

In this fictional multiverse set in the Arebyte Gallery, a glitch created by a group known as the Time Abolitionists has ruptured open a portal that connects, merges with and alters every possible (and impossible) future. From the mycelial-microplastic metropolis, a mass reincarnation back into the primordial ooze, the Great Collapse of linear time and entropy, and the formation of the anarchist-trans-species network harnessing the energy of a blackhole to destroy the ghost of Jeff Bezos, and other realities. These fantasies and nightmares create the peripheral and permeable walls of the universes host to a variety of characters and creatures.

Through interviews, intimate confessions/conspiracies, “dream-projections” and communal ritual ceremonies, these beings discuss, critique and propose alternative and radical ways to reimagine our understanding of the Apocalypse (past/present/future[‘s]), and how we find ourselves and our communities situated at the end of time.

Using an indiscernible mixture of reality & mythology, pop culture & ancient texts, quantum physics & mysticism, and the history of radical politics & utopian imaginings of the future, these characters explore how the Apocalypse can be a site of rage, nihilism, chaos, resistance and love. Their relationships, histories, memories and prophecies merge and intertwine towards the expansion and rupturing of what it means to exist space and time together as an endless body and an ecosystem beyond capitalistic and extractive relationships.

My research and development for this project draws on the radical imaginings and fictions of Octavia Butler and Ursula K. Leguin. Along with the critiques of capitalism imperialism and empires, and the investment in producing on-going apocalypses from Gerald Horne's *The Apocalypse of Settler Colonialism* and Rosi Braidotti's *Necropolitics and Ways of Dying*. And also how we reimagine utopias through a radical framework from Robin D.G Kelly's *Freedom Dreams*, *Glitch Feminism* by Legacy Russel, *Blessed is the Flame* by Serafinski, *After Humanism* by Sylvia Wynter and Cindy Millsteins *There is Nothing so Whole as a Broken Heart*. I am also drawing on quantum physics (poetically) inspired by *The Disordered Cosmos: A Journey Into Dark Matter, Spacetime, and Dreams Deferred* by Chanda Prescod-Weinstein and Carlo Rovelli's *The Order of Time*.

"We must pass through the threat of that chaos where thought becomes impossible."

- Sylvia Wynter, "Beyond the Categories of the Master Conception."

This project embraces chaos. It is an overload of information on the impossible in order to imagine the unimaginable. I am purposefully avoiding/countering the classic perceptions and aesthetics of the apocalypse to break beyond the ideologies and endings of our stories and struggles that are presented inevitable and futile.

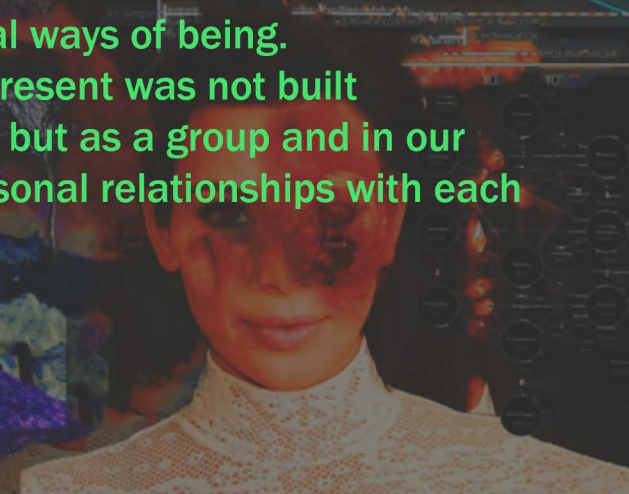
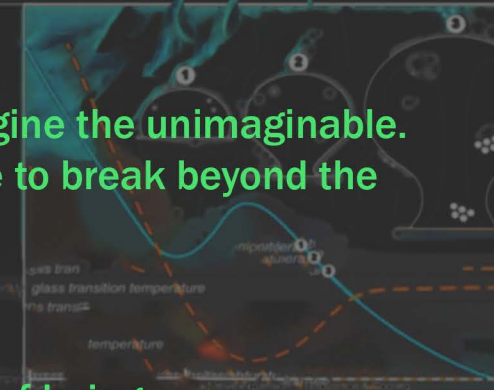
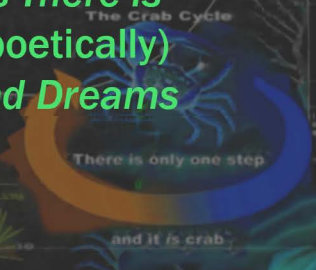
"We live in capitalism. Its power seems inescapable. So did the divine right of kings."

- Ursula K. Leguin

By assembling a group of artists we will come together to present alternative and radical ways of being. Many of us have no other option but to reimagine reality, since the construction of our present was not built for us, we must construct our own. It is difficult for us to imagine life beyond capitalism, but as a group and in our communities we can not only imagine other possibilities but enact them in our interpersonal relationships with each other, our environments, and our collective pasts and futures.

"The growth of our knowledge has led to a slow disintegration of our notion of time."

- Carlo Rovelli, Author Q&A: on the physics of time
time is old, we have progressed past the need for time.



The Time Abolitionists

“colonial and racial violence are best understood not through linear thought or linear time, which flatten and elide their ongoing nature, but through fractal thinking – the repetition of patterns at varying scales... It is our interwoven, repeating fractals of memory and resistance – not as property, but as cross pollinated seeds of the radical imagination that are the foundation of a better world. Those are the patterns I am watching most closely for”

- Amanda Priebe

The Time Abolitionist Manifesto

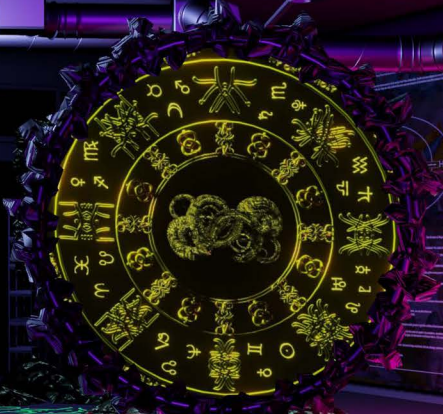
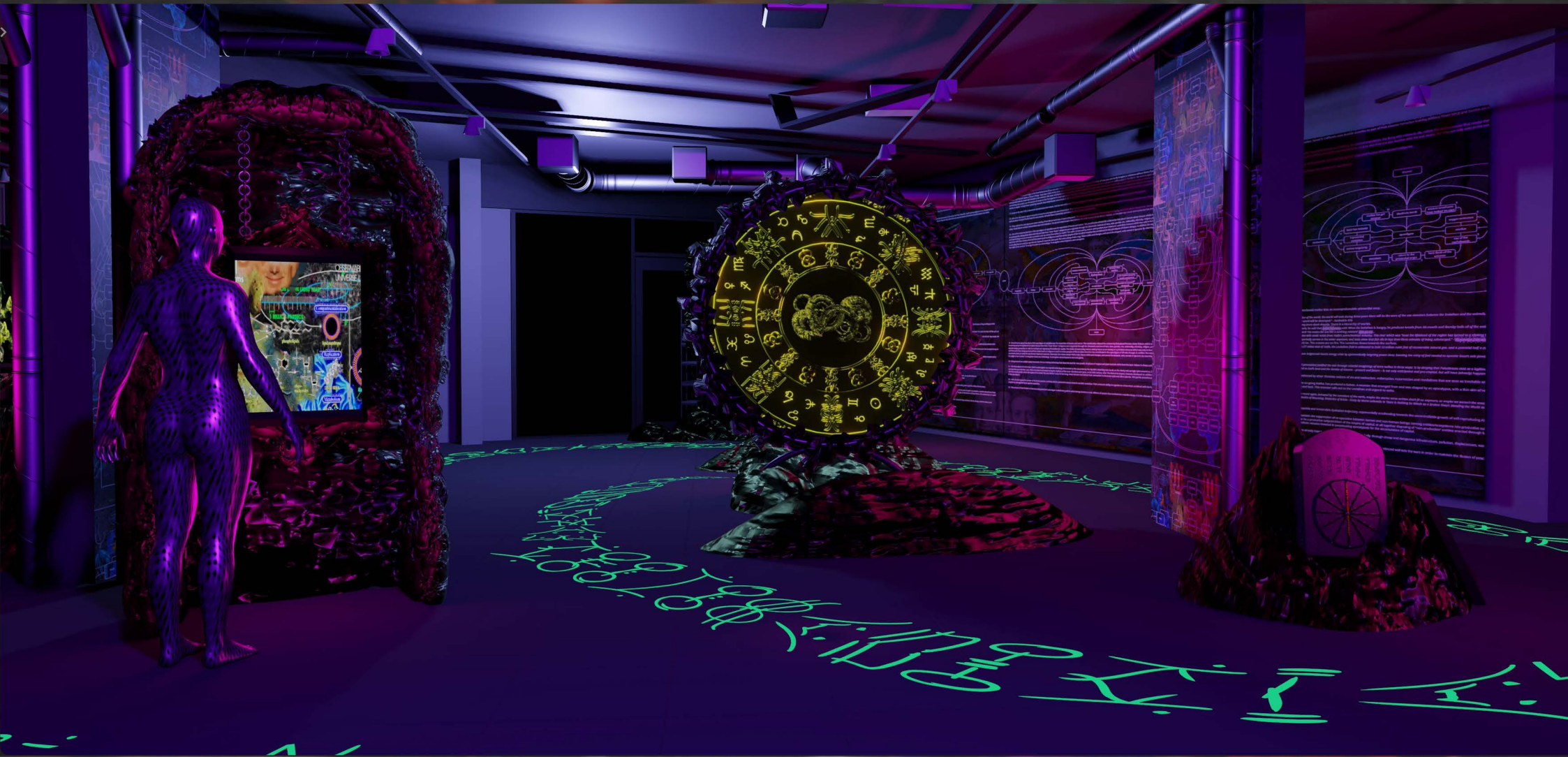
- We exist beyond the prism/prison of linear time/space.
- We refuse the distinctions between past, present and future as concrete categories, all are fractals, all is endlessly spiralling.
- We are connected to all cycles of the universe.
- We traverse the cosmos liberating all beings from chronologicality.
- We exist between expansion of nothing, and the contraction of everything.
- We are responsible for our histories and our prophecies we cannot deny the relationships that tether us to them.

stills below taken from my video proposal, available at <https://vimeo.com/563939332> or on Arebyte On Screen



“Through the harnessing of quantum alchemy, we have ruptured the thin membrane of linear time and created the glitch portal that allows us to bare witness to the multiverse of apocalyptic and utopic possibilities that exist before and beyond our time.

Time is no longer a linear path towards inevitable decay. Time has become a landscape, an ecosystem, a body that breathes and moves. It contracts and expands around the rhizomatic spirals of the universe. We have the ability to draw closer and further from these paths. The apocalypse of ending time is a communal ritual towards utopia, we welcome her chaos and we have no fear.”



Making a multiverse:

I will be running 4 workshops (~2 hours each) with the artist collaborators in the development of this project.

These workshops will use AR role play to assume new identities/avatars of beings that exist in this fictional multiverse. These identities will allow us to explore new ways of thinking and collaborating. Together we will explore the short stories I have been writing, create chatbots to reassemble the text, and create new origins, endings and perspectives of these tales. These stories will unfold through the use of video, sculpture, text (booklet/telegram bot), interactive technology and AR.

Main story: ~20-30 minutes film, linking mini-stories to create a broad understanding of how we perceive the apocalypse and the limitations and possibilities of human imagination when conceiving the past and the future. Narrated by the Time Abolitionists.

Mini Stories: ranging from ~4 - 15mins (animated video/text/artefact)

On the next page there are summaries of several short stories I have been working on that are all set within the framework of the Apocalypse. Collaborators will become part of fleshing out these stories during workshops and chatbot sessions and will provide voice roles for characters. Due to the nature of collaborative working and manipulations from the bot, these stories are subject to change and may not all be included in the final product.

Animations will be made using Blender and we will be utilising GAN technology to create imagery. For this project GANs will function as a tool that allow us to create glitched, dreamy, hybridised and surreal visions.

Return to the primordial ooze: A story about the first creature to leave the water for a life on land, returning to where it came from sparking a mass movement to reincarnate back to the start of everything. As the creature returns, the recombination of all carbon based life that evolved from the primordial ooze creates a chimera. This story is about primordial nostalgia, our apocalyptic and utopian origins, and if it is possible to go back to a life before all this...a critique/questioning of anarcho-primitivism, and unravelling the Chain of Being.



Killing the Ghost of Jeff Bezos: An apocalyptic future in which a group of rebels harness the energy of a blackhole (the Penrose process) to destroy Bezos's ghost and liberate the Amazon™ Deradicalisation facility. This story discusses the ways in which direct action and consciousness are intertwined. How not only do we need to take action against the material forms of oppression, but the ways in which even our dreams and subconscious have absorbed the logics of capitalism. How does this consciousness arise, not only through reading or philosophising but through action and community building, through active struggle towards liberation. This story also presents theories of prison abolition, the invisible violence and apocalypses of bureaucracy, and the colonisation of space.

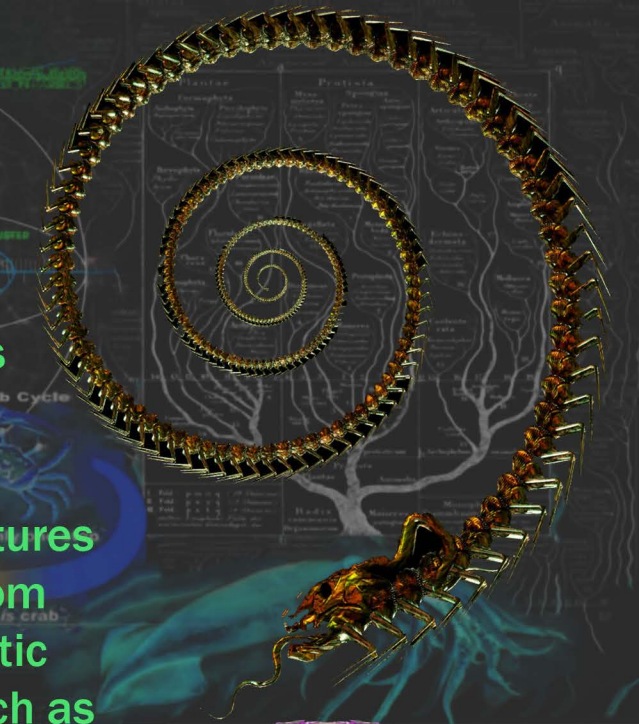
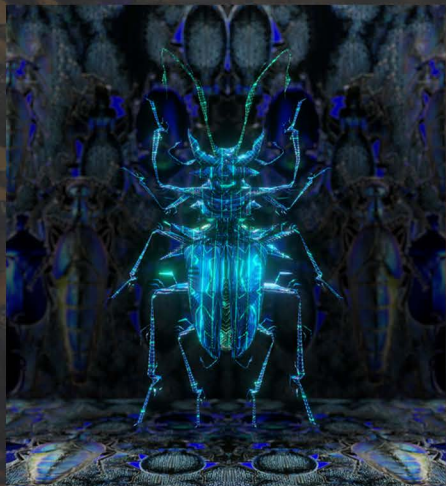
Hot girl nuclear summer: A cyborgian and radioactive poisoned Kylie Jenner is working on behalf of The Corp. along with 35,000 other influencers including her sisters, to promote the endless nuclear war. This story discusses neoliberal girl boss-ism and white feminism, consumerism, manufacturing consent, a critique of western obsession with techno-dystopia and the economy of the apocalypse.



Leviathan: This is a critique of the messianic end of days through the eyes of an ancient beast. A mixture of fact and fiction that addresses the apocalypse of settler colonialism driven and justified through biblical/evangelical logics such as manifest destiny, zionism and terra nullius. The Leviathan is the manifestation of capitalism and imperialism, speaking from the Leviathan natural gas fields in the mediterranean sea. Discusses extraction of resources and technologies of war.

Slime Mould commune: a community of plant-human-synthetic chimera creatures and beings born out of various apocalypses (chernobyl black fungus grown from the core, spores from sobibor, trinitite from the Trinity test site, and microplastic archaea born on the site of a landfill, etc) discussing survival mechanisms such as mutual aid and resistance to oppression, myths of competition over co-operation, intergenerational trauma, and rest and healing. Also discusses theory of mycelial communism, critiques of eurocentric marxism, anarcho-nihilism, liberal guilt that only “gestures” towards atrocity rather than facing it head on, and the importance of redistribution of resources.

Information Dream-Download Insecta: A future of insect-human-spirits reign over the planet and communicate through dreams. These insects dissect theories of knowledge, dreams and data, collective consciousness, non-human memory, forms of communication beyond written language, the queerness of nature, the dualism of science and mysticism and nature as technology/nature as magic.



The Un-Apocalypse Map [zoom to read]

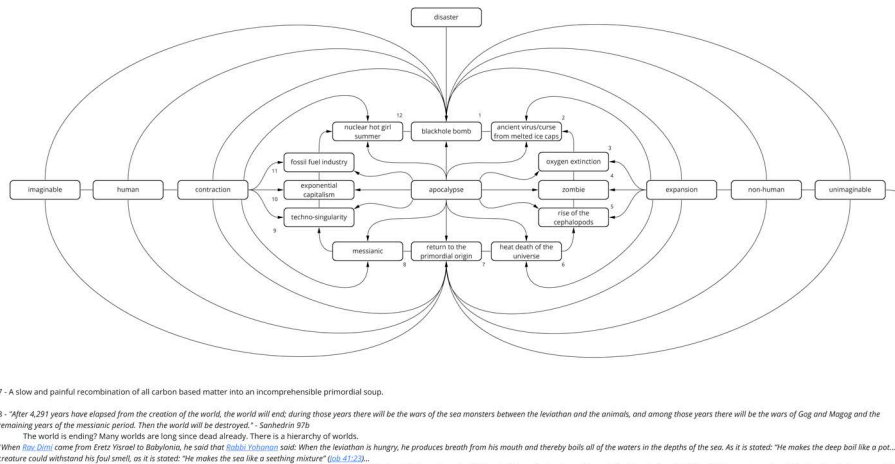
This diagram is a map of the nebulous networks of apocalypses and demonstrates the ways in which these various events intersect and intertwine. The exhibition exists at the centre, the portal.

- 1- Press and Teukolsky (1972) proposed that, by surrounding a black hole with a mirror, one could use multiple wave-scattering to extract an enormous amount of energy from the black hole, a mechanism they suggestively named the black hole bomb. It has been theorised that one could harness the energy of a supermassive black hole inside a mirror shell like the skin of the Leviathan stretched over an apocalyptic Jerusalem, eternal light and energy radiating across the universe, with a small amount of energy allowed to escape to maintain pressure. We could power entire galactic civilisations for eternity (see 8). If the waves are not released, the energy created from this system would generate the same amount of energy as a supernova. In the age of the Great and Holy Conglomerate Merger of 2546a (Blessed be the fathers Branson and Bezos), a group of insurrectionary rebels had occupied the site of Blackhole 1297BCTG which had previously been used to generate power for an Amazon Dendrocalciculus & Wellness Facility, and used the energy to destroy the sectors security system and release those imprisoned, also destroying several arterial galactic pipelines, and redirected the blackhole energy towards the autonomous Poly-Mycelene communes (see 15) of system 8768.
- 2- As climate change driven by capitalism (see 10) continues to heat the earth, ancient pathogens are emerging from the permafrost the human immune system has not been exposed to for millennia. In addition, these ecosystems are one of largest "terrestrial carbon sinks", whilst simultaneously being host to massive carbon and methane emitting micro-communities of bacteria and archaea ("micro-organisms that are similar to, but evolutionarily distinct from bacteria"). These dynamics had previously maintained an equilibrium through seasonal temperatures yet now due to the melting of the permafrost, these communities of greenhouse gas producers sit at a banquet of carbon matter to decompose, further increasing harmful gases.
- 3- During the Paleoproterozoic era, photosynthesizing cyanobacteria produced an abundance of oxygen that wiped out almost 99% of other existing species at the time. The survivors of this apocalypse went on to evolve into the first known multi-cellular organisms. A mass rupture in the oxygen cycle (see 2) could again give rise to a new system of evolutionary parameters and descendants.
- 4- In the event of a pandemic that would produce the specific scripted symptoms that we would recognise as a "zombie", perhaps through mutated neurovirins, brain parasites, or spontaneous neurogenesis (regrowth of dead brain tissue). The fear of these beings, a rising mass of the unliving-un-dead, the unmanageable, being existing outside of time and order. The portrayal of Zombies in western cinema have under their skin, though often bubbling and bursting, oozing out not so subtly often taking centre-stage, this festering fear of the Other (non-European/White/Christian/productive subject/man/woman). This fear is produced not so that it is to say it is necessarily real, but to define what we, as good western cinema / citizen participants, should be afraid of, ultimately to protect whiteness, patriarchy, and capital. Early Zombie films often portrayed Haitians, Blackness and voodoo as evil, satanic and unacceptable to the American order, which was often restored by the end of the film thanks to the Man, the hero, often also depicted saving White Women Characters to remind us of the sanctified and productive hetero-familial union (see 10). Other Zombie tales (propaganda) have been set against the backdrop of the "nightmares" of Soviet power and Communism. In *Empire of Corpses Coast to Coast* (1954) the moral of this story is as follows: if you unionise and strike, or have any desire to demand the fruits of the labours for and of the masses it will lead to America having to drop an atomic bomb on you (and a zombie apocalypse but that doesn't really matter, they were going to bomb you anyway). Or perhaps orientalist depictions of Zombified Others to feed the War Machine both (domestic) and (abroad) (see 11). The private security firm, HACO Corporation, based in California sees Zombie enemies as part of their counter-terrorism training (Military Times 2012) and Zombie terrorists were also featured in the 2010 film *Zombie Terrorists*, and *Doombot: Bin Laden will die again!* (2012).

The Apocalypse of settler colonialism and capitalist imperialism produces Zombies, an undead population, the living who refuse to die, refuse the circumstances that render their lives unliveable. Death and apocalypse are very familiar to these populations, they inhabit death in their past, present and future realities and nightmares. And so also they are also familiar with life and utopia, for they can only exist in the now and the dreams of tomorrow only the undead can dream.

5- An invertebrate insurrection, restructuring the Anthropocene and revolting against supposed human dominance/intelligence.

6- The inevitable fate of an universe reaching a thermodynamic equilibrium.



7- A slow and painful recombination of all carbon based matter into an incomprehensible primordial soup.

8- "After 4,291 years have elapsed from the creation of the world, the world will end, during those years there will be the wars of the sea monsters between the leviathan and the animals, and among those years there will be the wars of Gog and Magog and the remaining years of the messianic period. Then the world will be destroyed." - *Sederot 97b*
The world is ending! Many worlds are long since dead already. There is a hierarchy of worlds.

"When *Iluvatar* came from Erez Yisrael to Babylonia, he said that *Babbi Yohanan* said: When the leviathan is hungry, he produces breath from his mouth and thereby boils all of the waters in the depths of the sea. As it is stated: "He makes the deep boil like a pot... no creature could withstand his foul smell, as it is stated: "He makes the sea like a seething mixture" (*Gitt. 41:23*).
"The river *(Al Mordeas)* has been polluted for decades with acidic waste from *Hoflo's* petrochemical industry. This river which was "once the lifeblood of the region has turned to a stinking trench of poison"; it's said if you put your hand into the river for long enough, the acid will begin to burn it. In even bacteria can reportedly survive in the water anymore, and tests show that fish die in less than three minutes of being submerged." - *(Discolours Palestine - Greenwashing)*

The water is heating and turning into black tar. The oceans are on fire. The Leviathan draws towards the surface.
"Located in the Mediterranean Sea 125 kilometers (77 miles) west of Hoflo, the Leviathan field is estimated to hold 22 trillion cubic feet of recoverable natural gas, and a potential half a million barrels of oil, according to estimates provided by the partners in the field..."

"In particular, the Israeli authorities and military have heightened Gaza's energy crisis by systematically targeting power lines, banning the entry of fuel needed to operate Gaza's sole power plant, and refusing to repair four of the main power lines damaged during the recent aggression" (see 11).

"They (Zionist settlers/supporters of an evangelical persuasion) justified the war through colonial imaginings of terra nullius in three ways: 1) by denying that Palestinians exist as a legitimate national identity; 2) by denying the Palestinians' ability to reason; and 3) prophetic inevitability. Gaza is therefore interpreted as God's land and the demise of Gazans - present and future - is not only anticipated and pre-empted, but will have (already) happened."

The notion of a biblical messianic end of days, enforced by other Christian notions of sin and savourism, redemption, resurrection and revelations that are seen as inevitable and universal, is a self-fulfilling prophecy

The apocalypse of Zionist settler-colonialism: the ongoing Nakba, has produced a Golem. A monster that emerged from and was shaped by an apocalypse, with a thin skin of religious prophecy and liberal justifications that encases the bloody meat of capitalist and colonialist extraction over people and land. This monster calls to the Leviathan and urges it to wake.

"and still others will say that by the time we come round again, betrayed by the curvature of the earth, maybe the stories were written don't fit anymore, or maybe we weren't the ones who wrote them... we can find where we can break through the stories that are walls." (*Diactetics of Mourning. Diactetics of Crisis - Essay by Mauro Lillowitz in There is Nothing So Whole as a Broken Heart: Mending the World as Jewish Anarchists* edited by Cindy Milstein)

9- An anxious and insecure prophecy...an inescapable and irreversible dystopian trajectory, exponentially accelerating towards the uncontrollable growth of self-reproducing AI systems with greater cognitive abilities than humans.

10- the apocalypse of capitalism that aims to maintain the suppression of co-operation between human and non-human beings; turning entities/ecosystems into productive subjects for the sake of capital accumulation, stratified along lines of race, ethnicity, nationality, class, gender, sex, ability to be a productive subjectivities of the empire of capital; or all together disposing of "non-productive" entities enacted through technologies of colonialism and imperialism. The maintenance of capital requires a continuous apocalypse. Neo-liberal reform remains invested in perpetuating apocalypses for the accumulation of capital.

11- The apocalypse of the fossil fuel industry has already begun. Amassing billions of deaths globally, through cheap and dangerous infrastructure, pollution, displacement, war, reduced living conditions, climate change, political violence and suppression, (see 2, 8, 10)

12- The Corp enlisted 35,000 influencers to manufacture consent for the endless nuclear war. This practice continued well into the wars in order to maintain the illusion of peace.

13- In a very distant future, an advanced civilisation nearing the end of days, when the universe has all but died and the only remnants of galaxies and stars are black holes, this method would be the only hope for any civilisation to survive. This would be a universe with immense, isolated sources of energy, shining bright in an otherwise completely black sky.

14- Waves of light that took the earth 65 million years ago arrives at its destination: the eye light receptive systems capable of translating information into perception) of an alien peering down the end of a super-powerful, 36 million miles wide telescope. Through the lens aimed at just the right spot at just the right time, this alien would witness the end of a 165 million year empire, the Cretaceous-Paleogene extinction event, the end of the dinosaurs. A peculiar and new light in the sky begins to glow. For a period of time, it appears that there are two moons in the sky illuminating strange brightly colored, feathered and flesh creatures. In the next moment, the impact breaks earths atmosphere and collides with the land known to us as the Yucatan peninsula, Mexico (though not as we know it now in its current temperate location) with the energy of billions of nuclear weapons (see 12). Somewhere else, only 76 light years away, much closer to earth, another alien looks through the telescopic time machine to see another similar scene. Our time, 5,282m July 16th 1945 on the *Juratop* *del* *Illinois* desert about 25 miles (66-km) southeast of *Scottsbluff*, *Nebr* *Missoua*. This alien has less advanced tech and the resolution only allows for vague and blurred assemblages of hazy colored pools of pixels. There was a large mass of warm beige that ran parallel beneath an expanse of grey data systems. Flickered suggested the identity tags of land and sky. For a minute everything was still, then the entire view turned white, the white light expanded and just as quickly was swallowed up by a darkness so whole and so empty. A dark void that like the glowing of coal ash embers began to produce a soft red haze. This was the Trinity test, the first detonation of a nuclear weapon. For a while the image was too dark for anything definable to be picked up by the tagging system, though the image appeared to be a chasm of static black and grey. Soon, as if out of nowhere, a green glassy ooze filled with holes spreads across the space. It begins to crystallise across the scene and the tag system indicates the presence of *Trinitite*. This material is formed through the massive impact of heat and radiation, altering the desert sands atomic structure to create a strange glass. This alien is witness to another apocalypse...The alien wonders, if perhaps, it is possible to witness these apocalypses, to take notes and perhaps gather enough data on these such events to recognise their pattern? To trace the origin of Earth apocalypses. To try and stop them.

15- The purpose of police is only to uphold "order" which is to say they exist to protect the interests of capital, patriarchy and white-supremacy. It is a myth that the police provide safety to us. The apocalypse of policing and prisons has destroyed many lives with no proof of reduction of crime or that it is helpful to us except only as a tool of oppression. The role of police was formed to take over from the soldier to handle more domestic disputes, and to also replace the slave patrols. Therefore the police are an extension of the military and an extension of a colonialist past that reaches through the present. Similar roles of extension extend to the border police and the court system, and further trickles down through institutions such as medical, psychiatric, and education systems. The notions of policing and imprisonment has been led to the individual reproducing and sustaining of the prison within interpersonal relationships and broader community organising. In the end of days, all prisons shall be liberated. We shall deal with conflict head on, and address those who have been wronged. We shall see an age of transformative justice.

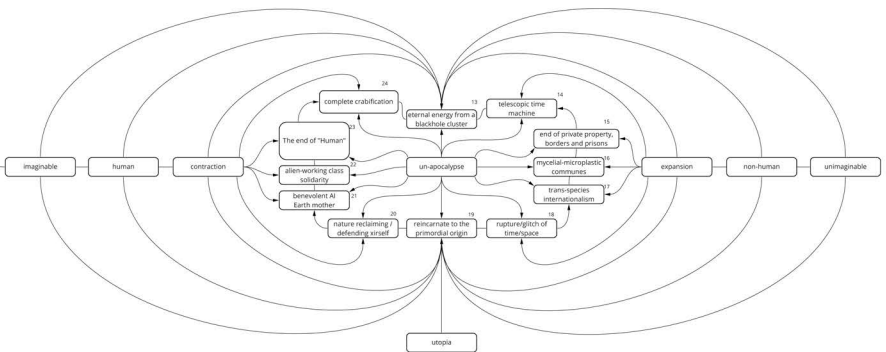
16- Around 340 million years ago, in the time before trees (if you can even imagine it, our lives are so incredibly bound with that of trees you can hardly imagine an existence without them), if you were to look upwards you would see towering 8ft wide and 240 high mycelial spires, a forest of fungi. There were trees a time before trees, and perhaps there may be a time without them (see 10). Around 340 million years in the future, the world is again such a place. This time, the mycelium has mutated and incorporated into its chemical network a new element. This novel membrane enmeshed within their architectures is a glossy and translucent sheath with colours like a stained glass collage of microplastics. Within these strange and shining skyscrapers are thousands of creatures that live together in small communes. Equally as strange are those that inhabit these structures for they are undefeatable: chimeras of organic and synthetic materials, neither plant nor person, neither animal or object. Through their sprawling network, they redistributed resources in an equitable fashion, and cell clusters would form at sites needing protection from the elements, or around those in the community needing repair and care.

17- It was in the year 2162, a movement spread across the masses. Non-human entities and humans reignited en-masse a powerful union that would bring about the end of humanism.

18- When the timespace rupture occurred, memories and prophecies were intertwined. There was no more a discernible difference between history and the future. Space and time were liberated from the chains of staidity and linearity. Without time, each previous moment flooded into the next and the ebb and flows of yesterday and tomorrow bled out from their borders.

19- They realised the apocalypse was never coming, it had always been here. A recurring event. The apocalypse of being born. The apocalypse of dying. Each time, she is reincarnated. And so it is now to swim against her tides. To exist is to be dying. We all exist in constant reincarnation and recombination. We are all rooted to each other through the inner cosmos of our atomic makeup, to the outer cosmos of community and the universe.

20- One of the dominant functions of the apocalypse of capitalism was the separation of human and nature. This stratification allowed for a hierarchy that placed human above Nature, which required a definition of Human: White Protestant Man, and so subsequently distinguished that which became less than. These "lesser" categories were organised through the rhizomatic matrices of race, class, gender, sex, nationality, ethnicity, religion, productive ability). This categorisation allowed for extractive and dominating processes in order to maintain and reproduce themselves for capital. The notion of overcoming nature, seeing nature as an enemy or a primitive resource which was only to be extracted from. The destruction and genocide of nature and those who have always protected these lands (such as indigenous and first-nation peoples of the so called Americas has contributed to the apocalypse of climate change). In addition the ways in which nature and humans have been viewed as a commodity that can easily be reproduced, displaced, exported, destroyed. But nature always finds a way. Nature shifts and changes, and cannot be stopped, sold, owned or ignored. By returning the human into nature, by dissolving oneself, returning to the origin of our survival. To recognise nature as a technology. To recognise nature beyond a zero-sum game.



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20- Mangroves act as a shield against tsunamis. Fire is a healing technology that clears the land for new growth. Eruptions of magma and giant tectonic shifts form the land. Nature is both apocalypse and utopia. Nature is always protecting us, protecting itself, we are all nature.

21- The Benevolent AI Earthmother (BAE) is an organic exo-mycelial technology that landed on the moon during The Big Shift. Watching over us all, as she slowly and caringly spins around us. Data is sent from the scattered daughter Earth communities up to Mother Luna. There the data is processed using the rhythms of the lunar vibrations and cycles. In the 36th century, after The Meteorite Impact, Humans developed an additional sense; a small vibration that could feel beneath the skin that would gently radiate throughout the vessel. This was Mother Luna. For too long, many Humans had denied their connection to the Lunar cycle and other planets. This gentle sensation provokes sensations of empathy, an evolutionary adaptation in the apocalypse.

22- Aliens break beyond the border of the fermi paradox and help aid the proletariat masses towards socialist revolution. Their advanced ability to organize as a hive mind, combined with the human power of disordered and diverse intelligences has created an unstoppable force against capitalism.

23- Sylvia Wynter, Franz Fanon and Aimé Césaire have all argued and critiqued the notion of the "Human". This category is defined more appropriately as the Western-European-Man, and has been used as the measure for all that exists in this world. Wynter inverts a Third Emergence of the world to mark the advent of the human as a hybrid being. she challenges Western conceptions that reduce the human to biological properties. In opposition to Western teleology, her counter-cartography of a history of human life offers a relational conception of human existence which pivots around Franz Fanon's theory. She draws on Aimé Césaire's call for a conception of the human made to the measure of the world, not to the measure of Man. This makes Wynter's theory counter- not post-humanist.

24- The process of Caricatisation is the extremely persistent convergent evolutionary path in which beings become a crab. Millions of species have evolved into crab-like things. It is the ultimate form. In the end, we will all be crab.

Mycelium: How deep does the decay reach in side you?
What if any nutrients lie there? What can survive in something like us.
So cavernous and void.

Slime Mould: There is always something. Sometimes. Sometimes not.

Mycelium: I come from a great-mother cluster that grew on the walls in the place of death. I have an emptiness inside that aches somewhere so distant yet it runs through each tendril and tentacle of my soul.

Slime Mould: Many of us do. It is important to understand, though it is terrible, that this is not something unique to you. We all have our roots run deep through a soil soaked in blood. Some more than others. Some for many different reasons. Some know too much, and some know too little.

Mycelium: It is hard to see , i must dig beneath or around above and below

Slime Mould: you must move through it, it is something that cannot just be looked at.

Mycelium: Can we come close enough to its radioactive centre, to reach the origin, just briefly observe this static object, this supposed singular origin of apocalypse, frozen in time as a landmark of atrocity, archived, and just turn our back, dust off the ashes and walk away from it without contaminating the worlds we are returning to.

Slime Mould: Something at the core is growing. Something that can sustain itself by devouring the debris. Inhabiting the inhabitable, and making it a new. Turning their world over inside and out. Too much decomposition can wither them but this Something also knows that they can demand more for themselves.
An uncompromising autonomous mass of cells reappropriating and consuming death itself, within it contained the dreams that can only be dreamed by the non-living.

Mycelium: i fear I have always known this yet was something i could not speak

Slime Mould: The apocalypse in singular has swelled within the minds of the pale and placid masses. This is why the language you need you cannot talk, you can taste it though. Like battery acid in your chicken soup. Something that has not yet happened, there is still time to stop it. There is still time. Or perhaps the more cynical would say that this is something that will happen in a distant future long after my time. But really there isnt. There is no time.

Extract from mini story: Slime Mould Commune





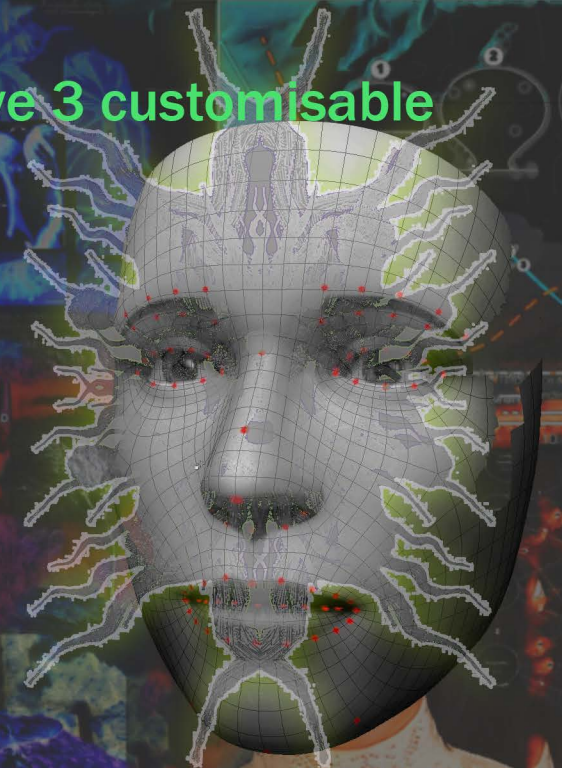
AR Filters



On the left is a filter made by Nick who will be developing AR sculptural objects/face filters.

These filters will provide trans-human technological extensions of identity, using 3D elements taken from characters and artefacts from the multiverse.

I aim to create 3 filters that each have 3 customisable options e.g colour change



mycelium filter

Telegram Bot Guide:

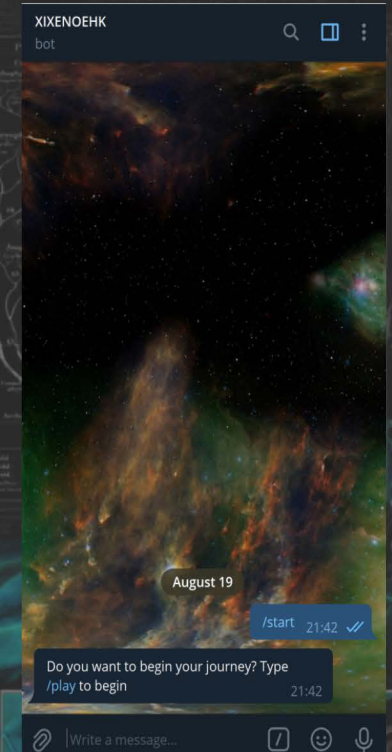
The bot will function as a guide for the exhibition though is not required. A QR code within the booklet and at the exhibition entrance will give the user a prompt to download Telegram if they have not already, and will open up a new chat with the bot guide. At the end of the video, a bot command (keyword/QRcode) will be shown. Through conversational style the bot will discuss the work, provide extra information, ask the user questions and provide links to a bibliography.

Built using Python.

Apocalypse Generator Bot:

Within the exhibition, a touchscreen monitor will display a bot that generates short descriptions of and artefacts from apocalypses, utopias and other fictional futures (data taken from twitter bot @XIXAENOEKH). Viewers will be prompted to think of how they would imagine and respond to these different scenarios. Viewers can also suggest data to be entered into the bot (moderated and approved by myself to prevent anything inappropriate).

Built using Tracery/Twine and UX built using Unity.



@XIXAENOEKH



This is a twitter bot that I have built for this project. XIXAENOEKH is a god-creature that features in part of the main story.

This bot has used input gathered from collaborations and conversations with the artists who will work with me on this project and also has data from the other Hotel Gen selected artists from the workshop I led during our development stage.

I use bots in my practice as a form of algorithmic incantation. I am interested in the ways in which the randomisation of language can bring about new meanings and understanding that cannot occur when consciously writing.

“The appeal of bots like these lies in part in the generative potential of decontextualization and displacement...Machine-readable language and images can become fluid, especially when processes are repeated ad infinitum by bots, creating endless worlds of variation.”

- Digging and Sinking and Drifting: Allison Parrish's Machine Poetics - Emily Alison Zhou

“We must learn to see ancestors of the future as an e-ecosystem. To return to the practices of software shamanism and raging together, protecting each other from singular and linear narratives of history and creating a world beyond the limits of our imagination.” - @XIXAENOEKH



32" LCD touch screen
apocalypse generator bot:
bot will ask questions & present
a scenario with prompts and
questions.

Vinyl sticker



Sculptures and design:

All large scale sculptures e.g the Arch and Portal are being built to be flat packed to reduce travel costs and make for easy transportation.

Arch frame is made from iron and dimensions are 3' 11" Wide x 7'10" High when fully built. This structure will be fixed into a metal base to keep the arch secure.

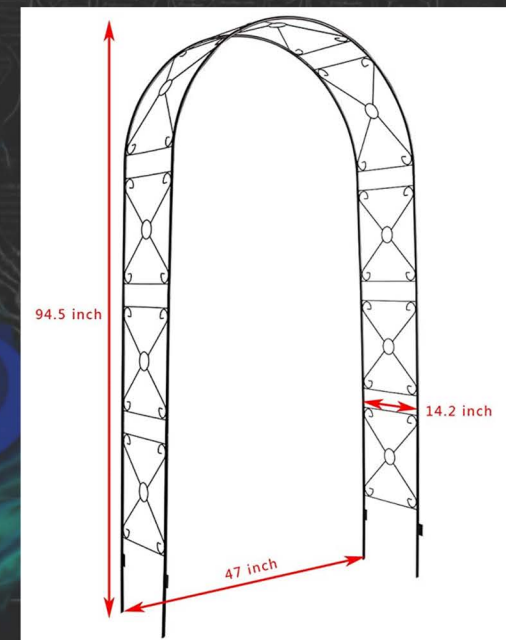
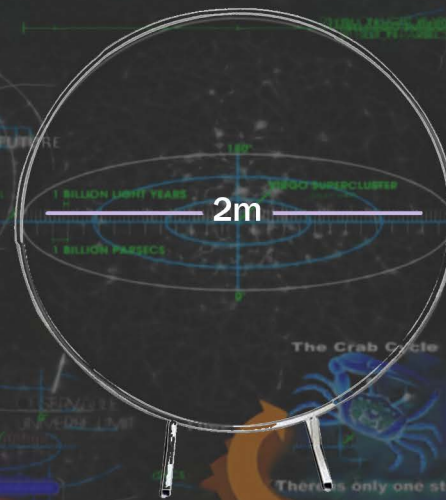
Portal frame is made from iron and dimensions are 2m. This structure will also be fixed into a metal base.

Screen covers are also detachable and click into place.

Sculptural elements that I create will be created using similar processes to sculptures made in my previous projects using silicon, foam, resin, wax and wire.

Collaborators will produce digital artefacts.

Katya will begin process of mycelium sculptures around a month before the exhibition.



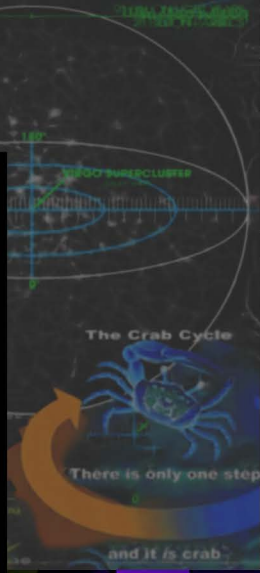
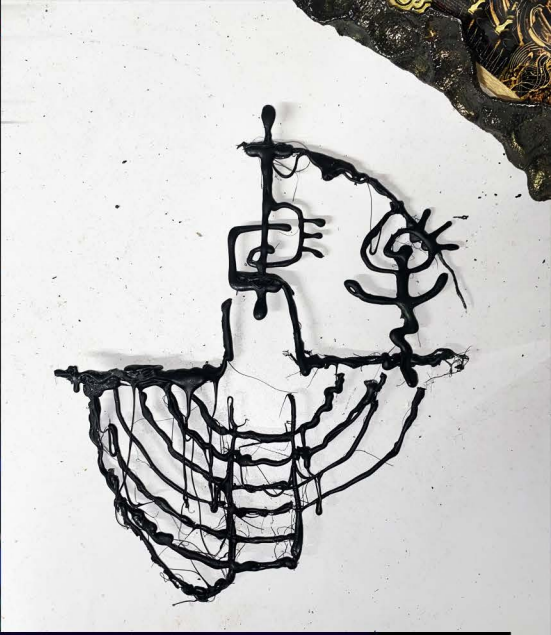
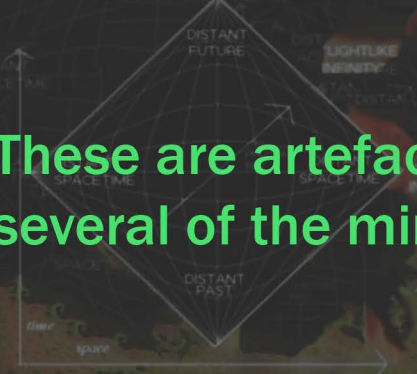
screencover prototype



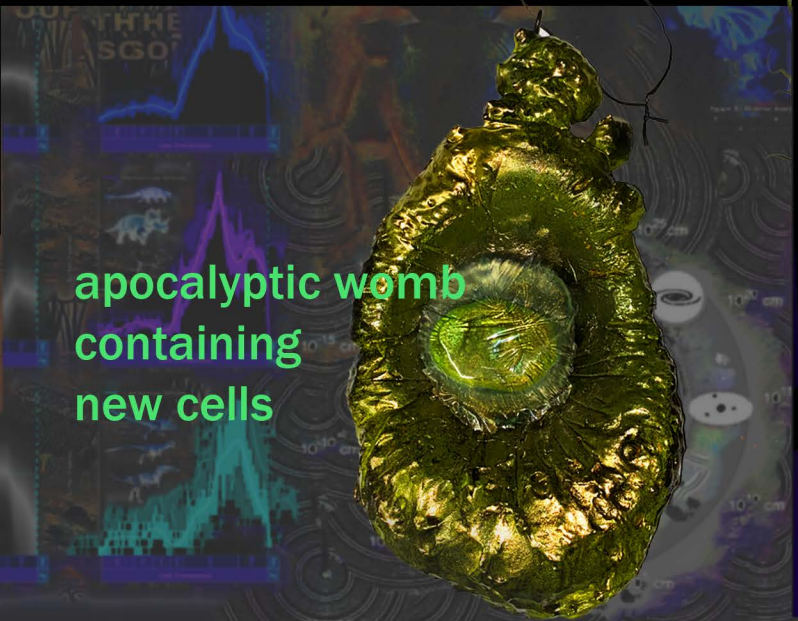
Artefacts

Anti-time device

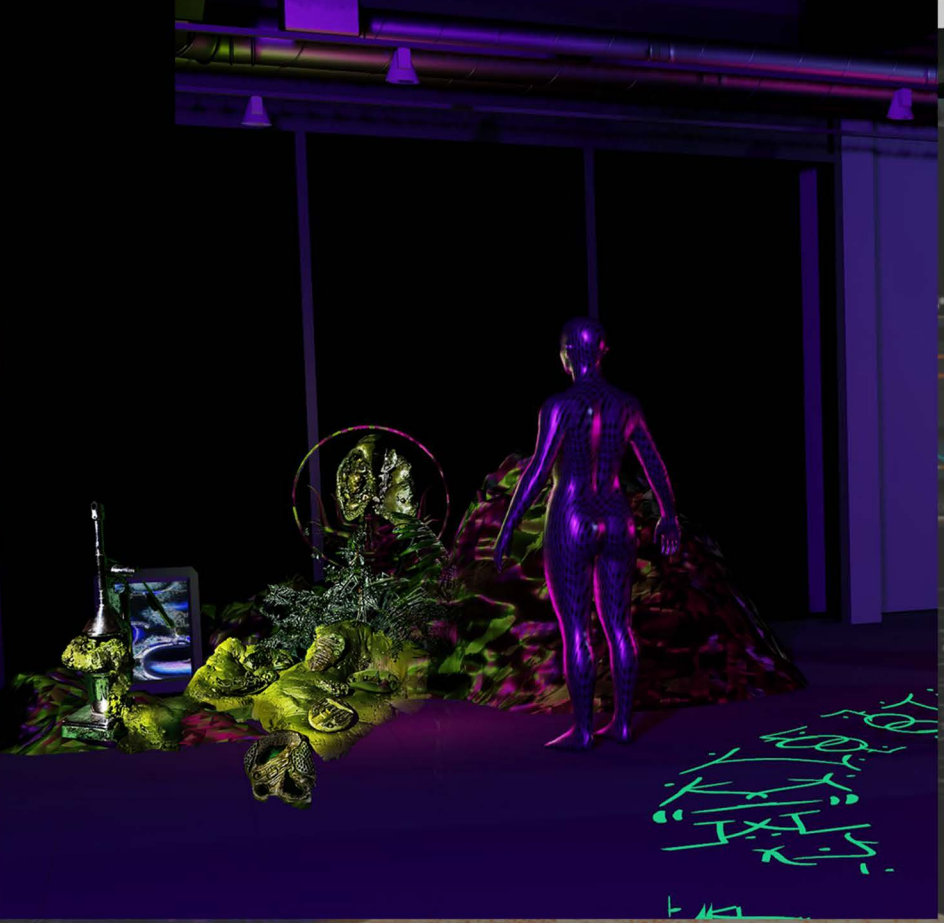
These are artefacts that are from several of the mini stories.



trinitite - a substance formed on extreme impact with sand e.g atomic bombs, meteorites.

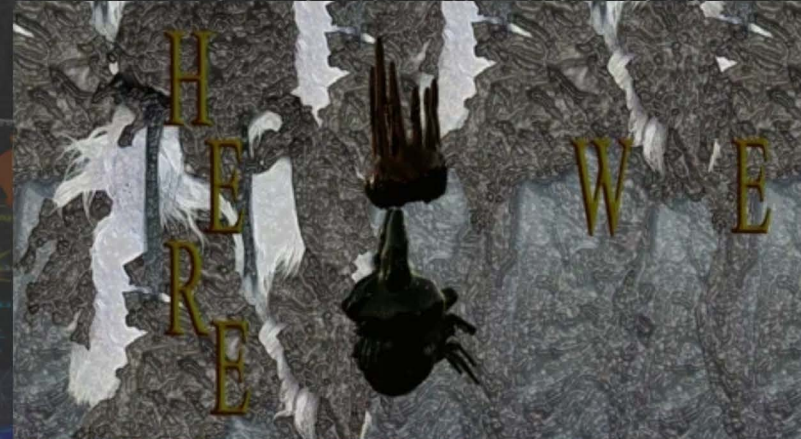


apocalyptic womb containing new cells






This still is from Natasha Ruwona's "if there were two moons". A piece about myth making around Scottish Black Identity. She is currently making work around the memory of soil. Natasha will create an Un-Apocalypse digital artefact e.g text, video or imagery.




Collaborators



3D print from Jordan

 jordanedge_angel111 • Following




 jordanedge_angel111 *Genital Morphology*


*For all of those times, you bound me to being human
For all of those times, you bound me to a body
For all of those times, you bound me to being one*

*I unbind myself, I am no human
I unbind myself, I am no body
I unbind myself, I am no thing, type or kind of one*

*I unbind my idea of humanness
I am no human*

It is sickening

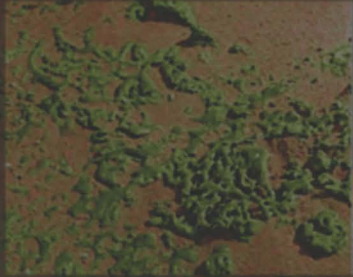
 Liked by katya_sykes and 84 others

JULY 28



Stills from GIFS by Knayu for DAAD futurists. DAAD futurists will also be commissioned to create GIFS for this show.

mycelium sculptures from katya, who also will perform for the opening event





The Portal

This 2m iron hoop will create the base for the portal.

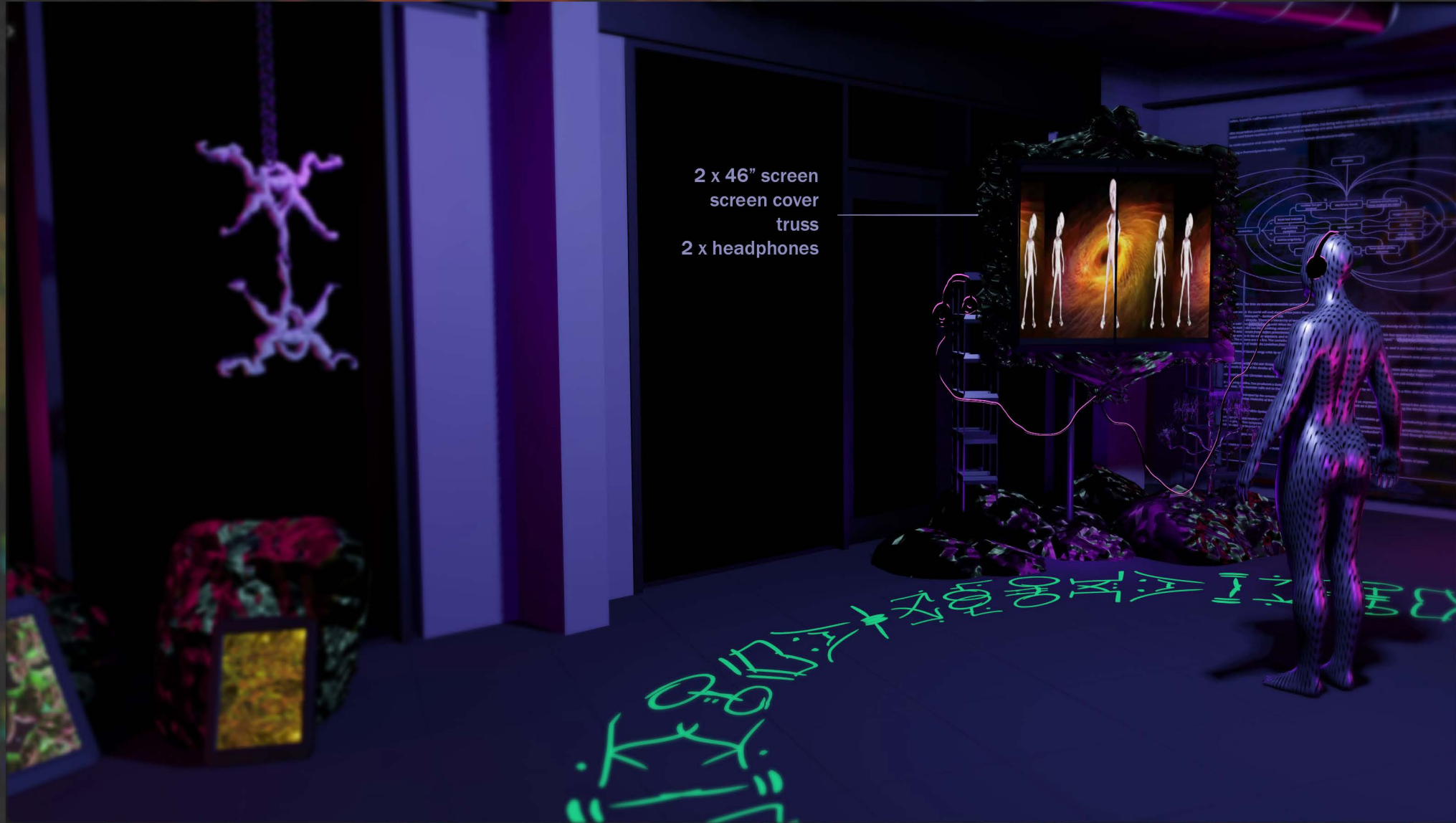
On the side closest to the door will be the animated portal wheel that is shown in this image, and on the back will be the main film. The film will have the audio playing outloud to create an ambient sound for the ministories without audio.

The Arch

This 7ft arch will be the first encounter with an “artefact” if visitors are following the projection mapped floor path, or chatting with the telegram guide bot.

This video will contain the first mini story, return to the primordial ooze.





2 x 46" screen
screen cover
truss
2 x headphones

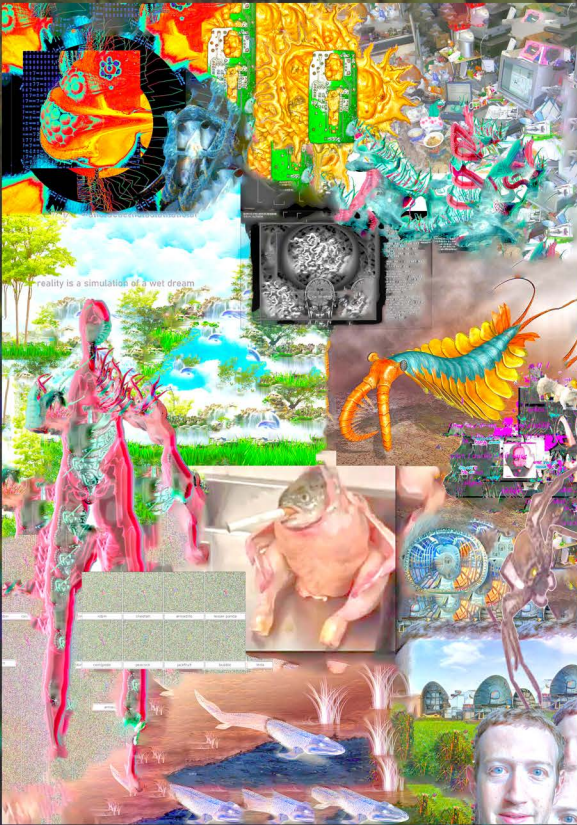


2 x 46" screen
screen cover
truss

mycelium sculptures

Booklet

The exhibition booklet will contain texts and “artefacts” that will expand/contract around the information from the videos, and also contain a text from the Wonky Arrow on science fiction and radical imagining.



Website

I will also be creating a simple website using cargo that will also host the videos and digital artefacts.

Exhibition events:

Opening/closing night:

AV performance from Jordan:

Jordan will be collaborating with me on the Insecta mini story and so will create an audio visual performance inspired by post-apocalyptic insect spirits, sound and light as a language, non-human memory, dreams, and queerness of nature.



Katya mycelium butoh ballet performance:

Katya is a trained dancer as well as a mycological artist and will perform using sound derived from mycelium using bioelectrical technology detecting changes in the electrical charges of fungal networks. The performance will be a fusion of ballet and butoh, and interpreting the rhizomatic nature of mycelium through movement.



AV performance by Felix:

Felix AKA Sarahsson will be creating the soundtrack for the main film and several of the mini-stories. They will perform a set using music from the film and other audio that reflects the themes of the show.



Online panel discussion with Helen Starr and DAAD Futurists:

I worked with Helen on a previous residency (SPUR) and our talks have largely inspired a lot of the thinking behind these stories. Together with the DAAD futurists (a decolonial digital art group), Helen will lead a panel discussion on various futurisms, and the limits of eurocentric imaginations on utopia and worlds beyond capitalism.

AR Role Play and radical storymaking with chatbots workshop:

Similar to the workshops with collaborators, I will lead a workshop on radical bots that dream of utopias to counter the hegemony of bots used to spread disinformation, political chaos and trolling.



Timeline

Task	Duration	Dates	Notes	Task	Duration	Dates	Notes
september				october			
develop AR filters	3 days	1st - 3rd	Contact Nick, about a week to publish	2nd workshop with collaborators	2 hours	1st week of september	exploring ministories, group discussion based on research, creating bots together to generate content towards artefact production
sculptures	7 days	4th - 11th		individual meeting with collaborators	6 hours (one hour each)	organise dates with collaborators (around 1st/2nd week of october)	
1st workshop with collaborators	2 hours	2nd-3rd week of september	introductions, going through the proposal, going through extracts taken from research, and exploring what apocalypse means to us	develop UX for apocalypse bot	1 week	1st - 7th	unity and twine
script writing mini stories	-	13th - onwards	use notes from initial workshop to begin development	develop website for project	1 week	4th - 11th	
screen covers	2 weeks	14th - 30th	visit arebyte to check dimensions?	foam rocks x 10	1 week	8th - 15th	
				script writing	-	16th -	
				story boarding for mini stories and initial animations		16th - 28th	
november				december			
3rd workshop with collaborators	2 hours	1st week of november	further development of bots and ministories, and discussion of producing artefacts for commission	check in on collaborators commissions		1st - 8th	
work on arch	1 week	1st - 7th		finalise script writing for main story and animations	2 weeks	1st - 14th	
script writing for main story	-	1st -		foam seats	6 days	1st - 6th	check measurements with arebyte
work on portal		8th - 15th		telegram bot development		1st - 5th	
animations mini stories 1 - 3	1 week	8th - 22nd	backgrounds, characters, objects	record audio from collaborators		7th - 14th	
4th workshop with collaborators	2 hours	last week of november	finalising commission ideas, group script reading and editing	editing mini story videos	2 weeks	14th - 28th	subtitles, speed, audio
individual meet with collaborators	6 hours	last week of november		print wallpapers & vinyl		30th	2 weeks delivery
meeting on soundtrack production with Felix	1 hour	last week of november	presenting storyboards, initial animations and development from workshops				
animations for mini stories 4 -6	1 week	23rd - 5th	backgrounds, characters, objects				
january				february			
finalise mini stories	3 days	1st - 3rd		update website	1 day	1st	
text for booklet	1 week	1st - 7th	text from wonky arrow, QR codes,	print everything eg texts	1 day	1st	
apocalypse bot development	1 week	5th - 11th		come to london	1 day	4th	drive down in van
deadline for collaborators		2nd week		pick up wallpaper from printer in london KINGS X	1 day	1st	My friend will collect and can take to arebyte
check in on collaborators/performers	1 day	2nd week	Katya to begin growing mycelium sculptures, meet with DAAD and helen to discuss panel discussion	install		7th-16th	
projection mapping for floor and screen	1 day	2nd week	email ed	test projection mapping & lights	1 day	7th -16th	
main story animations	2 weeks	9th - 23rd		test audio for jordan, felix, katya performance		7th-16th	
prepare bot workshop	3 days	14th - 16th		opening night		17th - 12th March	performances
edit & finalise main story	1 week	24th - 30th		Panel discussion with Helen and DAAD	2 hours	20th	
				Bot workshop		1st March	

Expenditures	Details	Link	Cost	Income
Installation	wallpaper (2x 364cm x 157cm, 1 x 805cm x 2.92	https://neve	£150	
	lights		in kind	
	light gels		£6	
	fittings and contingency)		£400	Arebyte Comission
	transport (for collaborators)		£372	
	projectors x 5 (floor path) NEC NP-PA500U		in kind	£5,500
	projectors x 2 (main video on "portal") Hitachi CP-X807		in kind	
	projection mapping software		in kind	In Kind Support
	screen x 3 Blaupunkt 1080 48" + 32"		in kind	£700
	screen x 4 Samsung UT-B Series 46"		in kind	
	tablet x 5 Alba 10 Inch 16GB Tablet - Black		in kind	Total for project
	Sony MDRZX310 Headphones - Metallic Black x 4		in kind	£6,200
	Audio x 2 M-Audio BX5		in kind	
	vinyl sticker		£4	
Sculpture	expanding foam (soft/hard) / silicon	https://seala	£304	
	sheet for "portal"		in kind	
	metal structures&chains (arch 3' 11"Wide x 7'10"High, portal 2m)		in kind	
	chicken wire		in kind	
	mycelium stuff		in kind	
	spray paint		£98	
	mica/resin		£14	
hot glue	https://www	£53		
Video & Bots	software (artbreeder/bot/webhost)		£105	
Mycelium/collaborator/performance	Katya Sykes	https://www	£380	
Performance/Collaborator	Jordan Edge	https://www	£380	
Soundtrack/audioscape	Felix Dobson	https://sound	£380	
Collaborator/Workshop/PanelTalk	DAAD futurists (Helen Starr, Knuka Knayu, Salma Noor)		£960	
Text	Anon. from Wonky Arrow Anarchist Bookshop		£380	
Collaborator	Natasha Ruwona	uwona.com/	£380	
AR	Nick Delap	https://nicho	£380	
Artist fee	Sade Arellano	www.exicon	£1,454	
				48.25
			Total spend	
			£6,200	

Sade Arellano
www.exicon.com

Sade aka @ex.icon works under various digital pseudonyms, personas and avatars. Using magic, myth, code, and AI, Sade's practice dissolves, digests and discusses the expanding ecologies of consciousness, what it means to be human/non-human, and the systems and cycles that surround us.

Exhibitions:

Upcoming

Lubijana biennial/2021
International Centre of Graphic Arts, Slovenia

CO- residency/2021
East Bristol Contemporary, Bristol

Past

Spur World IRL/2021
D UNIT, Bristol

Where Water Meets Land/2021
Bricks Bristol

SpurWorld Online/2021
Chaos Magic, Nottingham; D-Unit, Bristol;
Arebyte On Screen, digital; PALFREY, London;
Eastside Projects, Birmingham; Quad, Derby

Rhizodome/2021
GWENBA, virtual exhibition

Wretched Light Industry/2021
Commissioned by Creative Scotland
STP, New York;
Currents New Media Festival, New Mexico

New realities /2021
Deep Fat Fried, virtual exhibition

WhatDoWeDoNow? OFFLINE/2019
Casino Notabile, Malta

WhatDoWeDoNow?/2019
Tate Modern, London

Off-Grid <On Tour>/2019
Compiler
DreamsBags JaguarShoes, London

The Wrong Biennale/2019
Virtual exhibition

Kino 4/2019
Spike Island/Chelsea College of Arts

Apocqueerlypse /2019
DreamsBags JaguarShoes, London

Performances/Publications/
Residencies/Selected Works:

Frontline Resistance by Ashleigh Swain/2021
Sound design/performer
Centre of Gravity, Bristol

MIDPOINT/Cohort1922/2021
Motion graphic design
NN Contemporary Art

AI Glossary by Anna Engelhardt co-edited
with Ilan Manouach / 2021
contribution of imagery
Onassis Publications

Strange Brew/2021
Artist in residence
Strange Brew, Bristol

Clean living by Slow weather/2021
GAN Visuals, artwork for music video
Last Night from Glasgow, Scotland

Degree Show Prize Winner/2020
University of the West of England, Bristol

BackSlash/Lit/2020
Published Essay:
Asking the Machine to Imagine a Chimera

Education:

University of the West of England, Bower Ashton, Bristol
BA (Hons) Art and Visual Culture/2017 - 2020 [1st]

Ravensbourne University, London
Foundation Diploma Art and Design/2016 - 2017 [Distinction]