distemper into texts, templates, blueprints, glitches, forms, algorithms, and components. Creation must be a violent assault on the forces of matter, to extrude its shape and extract its raw potential. Having spilled from fissures fracked in Earth's deepest wells The Beyond now begs *us* to be moulded to *its* will, and we shall drink every drop as entropic expenditure, and reify every accursed dream through algorithmic excess.²⁰ For only Additivism can accelerate us to an aftermath whence *all* matter has mutated into the clarity of plastic.

Morehshin Allahyari, is a NY based Iranian-Kurdish artist using 3D simulation, video, sculpture, and digital fabrication as tools to re-figure myth and history. Through archival practices and storytelling, her work weaves together complex counternarratives in opposition to the lasting influence of Western technological colonialism in the context of SWANA (Southwest Asia and North Africa). Morehshin has been part of numerous exhibitions, festivals, and workshops around the world including Venice Biennale di Architettura, New Museum, The Whitney Museum of American Art, Pompidou Center, Museum of Contemporary Art in Montreal, Tate Modern, Queens Museum, Pori Museum, Powerhouse Museum, Dallas Museum of Art, and Museum für Angewandte Kunst. She has been an artist in residence at BANFF Centre, Carnegie Mellon University's STUDIO for Creative Inquiry, Autodesk Pier9 Workshop in San Francisco, the Vilém Flusser Residency Program for Artistic Research in association with Transmediale, Berlin, Eyebeam's one year Research Residency, Pioneer Works, and Harvest Works. Her work has been featured in The New York Times, BBC, Huffington Post, Wired, National Public Radio, Parkett Art Magazine, Frieze, Rhizome, Hyperallergic, and Al Jazeera, among others.

Dr. Daniel Rourke is a writer, artist and academic originally from Huddersfield, West Yorkshire, and now lives and works in London. In his work, Daniel creates collaborative frameworks and theoretical toolsets for exploring the intersections of digital materiality, the arts, and (critical) post-humanism. His writing, lecturing, and artistic profile is extensive, including work with Aksioma (Ljubljana, 2021), Arebyte Gallery (London + online, 2018), PICNIC Brasil (Rio, 2018), Photographer's Gallery (London 2018), Walk&Talk Azores (São Miguel, 2018), AND Festival (Peak District, 2017), The V&A (London, 2017), FACT (Liverpool, 2017), Centre Pompidou (Paris, 2017), Transmediale (Berlin, 2016 + 2017), Tate Modern (London, 2016), Sonic Acts (Amsterdam, 2016 + 2017), Carnegie Mellon's STUDIO for Creative Inquiry (Pittsburgh, 2015), DarAlHokoomah Project (Iran, 2014), Carroll/Fletcher Gallery (London, 2014), The Wellcome Trust (London, 2013), AND Festival (Manchester, 2012), GLI.TC/H Fest (Chicago, 2012), as well as HOLO Magazine, Media-N, Alluvium, and AfterImage Journals. Daniel is also a contributor to Rhizome.org and Furtherfield.org.

¹William Powell, *The Anarchist Cookbook*

²Philip K. Dick, *Pay for the Printer / Do Androids Dream of Electric Sheep?*

³F.T. Marinetti, *The Manifesto of Futurism*

⁴Samuel Butler, *Darwin Among the Machines*

⁵Evelyn Fox-Keller, *Refiguring Life*

⁶John Gray, *Straw Dogs*

⁷Stanislaw Lem, *Solaris*

⁸Rosi Braidotti, *Metamorphoses: Towards*

a Materialist Theory of Becoming

⁹Reza Negarestani, *Cyclonopedia: Complicity with Anonymous Materials*

¹⁰Donna Haraway, *A Cyborg Manifesto*

¹¹Stephen Jay Gould & Elisabeth S. Vrba, *Exaptation: A Missing Term in the Science of Form*

¹²Susan Sontag, *The Imagination of Disaster*

¹³Benjamin Bratton, *Some Trace Effects of the Post- Anthropocene: On Accelerationist Geopolitical Aesthetics*

¹⁴Henri Bergson, *Creative Evolution*

¹⁵Anna Greenspan & Suzanne Livingston, *Future Mutation: Technology, Shanzai and the Evolution of Species*

¹⁶Donna Haraway, *Anthropocene, Capitalocene, Chthulucene: Staying with the Trouble*

¹⁷Christina Reed, *Dawn of the Plasticene Age*

¹⁸Svetlana Boym, *The Off-Modern Mirror*

¹⁹Jorge Luis Borges, *The Celestial Emporium of Benevolent Knowledge &*

Michel Foucault, *The Order of Things*

²⁰Georges Bataille, *The Accursed Share*

*Morehshin
Allahyari,
Dr. Daniel
Rourke 2015*

Entangled Others (Sofia Crespo & Feileacan McCormick)



Entangled Others is the shared studio practice of artists Feileacan McCormick and Sofia Crespo. Their work focuses on ecology, nature, and generative arts, with an emphasis on giving the more-than-human new forms, presence, and life in digital space. This involves exploring questions of relationship, biodiversity, and awareness through biology-inspired technologies.

In turn, they highlight how through conscious efforts, new technology can be used to bring attention and awareness to the unseen that we are tightly interwoven with. Entanglement is a complex state one where no single entity can be said to be separate, or somehow unaffected, by any other present entangled, we cannot consider ourselves without others, act without interacting, speak without being heard.

Website: <https://entangledothers.studio/>
Twitter+Insta: @entangledothers

Entangled Others, still from *Critically Extant*
(AI Generative video work), 2022

Critically Extant, 2022



Critically Extant is a project that explores just how little we know about the natural world by testing the limits of the data openly available to us in our digital lives.

To achieve this, AI algorithms were trained on millions of open source images of nature and some ten thousand species. The resulting models were then used to generate visual representations of species that are critically endangered, yet have little or no online presence, especially on social media. The goal of this was to not only trace the edges of our knowledge but to also explore how we can create feedback loops in the digital that can be positive for the natural world.

The project was inaugurated as an Instagram exhibition, exploring how the pieces can become part of our daily digital intake of content as a means of creating awareness and potentially engagement on behalf of the species shared. Naturally, as the data available to us represents but a partial fraction of the real number of species currently estimated as known to us, the pieces in this series show animated specimens that bear some, little, or even no resemblance to the species they are meant to depict.



Entangled Others, stills from *Critically Extant*
(AI Generative video work), 2022

This underlines the difficulties we face in shifting also our digital spaces towards more balanced representation, but it should be grounds for agency too: as we can all create and contribute both physically and digitally and as such can actively work to form new feedback loops that can help bring the critically endangered species into our daily lives in order to get to find ways to care for them?

This project was made as part of the 'Meta AI Artists in Residence' program.

Lawrence Lek



Lawrence Lek, still from *Bonus Levels*, 2014

Lawrence Lek 陆明龙 is a London-based artist working with moving image, performance, video games, and installation. Blurring distinctions between film and game, his works are known for their portrayal of nomadic characters within technological landscapes and for exploring themes of identity and control in a fictional Sinofuturist universe. He draws from a background in architecture and electronic music to build virtual worlds through a process of collage that combines narrative and material environments.

Lek composes soundtracks and conducts live audio-visual mixes of his games and films, often within industrial and urban environments. Recent albums include AIDOL OST, Hyperdub; Temple OST, The Vinyl Factory.

Solo exhibitions include Post-Sinofuturism, ZiWU The Bund, Shanghai, China (2022); Ghostwriter, CCA Prague (2019); Farsight Freeport, HeK, Basel (2019); Nøtel, UKR, Essen (2019); 2065, K11, Hong Kong (2018). In 2021, he received the LACMA Art + Technology Lab Grant and the 4th VH Award Grand Prix. He studied at Cambridge University, the Architectural Association, London, The Cooper Union, New York, and holds a PhD from the Royal College of Art. Lek is represented by Sadie Coles HQ, London.

Website: <https://lawrencelek.com/>

Bonus Levels, (2013-2016)

Bonus Levels is an early series of site-specific simulations created by Lek for various artist-run project spaces, galleries, and festivals between 2013-2016.

Chapter 4: Shiva's Dreaming (2014) (video playthrough)

Shiva's Dreaming is a virtual world exploring the creation and destruction of simulated architecture. Players roam around a digital replica of The Crystal Palace at Sydenham on the night of 30 November 1936, just as the building is slowly being consumed by fire.

As players explore the smoke-filled scene, their movements trigger explosions that transform the crystalline architecture into cascades of glass shards, falling apart in slow motion - only to regenerate itself afterwards.

By utilising the typical perceptual skills of a computer gamer to project oneself into a game's landscape and interact with its rules, Shiva's Dreaming positions the viewer at a precarious threshold between real and simulated physical encounters with architecture and its materials.

With reference in his title to the third Hindu god Shiva, whose role it is to destroy the universe in order to re-create it, the work sets in motion a series of infinite cycles.

Chapter 6: Sky Line (2014) (video playthrough and interactive playthrough)

Sky Line is a dream of London. It is a response to the lack of infrastructure for independent galleries and project spaces in London, using the medium of a video game to create a unified transportation network for these disparate zones.

Modelled as a floating version of the Circle Line, each station is based on a location participating in the Art Licks Weekend festival, with their physical architecture transformed into idealised

digital models.

In this virtual world, travellers are given unlimited access to hovering trains, moving between independent galleries, domestic exhibitions, subterranean spaces, and other fragments of the city. Sky Line proposes a form of utopia where the vision of London is not of financial skyscrapers, but of infinite access.

Sky Line continues Lek's use of simulation as a medium to assemble three-dimensional collages of objects and situations observed from reality. The project is presented as a download, video tour, and as a playable game in an installation at the White Building, a former studio where Lawrence was based in Hackney Wick, East London - across the yard from arebyte Gallery's previous home. Project supported by Art Licks Weekend and Outset Contemporary Art Fund.



Lawrence Lek, stills from *Bonus Levels*, 2014

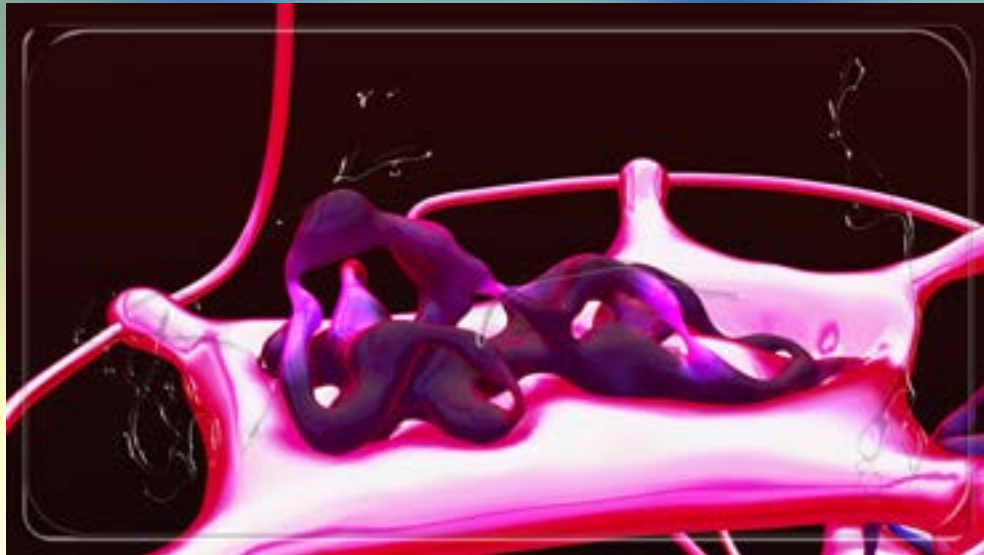
Kumbirai Makumbe

Kumbirai Makumbe is a Zimbabwean new media artist based in London. Using sculpture, audio-visual digital installation, image and video, they continually interrogate the multi-dimensionality of blackness, queerness, transcendence and 'inbetweeness'.

Through worldbuilding and the use of speculative science fiction narratives, they place significant efforts into exploring alternative modes of being and thinking that could negate ideologies inhibiting a 'needed' future. They repeatedly bring elements from the digital worlds they've forged into IRL spaces, through 3D printing, as a crucial practice akin to terraforming. They're enticed by the materiality and malleability of digital matter and the infinite possibilities of its employability.

Their work has so far taken shape in the form digital audiovisual installations, Interactive works, installations, moving image works, sound works and more recently sculptures.

Website:
<http://www.kumbiraimakumbe.com>



Kumbirai Makumbe, still from
Living Doesn't Mean You're Alive, 2021

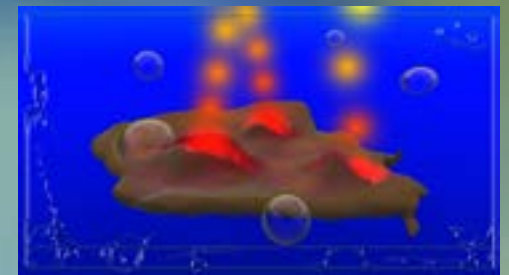
Living Doesn't Mean You're Alive, 2021

Living Doesn't Mean You're Alive (LDMYA) interrogates the emotional aspects of a human's emancipation from their body and their ascension into an infomorph; a virtual body of information that possesses self-awareness and sentience. Within this process of translation, so much of what is gained is discussed but then what is also lost? And is what is lost of importance?

It is the nuances of the loss of one's physicality that Kumbirai Makumbe is drawn to, and its parallels to what's lost in our endeavours for progress especially when it comes to transformation. It's an exploration of the emotional particularities of being within the process of change itself. It's a moment of questioning what truly fuelled their yearning to emancipate themselves from the confines of their biological human body. Was it the body itself? or was it the experience of inhabiting their body in the context it existed within?

In LDMYA you're embraced and taken on a journey through environments born out of the infomorph's catharsis. The reminiscing, occasionally bordering upon yearning, becomes somewhat tangible and gains materiality of its own. This matter then takes shape as figments of the infomorphs psyche becoming sculptural and playfully flirtatious with comprehensibility.

LDMYA explores the liminal space between the digital and physical but also engages with the process of translation of matter between these two spaces.



Kumbirai Makumbe, stills from
Living Doesn't Mean You're Alive, 2021

The Figments, 2021

The Figments are physical and material embodiments of the translations of matter between digital and physical states.

Each sculpture was initially sculpted in clay, then 3D scanned, manipulated digitally, 3D printed and then finished by hand. With each translation, elements of the previous form are lost and replaced by new features. These features, unplanned yet enhanced and manipulated by the artist, are a direct result of the hardware and software used to 3D scan the original forms. Makumbe is drawn to the parallels between The Figments and LDMYA as one asks what is lost within the process of translation, specifically a digital translation, whereas the other complicates this as it illustrates that it's not simply about loss but as there is also something to be gained.



Kumbirai Makumbe, *The Figments*, 2021
Image courtesy of DATEAGLE ART



Kumbirai Makumbe, *The Figments*, 2021
Image courtesy of DATEAGLE ART



Kumbirai Makumbe, *The Figments*, 2021
Image courtesy of DATEAGLE ART

Shinji Toya

Shinji Toya (1984) is an artist from Japan, based in London (UK) for over 15 years. His practice is process-driven and uses computer programming, the Internet, Artificial Intelligence, participation, video, image manipulation and painting.

Toya works in the domain of critical digital art and his work is based on the image-based visual art practice that utilises data and algorithms. The topics that his previous projects dealt with include the data economy of the post-digital era, digital memory, surveillance and the materiality of media.

The artist's recent work focuses on the creative repurposing of the Internet in order to generatively create visual prototypes and interfaces that reflect the materiality of media, often through networked participation. It aims to make visible the muddy materiality of media on the substrates of code and images. Whereas ordinarily the materiality of media is hidden behind shiny devices, pristine interfaces and the metaphor of the "could".

Currently, Toya works at Central Saint Martins College of Art as a Visiting Practitioner. He obtained MA in Fine Art in 2013 from the university. He also delivered academic workshops at universities in the UK including Goldsmiths University of London. Previously Toya presented his projects at Ars Electronica, Tate Britain, Royal Academy of Arts (UK), arebyte Gallery, Watermans and Fotomuseum Winterthur (Switzerland).

Website: <https://shinjitoya.com/>



The images show the ruin marble specimen photographed by Shinji Toya at Natural History Museum London: Specimen BM.69980(2), Ruin Marble, Valley of the Arno, Florence, Tuscany, Italy, Europe.

Lives of Your Smartphones, 2022

The project aims to illustrate critically the speed and mode of production of the technological planned obsolescence today (i.e. artificially defined lifetime of technologies). It provides a type of caricature of the organic metaphor associated with the lifetime of electronic devices and the way in which the progress narrative of the current techno-capitalism can generate e-waste as "dead" (i.e. obsolete) devices.

The project provides a website, a browser-based artwork as an image-based participatory web archive. This archive displays photographs of smartphones submitted by the public, and the archive expands as more photographs are submitted.

The website appears as a kind of ruinous landscape. As participants submit the photographs of their smartphones online, the smartphone images will be made into a kind of life form to inhabit in the space of the landscape. However, their lifetime will end after a brief period. And they will become waste, decayed and fossilised eventually.

The project aims to make it visible that smartphones are materially connected to the soil. The materials of our smartphone such as rare earth elements were formed in the ground in the billions of years of geological time [1]. Furthermore, smartphones are also connected to the grounded global ICT network, the environment, and people and non-human beings that are connected to the environment. The damaging aspects of these connections can manifest through mining, smelting, informal recycling, e-waste disposal, pollution, and carbon emissions. [1][2]

The world has already sold more than 10 billion smartphones [3]. On average, a smartphone's lifespan ends in 4.7 years [2]. As of 2018, only 30% of electronics from the Western world were

recycled through official routes [4]. Soon, where used smartphones are not recycled, their media waste can become archived in the ground, to cite Jennifer Gabrys. This sense of archive is made through the waste's enduring, decaying materiality in landfills and the potentiality of future excavation. [5] Similarly, Jussi Parikka points to archival associations between the earth, media and its waste, and suggests that both media waste and the earth provide future (re-)readability [6].

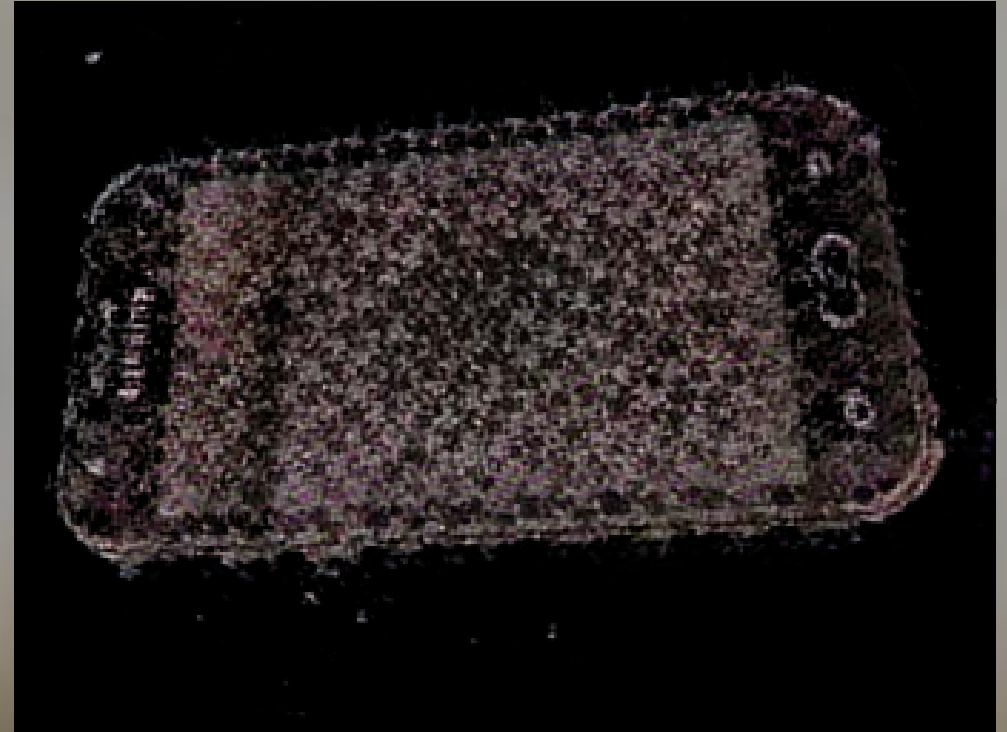
The project speculatively gives a visible form to an archive of potential future media waste, as a fictitious landscape existing online that accumulates the photographs of smartphones. The artist critically places this speculative landscape as a reflection of the possible consequences of the accelerating, extractivist techno-capitalism. At the same time, the artist questions how we could move away from this mode of operation and vision.



Shinji Toya, still from *Lives of Your Smartphones, 2022*



Shinji Toya, still from *Lives of Your Smartphones*, 2022



Shinji Toya, still from *Lives of Your Smartphones*, 2022

[1] Kate Crawford and Vladan Joler. 2018. Anatomy of an AI System: The Amazon Echo As An Anatomical Map of Human Labor, Data and Planetary Resources. AI Now Institute and Share Lab, <https://anatomyof.ai> [accessed 30 August 2022].

[2] Crawford, Kate. 2021. Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence, Chapter 1: Earth. New Haven: Yale University Press.

[3] 'Electronics Industry'. 2022. In Wikipedia. https://en.wikipedia.org/w/index.php?title=Electronics_industry&oldid=1099458392 [accessed 30 August 2022].

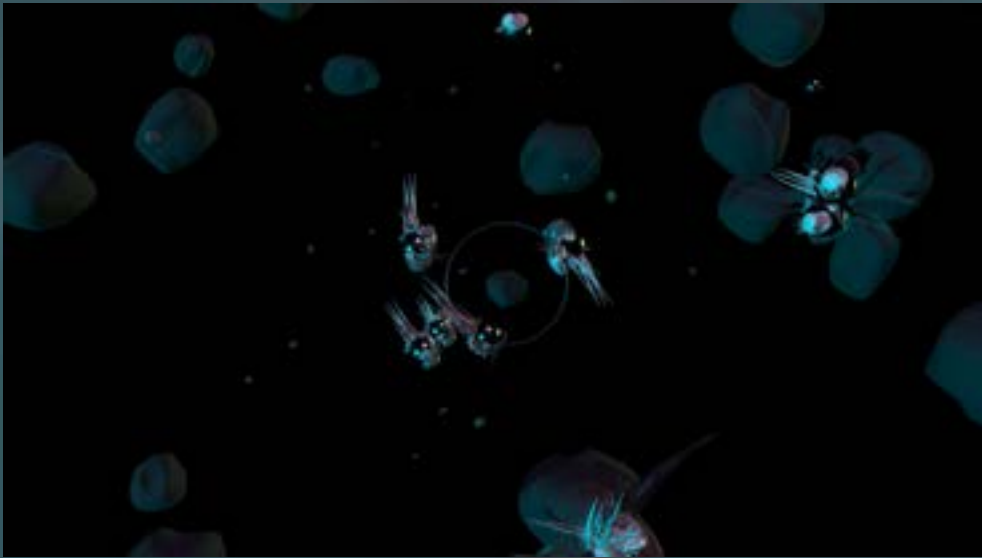
[4] Formafantasma. 2019. Ore Streams - Visual Essay. <https://vimeo.com/320151239> [accessed 30 August 2022].

[5] Gabrys, Jennifer. 2011. Digital Rubbish: A Natural History of Electronics. The University of Michigan Library. pp130-131.

[6] Parikka, Jussi. 2015. A Geology of Media. Electronic Mediations, volume 46. Minneapolis ; London: University of Minnesota Press. pp x-xi, p2, pp120-121, p127, p135, p138.

Sandrine Deumier

Beyond Matter - in imitation of the survival orchid, 2022



Sandrine Deumier, still from *Beyond Matter*, 2022

Interactive digital animation, 2022

A virtual environment composed of 19 interactive scenes, *Beyond Matter* is a dive into an artificial universe where different kingdoms of living things are related. Intermingling animal orchids and mineral matter in expansion, fungal forms in mutation, plant embryos and hybrid residues in fusion, this work questions our capacity to perceive the living world as a complex entity, hybrid and in permanent interaction.



Sandrine Deumier, stills from *Beyond Matter*, 2022

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Zamagni's practice offers a multi-scalar analysis of the consequences wrought by disaster capitalism and its lasting impact on the planet's ecosystems. Using analytical geoscientific tools, VR/AR/MR, real-time generative imaging, world-building, photogrammetry, physics simulations, and CGI techniques, his artworks simulate and combine elemental natural forms with immersive media. This has included procedurally generated fractals, local reconstructions of existing terrain via LiDAR point clouds, and macro-scale aerial views of the earth. The resulting works are often stacked composites of recurring patterns in physical and non-physical structures, depicting a complex continuum of local-global phenomena (from densely overpopulated metropolises to climatological models). Crucial to this is the positioning of the human subject in media res: embedded among the complex interrelations of nature, technology, and human politics. This creates an opportunity for the works to contribute meaningfully to the broader field of environmental activism. The modern and evidently destructive disconnect between nature and culture might be patched by re-positioning ourselves and our technologies within nature rather than outside of it; by embedding our critical gaze within the dynamic interrelations of agencies that make this planet the world rather than our world. The result is a simulated altered state engendered by artworks that play with a human-machine perception, tracking the evolution of post-anthropocentric consciousness fostered by an entangled technosphere and biosphere.

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Represented by Gazelli Art House
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Thought Experiment, 2021

Inspired by 'ever-present conversations about machines and sentience', this video speculates the shift from organic evolutionary processes to electronic evolutionary processes. Cybernetic organisms, partly made of organic structures and part electronic components respond to their environment in a variety of ways at an ever-increasing speed.



Created by
Matteo Zamagni

Music:
object blue & TSVI

Special credits:
Wouter Weynants
Art Hiteca
Chris Murphy

Matteo Zamagni, stills from *Thought Experiment*, 2021

Abi Sheng

Stop The Killer Robot, 2022



Abi Sheng, *Stop The Killer Robot*,
CGI render of body suit, 2022

Abi Sheng is a body engineer whose work is devoted to rebuilding the identity system and constructing a utopia for equality by offering a system for customizable, transformative physical appearances. Her digital work is a visual reflection of the evolving present, an artist's approach to encoding realities. She is developing a healing process to expand consciousness through recreating psychedelic experiences and meditation in the virtual world. Since graduating in engineering in Guangzhou, China and receiving an MA from the Royal College of Art, Sheng has been exhibited in London, Nuremberg, Vancouver and Zurich as well as instrumental in performances at Shoreditch House and the V&A Museum. Her work has been featured by BBC, Vogue, I-D, Mission statement magazine, NME and Metal magazine.

Website: <https://www.sapiensi.com/>



Abi Sheng, *Stop The Killer Robot*, body suit, 2022

"The idea of creating this look began with the news about anti-killer robot protests. Killer robots are being invented to replace the presence of human troops in the war.

"Why do humans make humanoids to fight in a human war?
Why do we even make a human-like creature to serve our greed?"
"What is the difference between sex robots and killer robots?"

The purpose of making this killer robot look is to raise these questions. We are at a time of reaching technological singularity, while we use the tech in destroying ourselves."

Us and Beyond Us: Rotating Universe, 2022

“In the vast and boundless universe, human beings have never stopped being curious and discovering the world.

Where is the edge of the infinite universe?
Will we ever have the chance to observe and find the full facts of the universe as a species?

In atomic models, the neurons in the human brain are so similar to the shape of the universe; they are assembled with spirals and adhere to the golden ratio. Does this indicate the world's timeline is moving and entropy is increasing?

This project revolves around the study of fractal and spiral geometry and uses the body to discuss whether the human brain, humans, and the universe operate according to the same physical laws.”



Abi Sheng, *Us and Beyond Us: Rotating Universe*, 2022.
Prototype imagery courtesy the artist.

Juan Covelli

Juan Covelli is an artist and independent curator who lives and works in Bogotá. He has an MA in Philosophy and contemporary photography practices from Central Saint Martins, London. Covelli is a researcher and university professor and founding member of the digital platform Nmenos1. His practice focuses on the new materialities generated by the digital age, emphasizing the dynamics of the physical within this ethereal space. Covelli explores the technological potentials of the archive, 3D technologies, as well as machine learning and artificial intelligence, as a radical tool of creation, seeking to transgress and redefine entrenched arguments and concepts about repatriation and colonial stories, investigating the relationship between technology, heritage, archaeology and de-colonial practices in the digital age. He uses video, modelling, databases, and code to create installations that collapse historical practices with current models of visualization and digital aesthetics

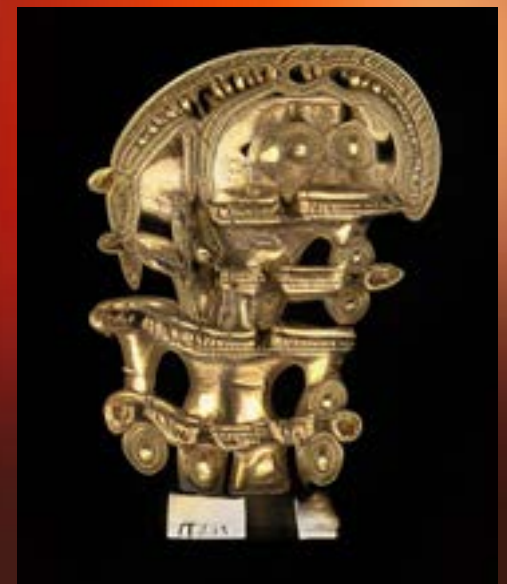
Website: <https://www.juancovelli.xyz/>



Juan Covelli, still from *Speculative Treasures*, 2021

Speculative Treasures, 2021

Speculative Treasures is based on a Generative Adversarial Network (GAN) that is trained to reconstruct images of archaeological artefacts of the Quimbaya Treasure. The model is generated by a machine learning algorithm that is designed to recreate 2D representations of the original objects kept in the Museo de America in Madrid. Artificial Intelligence is used as a radical tool for creation, working within the limits of art, science, and technology to generate a project that uses art as a tool for activism. In addition, it seeks to transgress and redefine entrenched arguments and concepts about repatriation and colonial histories, inquiring about the relationship between technology, heritage, archaeology, and decolonial practices in the digital age.



Juan Covelli, stills from *Speculative Treasures*, 2021

Morehshin Allahyari

Morehshin Allahyari (Persian: *مهرشین دللا نیش دروم*), is a NY based Iranian-Kurdish artist using 3D simulation, video, sculpture, and digital fabrication as tools to re-figure myth and history. Through archival practices and storytelling, her work weaves together complex counternarratives in opposition to the lasting influence of Western technological colonialism in the context of SWANA (Southwest Asia and North Africa).

Morehshin has been part of numerous exhibitions, festivals, and workshops around the world including Venice Biennale di Architettura, New Museum, The Whitney Museum of American Art, Pompidou Center, Museum of Contemporary Art in Montreal, Tate Modern, Queens Museum, Pori Museum, Powerhouse Museum, Dallas Museum of Art, and Museum für Angewandte Kunst. She has been an artist in residence at BANFF Centre, Carnegie Mellon University's STUDIO for Creative Inquiry, Autodesk Pier9 Workshop in San Francisco, the Vilém Flusser Residency Program for Artistic Research in association with Transmediale, Berlin, Eyebeam's one year Research Residency, Pioneer Works, and Harvest Works. Her work has been featured in The New York Times, BBC, Huffington Post, Wired, National Public Radio, Parkett Art Magazine, Frieze, Rhizome, Hyperallergic, and Al Jazeera, among others.

She is the recipient of The United States Artist Fellowship (2021), The Joan Mitchell Foundation Painters & Sculptors Grant (2019), The Sundance Institute New Frontier International Fellowship (2019), and the Leading Global Thinkers of 2016 award by Foreign Policy magazine. Her artworks are in the collection of the Whitney Museum of American Art, San Francisco Museum of Modern Art, and the Current Museum.

Website: <http://www.morehshin.com/>



Hadr, Al (Hatra, Iraq), Gertrude Bell, photograph taken in 1911



Morehshin Allahyari, still from *Physical Tactics for Digital Colonialism*, 2019, performance at the New Museum. Commissioned by Rhizome.

Material Speculation: ISIS South Ivan Human Heads: Medusa Head, 2015 – 2016



Morehshin Allahyari, *Material Speculation: ISIS: South Ivan Human Heads: Medusa Head*, 3D print, 2017

The South Ivan Series (dead drops) are an extension (though not formally a part) of Morehshin's *Material Speculation: ISIS* series. The three heads in the series are reproductions of reliefs that were originally located at the ruins of Hatra, an ancient city in Iraq in South Ivan. Hatra was one of the ancient sites targeted by ISIS, and in 2015 a video was released of a fighter shooting these heads with an AK-47. These heads were above ground and visible in ancient times. They survived for thousands of years in the open air. Gertrude Bell photographed them in April 1911 before major excavations took place at Hatra.

Each dead drop contains a USB drive, which the viewer can connect to in order to download Morehshin's openly available research material (images, maps, pdf files, and videos) in addition to the 3D printable object file of the piece King Uthai, one of the reconstructions from her *Material Speculation: Isis* series.

Physical Tactics for Digital Colonialism, 2019

Performance-lecture, commissioned and presented by Rhizome.

Since 2016, Allahyari has advanced the concept of digital colonialism to characterize the tendency for information technologies to be deployed in ways that reproduce colonial power relations. This performance focuses on the 3-D scanner, which is widely used by archaeologists to capture detailed data about physical artifacts. Describing the device as "a tool of witchcraft and magic," Allahyari reframes 3-D scanning as a performative, embodied act with open-ended political potential. Working with a selection of replicas of cultural artifacts from the Middle East, Allahyari will perform live 3-D scans while speaking about the objects' long histories as symbols and relics and their recent appropriation in digital form by Western institutions, considering how these narratives intersect materially and poetically and how they may be resituated and rewritten.

ASSET
WALL

Ryan Vautier + Sarah Blome

Ryan Vautier is a CGI artist and designer based in London who creates animated worlds exploring the fractures between digital and physical. Focusing on the concept that we currently have access to two separate planes of existence, he explores the materials and techniques of the digital realm, while taking inspiration from physical existence and experience. Recent projects include collaboration with Keiken; Aspex Gallery, Portsmouth (2020) and Augmented Empathy FACT Foundation for Art & Creative Technology, Liverpool, England (2020), *Radical Gaming - Immersion Simulation Subversion* HeK Haus der elektronischen Künste, Basel, Switzerland (2021) and *E-motion Graphics* Yebisu International Festival for Art & Alternative Visions 2021, Tokyo Photographic Art Museum, Tokyo, Japan (2021). Other projects include cover issues with Reece Owen and Sarah Blome for *Hunger Magazine* (2022) *Gay Times* (2021). He has worked on projects for 1975, Ms Banks, Grimes, Bastille, Jon Emmony, Lawrence Lek, and YH Fong. Vautier also exhibited work at Future Late, Tate Modern, London (2016).

Sarah Blome is a CGI Artist and 3D Generalist based in London, UK. Her work explores the possibilities of artificial growth; how digital tools can replicate and build on organic processes. Taking inspiration from the creatures found in extreme environments, she explores where evolution can lead when combined with a future hybrid digital world. Recent projects include editorials for *Hunger Magazine* (2022) and *Gay Times* (2021), animations for Warner Music (2022), Salvatore Ferragamo (2022) and Steven Ma (2021) and work for artists such as Jon Emmony (2022), Lawrence Lek (2021) and Gregory Herbert (2021-22).

Website: <https://www.ryanvautier.com/>
Insta: <https://www.instagram.com/sarahblomey/>



Ryan Vautier and Sarah Blome, still from ongoing series, 2022

Part of an ongoing series of creatures from an imagined future.

Jumping forward to a time where digital and physical worlds are no longer viewed in opposition and have formed symbiotic and positive relationships. A world where data has become viscous and flows like an ethereal river through the landscape - this new Earth has truly adapted to become home for physical, digital and hybrid beings. In this world, there are new creatures that collect this data substance for nourishment and it is shared through a collective ecosystem, a series of networks that take inspiration from the fungal pathways that support our world today.

Using 3D software and AI techniques to create models and animations, Vautier and Blome want to explore what types of creatures will live in this future environment, how they might look, interact and form relationships with the new world around them.

Three D Scans, 2012

Three D Scans, 2012



Homo Heidelbergensis Model
Artist: Unknown
Period: 21st Century
Material: Plastic
Location: The Collection, Lincoln
Dimensions: H 5ft 11 inches
/ 180.34cm
Scanned: 2013
Scanner: Creaform Go!SCAN 3D

The Three D Scans project, initiated in 2012 by Oliver Laric, aims at making collections available to an audience outside of geographic proximity and to treat the objects as starting points for new works.

The scans are based on pieces from the collections of the following institutions:

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Kunsthistorisches Museum; Vienna
Theater Museum, Vienna
Musée Guimet, Paris
Musée des Monuments français, Cité de l'architecture et du patrimoine, Paris
Dépôt des sculptures de la Ville de Paris
Musée Carnavalet, Paris
The Collection, Lincoln
Usher Gallery, Lincoln
Museo Archeologico Nazionale di Firenze
KODE Artmuseums, Bergen

The scans have been made possible with the generous support of:

Lafayette Anticipation — Fondation d'entreprise
Galeries Lafayette, Paris
Secession, Vienna
The Contemporary Art Society, London
Entrée, Bergen

This project was initiated in 2012 by Oliver Laric.
Courtesy Oliver Laric and The Collection Lincoln

Grantham Tomb
Artist: Unknown
Period: 1618
Material: Alabaster, Stone
Location: St. Mary Le Wigford
Dimensions: 110 x 181 x 107 cm
Scanned: 2013
Scanner: Creaform Go!SCAN 3D



Xenophora
Dimensions: 8,6 x 7,9 x 4,7 cm
Scanned: 2016
Scanner: Artec Spider

Dominique Cro

Dominique Cro is a new media artist living and working in London. Cro utilises the concept of time travel to observe two major hyperobjects that continue to change the course of humankind – digitisation and the capitalocene. Cro works in moving image, CGI animation, installation, photography and digital design. Her practice combines documentary of the current socio-ecological environment with speculative fiction. She applies feminist worldbuilding as a tool to explore alternative realities, with a focus on more-than-human and post-human perspectives.

Website: <https://www.dominiquecro.com/>



Dominique Cro, stills from *Xi-Clone*, 2021

Xi-Clone, 2021

Xi-Clone is a fictional company that offers bespoke, extinct animal cloning and customisation. Set in 2080 with the Earth's biodiversity on a steady decline, society has turned to cloning extinct species. The company culture of Xi-Clone is a speculative take on our future if capitalism and individualism still continue to dominate culture.

The in-ability to reduce overconsumption and create significant change toward slowing the harmful impact of the anthropocene has left cloning as the only option to repopulate the world's fauna. Xi-Clone seizes the opportunity to capitalise on these new technologies and instead of working to save the lost animals of the world they market their service as luxury, exotic pet cloners.

Xi-Clone uses future worldbuilding to critique and exaggerate unsustainable traits present within our current society, whilst considering ways to actively participate as an environmental ally to be better ancestors for the future.

Abi Sheng

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Book of Revelation, 2022



"Their aesthetic patterns resulted from multiple overlaps of a particular body feature. This reminds the artist of her experience of hallucination, in which she saw abundant overlapping shapes.

Religions derive from a feeling of being spiritually and emotionally connected to a surrounding. Such a feeling often occurs when a person is surrounded by repetitive and bright visual symbols.

This thought motivated the creation of this look, which explores the interaction between humans and their surroundings.

Gold stresses the monetary value and decorative use of gold in secular and religious contexts. Besides, the gilded design alludes to her combination of humans' role as creators of humanoids and the Christian understanding of humans as creatures created by the Creator."



Abi Sheng, stills from *Book of Revelation*, 2022

Lawrence Lek

Lawrence Lek 陆明龙 is a London-based artist working with moving image, performance, video games, and installation. Blurring distinctions between film and game, his works are known for their portrayal of nomadic characters within technological landscapes and for exploring themes of identity and control in a fictional Sinofuturist universe. He draws from a background in architecture and electronic music to build virtual worlds through a process of collage that combines narrative and material environments.

Lek composes soundtracks and conducts live audio-visual mixes of his games and films, often within industrial and urban environments. Recent albums include AIDOL OST, Hyperdub; Temple OST, The Vinyl Factory.

Solo exhibitions include Post-Sinofuturism, ZiWU The Bund, Shanghai, China (2022); Ghostwriter, CCA Prague (2019); Farsight Freeport, HeK, Basel (2019); Nøtel, UKR, Essen (2019); 2065, K11, Hong Kong (2018). In 2021, he received the LACMA Art + Technology Lab Grant and the 4th VH Award Grand Prix. He studied at Cambridge University, the Architectural Association, London, The Cooper Union, New York, and holds a PhD from the Royal College of Art. Lek is represented by Sadie Coles HQ, London.

Website: <https://lawrencelek.com/>

Insta: @lawrencelek

Nepenthe – The Lodge, 2022

Nepenthe Valley is an ongoing virtual world and NFT project that explores the architecture of healing environments in video games. The Lodge is one of four sites within the valley, and was produced as a music video NFT, and 3d printed model. For the project launch, the other locations were the Treehouse, the Shrine, and the Spring. Each site explores the idea of a future ruin within a digital environment, evoking timeless archetypes of mythological spaces that often appear in RPGs and first-person open-world games. The project was originally commissioned by HORIZONS (a collaboration between so-far and AORA).



Lawrence Lek, still from *Nepenthe – The Lodge*, 2022

Entangled Others (Sofia Crespo & Feileacan McCormick)



Entangled Others, still from *Critically Extant*
(AI Generative video work), 2022

Entangled Others is the shared studio practice of artists Feileacan McCormick and Sofia Crespo. Their work focuses on ecology, nature, and generative arts, with an emphasis on giving the more-than-human new forms, presence, and life in digital space. This involves exploring questions of relationship, biodiversity, and awareness through biology-inspired technologies.

In turn, they highlight how through conscious efforts, new technology can be used to bring attention and awareness to the unseen that we are tightly interwoven with. Entanglement is a complex state one where no single entity can be said to be separate, or somehow unaffected, by any other present entangled, we cannot consider ourselves without others, act without interacting, speak without being heard.

Website: <https://entangledothers.studio/>
Twitter+Insta: @entangledothers

Critically Extant, 2022



Critically Extant is a project that explores just how little we know about the natural world by testing the limits of the data openly available to us in our digital lives.

To achieve this, AI algorithms were trained on millions of open source images of nature and some ten thousand species. The resulting models were then used to generate visual representations of species that are critically endangered, yet have little or no online presence, especially on social media. The goal of this was to not only trace the edges of our knowledge but to also explore how we can create feedback loops in the digital that can be positive for the natural world.

The project was inaugurated as an Instagram exhibition, exploring how the pieces can become part of our daily digital intake of content as a means of creating awareness and potentially engagement on behalf of the species shared. Naturally, as the data available to us represents but a partial fraction of the real number of species currently estimated as known to us, the pieces in this series show animated specimens that bear some, little, or even no resemblance to the species they are meant to depict.



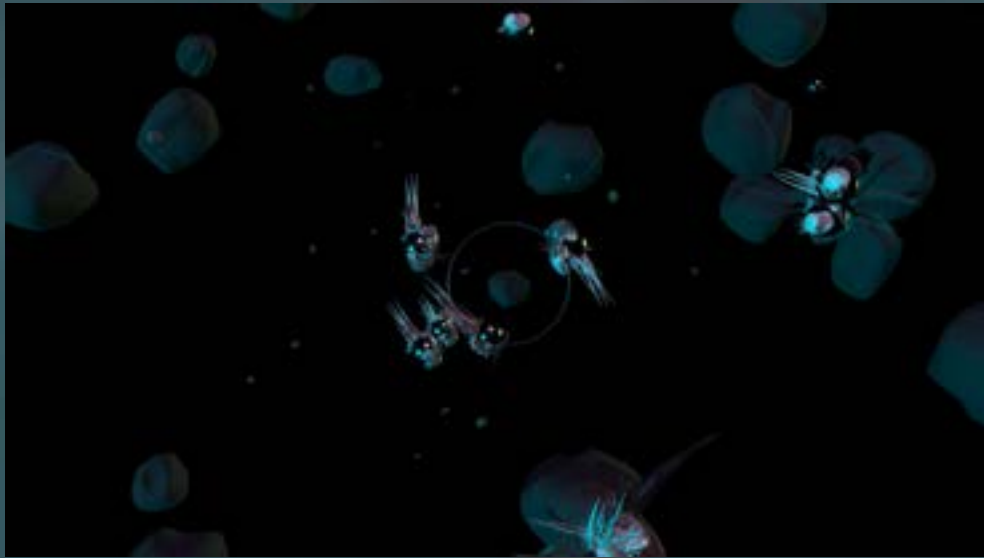
Entangled Others, stills from *Critically Extant*
(AI Generative video work), 2022

This underlines the difficulties we face in shifting also our digital spaces towards more balanced representation, but it should be grounds for agency too: as we can all create and contribute both physically and digitally and as such can actively work to form new feedback loops that can help bring the critically endangered species into our daily lives in order to get to find ways to care for them?

This project was made as part of the 'Meta AI Artists in Residence' program.

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Music:
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Special credits:
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Matteo Zamagni, stills from *Thought Experiment*, 2021

Collecting for an Unknown Future

Corinna Gardner
2022

Rapid Response Collecting. Three words, three motivations. Rapid captures the sense of the contemporary moment, the direct engagement with the here and now. Response signals the act of cultural listening, of going out into the world to look for objects that tell stories of the many, of the marginalised and of the exceptional. Collecting is about history in action, of the public gesture and the permanence of acquisition. In concert, these actions and objects forge a record of our time.

Now more than ever, this act of cultural listening is important. Collecting has meaning because the made world is a mirror to society, society as a whole. In any given moment, designed things stand as evidence of social, political, technological and economic change and together they reveal truths about how we live today and how we might live tomorrow. This temporal hybridity gives collected objects contemporary purpose – as the record of our time and as a prompt toward our own agency in shaping the world that is yet to come.

Bounce forward into the future and the work of collecting takes on yet greater responsibility. Shoring up purposefulness for the prospective encounter, the endeavour must be to hold and make clear why objects were selected, why they were made, how they were consumed and used, and who they speak for and what they mean to them. This is the polyphonic dataset for the future. History does not stand still but is shaped by its own ever-present, and to collect is to furnish these as-yet-unknown interests and points of focus.

Corinna Gardner is Senior Curator of Design and Digital at the V&A. Corinna leads the museum's Rapid Response Collecting programme and her research focuses on product and digital design. Current projects include the new Design 1900—Now gallery at the V&A in London and the development and delivery of a digital design collecting strategy for the museum. Corinna is also working towards an exhibition about the problem and promise of plastic in today's world at V&A Dundee in autumn 2022.

In 2015, Corinna co-curated *All of This Belongs to You*, an show about the design of public life and the role of institutions in the 21st century. Before joining the V&A, Corinna worked at Barbican Art Gallery on exhibitions, including *OMA: Progress, Bauhaus: Art as Life*, *Random International's Rain Room* and *Cory Arcangel's Beat the Champ*.

A New Yesterday

Dr. Jussi Parikka
2014

Even if the virtual space of the screen misleadingly suggests a kind of perpetual present, the world is filled with remainders of bygone media technologies. For the Finnish new media theorist Jussi Parikka, the multiple temporalities of media archaeology offer an alternative to the singular forward drive of accelerationism.

Media-archaeological objects persist not as dead media but as zombie media. Sometimes they even haunt the everyday. Coming across a Betamax video recorder sitting under a DVD player in someone's living room can feel like an odd piece of installation art in which one is not sure which is more out of place – the obsolete loser of the format battle with VHS, or the DVD player that is itself is bound to become obsolescent e-waste junk sooner rather than later. Even everyday spaces open up into a media-archaeological object gallery for the pedestrian anthropologist. This feeling is of course intensified in certain places, in certain cities. In Istanbul, in the second-hand shops of Kadıköy district, one encounters various objects of media-archaeological interest, from old rotary phones to Commodore 64s, as well as a jumbled array of components and wires that seem, to say the least, useless. Some local waste collectors specialise in electronic junk. Walter Benjamin's image of the ragpicker becomes refashioned into a media-archaeological figure of contemporary everyday life. In the *Arcades Project*, Benjamin writes:

“Here we have a man whose job it is to pick up the day's rubbish in the capital. He collects and catalogues everything that the great city has cast off, everything it has lost, and discarded,

and broken. He goes through the archives of debauchery, and the jumbled array of refuse.”

The passage from Benjamin reveals the labour behind the afterlife of dead media, which continue to haunt everyday spaces. It illuminates its political economy as well, which is often forgotten in a nostalgic focus on the transhistorical status of lost and forgotten objects salvaged from piles of junk.

Under the aegis of Friedrich Kittler, German media theory offers a way of taking historical roots and quasi archaeological excavations seriously as a way of addressing the contemporary. This is where media archaeology as a body of theory and practice becomes about much more than a list of curious odd objects of the past, or the persistence of the obsolete in the present. Recent news stories about surveillance agencies reintroducing typewriters to prevent online snooping, or punk archaeologists discovering the remains of hundreds of abandoned Atari electronic games in the New Mexico desert, certainly suggest a haunting persistence of the recent past, but they also imply a displacement of a conventional notion of time, and offer a philosophical critique of it too. Aside from the contemporary, media archaeology brings into play other temporal figures such as obsolescence, dead or zombie media, deep time, paleontology, and microtemporality. Indeed, to connect and participate in the contemporary discussions on time and capitalism, represented by such theoretical directions as accelerationism and hauntology, media archaeology should be seen as an intervention in our understanding of time.

One example of a productive, artistic use of media archaeology along these very lines can be seen in Revital Cohen and Tuur van Balen's H/AlCuTaAu (2014), an artwork in which disused and discarded technology is used to create a new metallic-chemical hybrid "mineral" in an experimental object that functions as an aesthetic intervention into a technological-temporal situation. The work is not only a reminder of the material roots of technical media, and the labour that goes into their production, but also of the geological temporalities of gold, copper, minerals, etc. that participate in the temporal displacements of "new" media. A geology of media, then, starts as the material condition of such hybrid technological fossils that act as reminders of the long trails, histories, of how media in the first place becomes media through labour. This also connects to the material durations of the earth as they coexist with contemporary modes of production in a simultaneity of different temporalities.

To read media archaeology as an intervention in the contemporary chronoscape suggests an important realisation. A specific notion of time, or temporality, is often at the heart of critical analyses of the current moment. Accelerationism's way of addressing the capitalist platforms and the bankruptcy of alternative political directions draws not merely on the idea of "speeding up" but on the lack of political imagination that would design alternative futures. In "#Accelerate: Manifesto for an Accelerationist Politics" by Alex Williams and Nick Srnicek, they write:

"This collapse in the idea of the future is symptomatic of the regressive historical status of our age, rather than, as cynics across the political spectrum would have us believe, a sign of sceptical maturity."

This "regressive" historicism is mobilised in alternative ways in other attempts such as hauntology. The loss of the future as radically new category is read in a different way by Mark Fisher in *Ghosts of My Life* (Zero Books, 2014), where he considers it through the lens of popular culture. The trope of the ghost and haunting becomes a sign of the crisis of historicism, both political and aesthetic, such as when a place becomes what

Fisher calls "stained by time". The coordinates of calendar time are not adequate for such complex infusions and entrapments of pasts, presents, and futures.

In spite of their evident importance, arguments concerning the temporality of capitalism run into the danger of becoming overly homogeneous in their assumption of a single temporality typically understood as brought about by and within capitalism. In Sarah Sharma's important recent study *In the Meantime: Temporality and Cultural Politics* (Duke, 2014), the prevalence of the notion of speed as a feature of contemporary capitalism is exposed as an oversimplification of a much more complex set of temporal productions. Indeed, as Sharma points out, the idea of everyday life speeding up overlooks the presence of different techniques of time that sustain both slowness and speeding-up. The rest experienced by a business traveller is made possible by exclusive spaces and privileges, the slow food movement requires the presence of a labour force that is hidden from view, and the taxi cab figures as a strange sort of time capsule that is not only part of the service economy of speed but also entangled with the distinct temporalities and histories of the drivers.

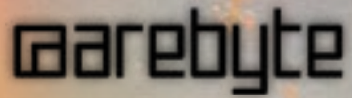
Sharma argues that we need what she calls "chrono-cartographies", in recognition of the constant multitemporality in which experiences of speed are also conditioned by cultural techniques of time, such as synchronisation. Technological synchronisation – from train scheduling to contemporary Internet traffic and computer systems – has played a key role in the production modern life. Social synchronisation, meanwhile, underpins the nature of commands and apparatuses of power: commanding is always a way of synchronising bodies into a system of organisation, as scholar Thomas Macho has demonstrated.

Media archaeology thus stands for a rejection of monotemporality in favour of a historically oriented "power-chronography" (Sharma) that extends not just spatially across the globe, but also to the past, to the domain of the archive. Old video recorders, dated screen technologies, and other such media-archaeological objects are not only examples of the material culture of past media technologies and cultural techniques, but also objects that bend time. Such objects act as anchors of different temporalities that present a challenge to a presentist notion of time. Media

archaeology brings to the table a multiplication of these different temporalities that are all stratified in a present that is itself transhistorical. Media archaeology thus offers a necessary and still underused approach to the contemporary capitalist moment, opening up a new horizon beyond the analysis of the political imaginary offered by theorists of speed and ideas of political accelerationism.

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Dr Jussi Parikka is Professor in Digital Aesthetics and Culture at Aarhus University in Denmark. He is also visiting professor of at Winchester School of Art (University of Southampton) and at FAMU at the Academy of Performing Arts in Prague where he leads the project *Operational Images and Visual Culture* (2019-2023, funded by the Czech Science Foundation). In 2021 he was elected as member of *Academia Europaea*. His published books include *Insect Media* (2010), *Digital Contagions* (2007/2016) and *A Geology of Media* (2015), and *A Slow, Contemporary Violence* (2016). Recently, he co-edited *Photography Off the Scale* (2021) and is the co-author of *The Lab Book: Situated Practices in Media Studies* (2022). His book *Operational Images* is forthcoming in 2023.



arebyte leads a pioneering digital art programme at the intersection of new technologies and contemporary culture. From net art's inception in the 90s 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.

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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 world-building 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 non-orientable 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)

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