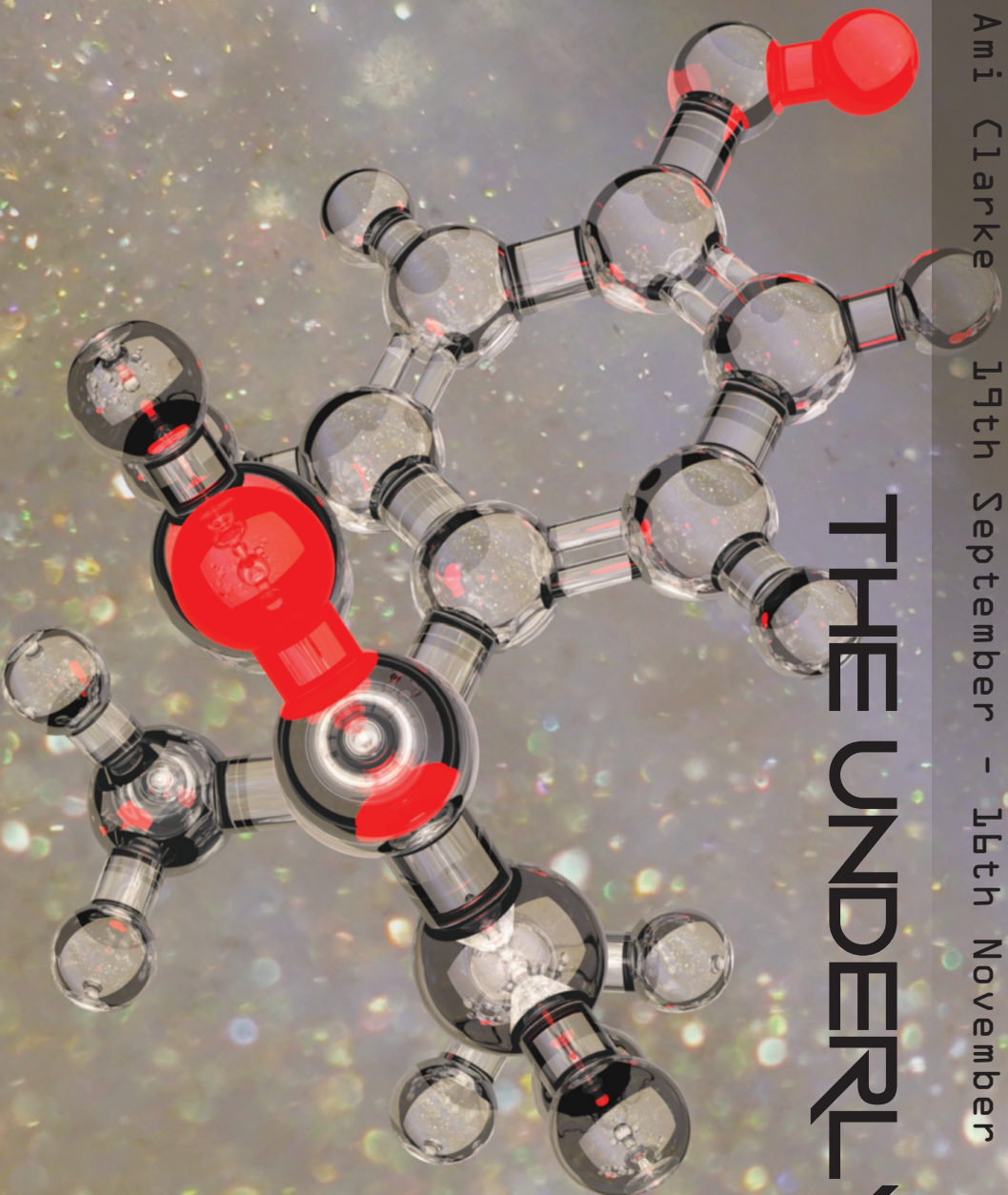
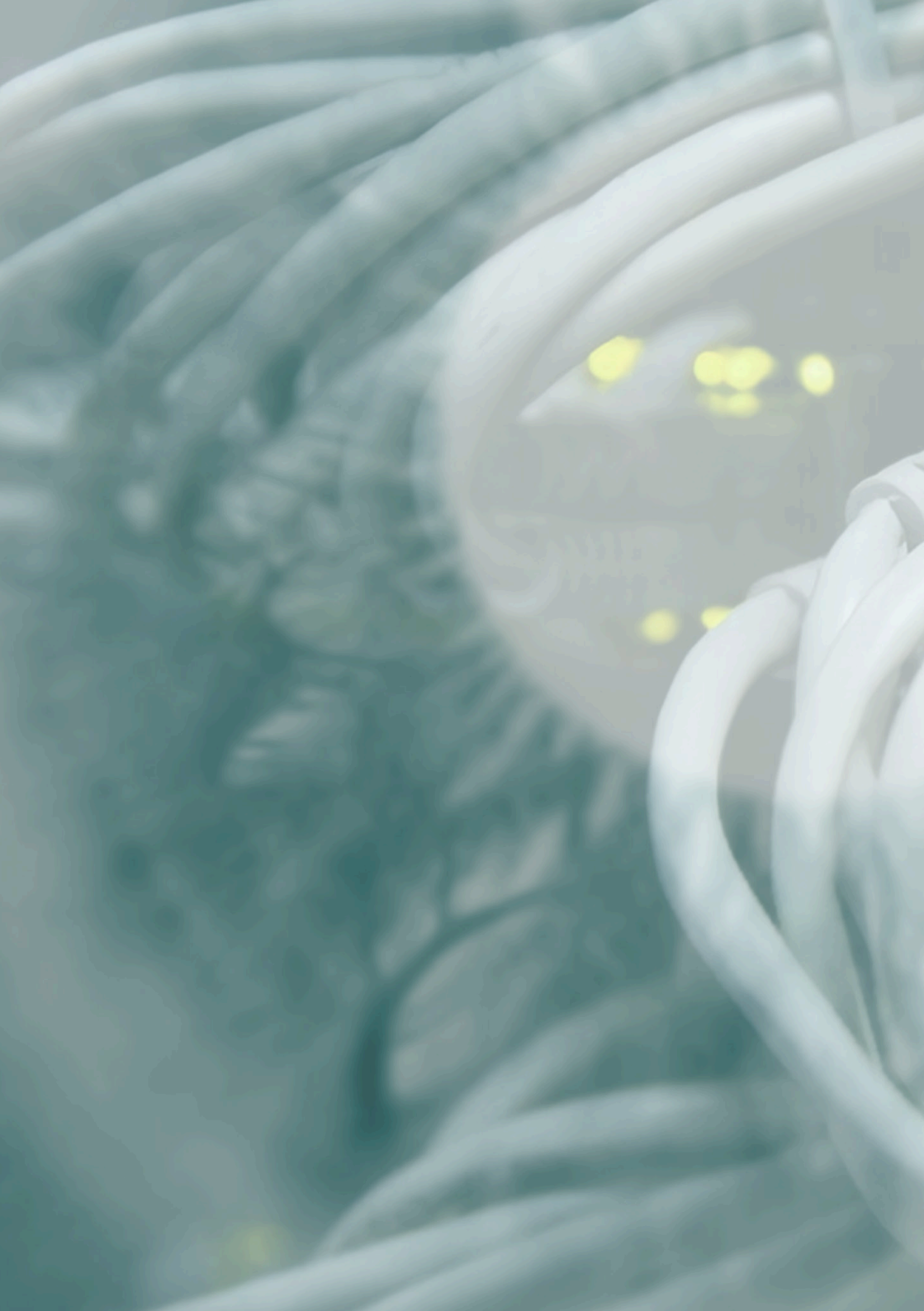


Ami Clarke 19th September - 16th November

garabyte

THE UNDERLYING

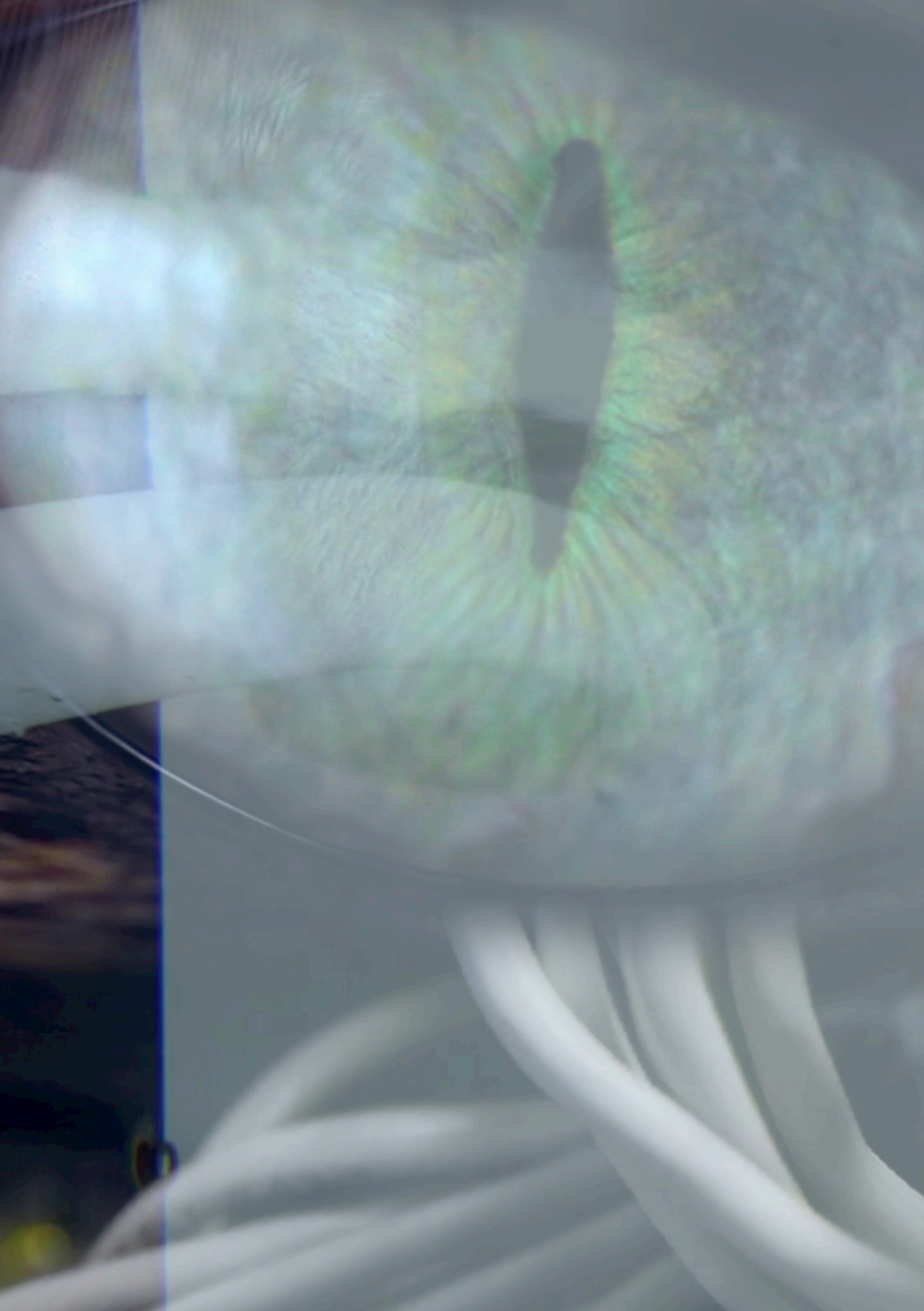






THE UNDERLYING

Ami Clarke



THE UNDERLYING

arebyte Gallery are pleased to announce *The Underlying*, a new body of work by London based artist Ami Clarke, including *Derivative* (Virtual Reality, 6 mins), *Lag Lag Lag* (video interface with live sentiment analysis), and *The Prosthetics* (prosthetic optics, blown glass).

The contractual condition of both finance, and insurance, reveals the negative effects of capitalism on the environment, through a relationship with the past, that indicates that the future is coming up increasingly short.

In *The Underlying*, Ami Clarke expands on her work on speculation in language and the economy, as a state of contingency becomes a *modus operandi*. Her multimedia approach draws upon personal history, to work within the complexities, multi-temporalities and scales, that coalesce around new and old power relations that come of, and are revealed by, technologies associated with the interdependent ecologies of social media, finance, and the environment.

The work focuses on capitalism's implicit role in environmental disaster, through the relationship of the past to the future in the contractual conditions of both insurance and the derivatives markets. The financiers tool of 'sentiment analysis' of on/offline news media, permits a view into the rise and fall in reputations, as insurance companies lose their appetite for underwriting companies dealing in the production of pollutants. Market forces develop green bonds and other instruments that attempt to financialise environmental problems and underlying assets, even further, as markets become, increasingly, as volatile as the weather. Meanwhile, the extractive protocols of the meme that is capitalism; 'platform', 'surveillance', *late*, as well as 'disaster', and the free market ideologies that underpin this, point to extractive relations borne of colonialism, with legacies often to be found in geographical locations with projections of the most volatile environmental futures.

Clarke's video work *Lag Lag Lag* utilises live sentiment analysis of online news production and social media, relating to BPA's (Bisphenol A*) to consider how surveillance, rather than a rogue element of capitalism, enmeshes with the effects of market forces upon the environment, happening at a molecular level. Working with former derivatives trader Jennifer Elvidge, and programmer Rob Prouse, the video work co-opts the financiers tool of sentiment analysis, that informs financial decisions on a daily basis, to develop a live interface in the gallery space. Subsequent analysis of news relating to BPA's, maps the rise and fall of reputation in real time, whilst weather futures contracts, pollution data, and the FTSE, plot the fluctuations in stock price of the top 100 polluting companies in the world. Her VR work *Derivative* draws from the popular imaginary of film productions such

* (Bisphenol A - a chemical compound and synthetic oestrogen produced in the manufacture of plastics, recently found to be in water supplies the world over)

as Mars, and Bladerunner 2049, but located amongst the City of London's financial district, for something more akin to *'Bladerunner 2019: the burnout'* in the year the first film was set. The work points to the failure of capitalism to provide even the most basic requirements to sustain life at a global scale - inherently reliant on extractive practices of colonialism and digital neo-colonialisms - that congeal in the fantasy of escape to Mars for the 1%, as it meets the biological essentialism of a waning patriarchy. Whereas the alienation inherent to being a cyborg (replicant, or posthuman), as a machine aware of being a machine, lead to an understanding of identity as a construct, and hence could be constructed anew, more recent productions reflect a regression to severe modes of control through right wing political trends. As BPA's flood the planets water supplies, to cries of 'absolutely everywhere', it becomes clear that the re-boot of the future, ends with a twist, in that there is no prequel, nor sequel yet to come, and questions regarding alternative models of living become increasingly more compelling and everyday.

Whilst much emphasis is put upon the individual as a consumer with the suggestion that lifestyle choices might bring about the dramatic changes necessary to avert environmental disaster, the extractive principles of capitalism, that point to colonial pasts and digital presents, remain unchallenged. In contrast, the work in the exhibition seeks to position the subject emerging in synthesis with their environment, which sites the individual enmeshed within collective action, through expanding mutual ecologies that include environmental concerns, as well as contemporary digital milieu.

The discussions started within the work will continue with a talk bringing together speakers for Art Licks weekend: Interdependence, with transfeminist, geo-communist and postcolonial responses to the incredible complexities of the environmental crisis with Diann Bauer, Arun Saldanha, and Ami Clarke. (Saturday 19th October, 2-4pm, arebyte Gallery)

The exhibition is supported by Arts Council England.

The work includes texts and quotations from the artists ongoing writing project: *'Error-Correction: an introduction to future diagrams'* - that questions roles of 'authorship' - attempting to openly reference sources as well as influence, with material from some of the following writers/thinkers: Luciana Parisi, N. Katherine Hayles, Sylvia Wynter, Simone Browne, Kathryn Yusoff, Arun Saldanha, Fred Moten, Paul B Preciado, Magic Mary, Louis Amore, Nicholas Shaxson, Jean Baudrillard with Sylvere Lotringer, William Burroughs, Natasha Dow Schüll, Gilles Deleuze, Michel Foucault, Hito Steyerl, Sanford Kwinter, Franco Birardi, Donald MacKenzie, Christian Marazzi, Silvia Federici, Octavia Butler, Leon Sealey-Huggins, Mel Y Chen, Nadine El-Enany, Anita Rupprecht, Ian Baucom, Karen Salt, Sebastian Franklin, Theo Reeves-Evison, Josh Bowsher.

#offshorecity
 #residualfeudalism
 #disastercapitalism
 #neofeudalism
 #offshorecitybanking
 #islandwithinanisland
 #taxevasion
 #paradisepapers
 #taxavoidance
 #cityoflondon
 #offshorecitywithinacity
 #medievalinstitution
 #businessasusual
 #churningmarkets
 #environmentalcrisis
 #sentimentanalysis
 #molecularentanglements
 #futuresmarkets
 #behaviouralfutures

EXPERTS SAY VAST DESERTS, ABSENCE OF LIFE, MAY INDICATE MARS WAS ONCE RUN BY CONSERVATIVES

BY PAUL DUNCAN ON OCTOBER 16, 2018 • (60 COMMENTS)



An ancient Martian city has been discovered, full of fat screen TVs, frozen food emporiums, and arrows.



Adam Hurrey
@FootballCliches



Just nipping out for a pint of milk in London

♥ 1,161 2:07 PM - Oct 16, 2017

💬 527 people are talking about this



Nico Lennon
@Nico_Lennon



Very strange looking sky in central London right now. All beginning to look a bit Bladerunner 2049... [#REDSUN](#) [#Ophelia](#) [#BTTower](#)

♥ 7 2:17 PM - Oct 16, 2017

👤 See Nico Lennon's other Tweets



With thanks to: accucities, National Glass Centre, Sunderland, Matteo Cianchetti and Cecilia Laschi from The BioRobotics Institute of Scuola Superiore Sant'Anna (Pisa), Dr Jeremy Pilcher and others at the Birkbeck School of Law, Quimera Rosa, Rob Prouse (programming), Phoebe Stubbs (glass), Markus Grimm (glass), Samuel Capps (VR), Samuel Thomson (VR), Marta Strazicic (VR), Mally Mallinson, Mark Stokes (CGI), Shinji Toya, Murad Khan, Paul Purgas (sound), Callum Cooper, Rebecca Edwards, Nimrod Vardi, Claudel Goy, Chris MacInnes, Edward Martin, and Philip K Dick.

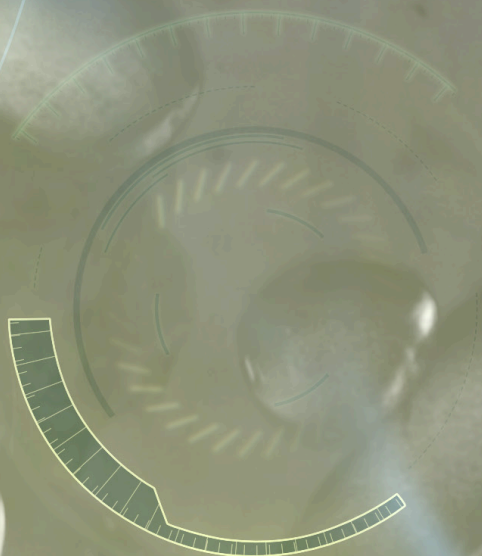
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joy
anger
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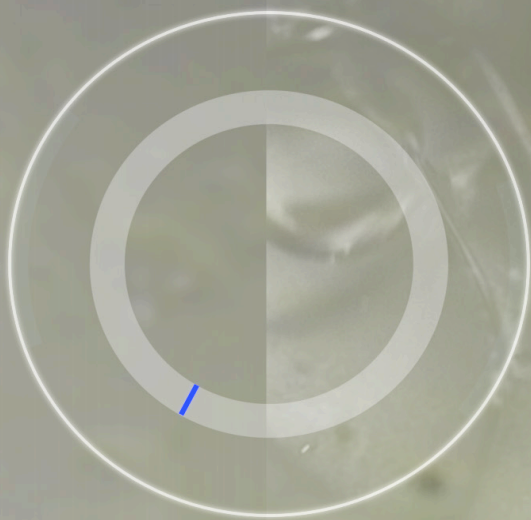
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<i>non-cognitive processing</i>	ms	32.0000670
<i>exhibition</i>	d	48

<i>electricity</i>	mps	280,000,000
<i>raspberry pi</i>	Mhz	60
<i>broadband</i>	Mbps	38
<i>screen refresh</i>	Mhz	300
<i>video</i>	fps	25

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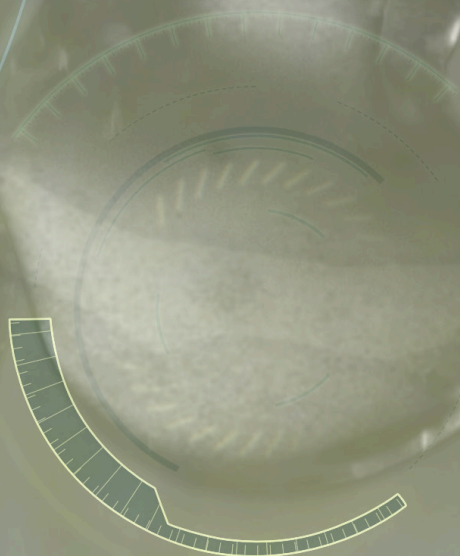
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<i>raspberry pi</i>	Mhz	60
<i>broadband</i>	Mbps	38
<i>screen refresh</i>	Mhz	300
<i>video</i>	fps	25

WRITTEN



TIME CELLS SECRECTIONS SOFT W OF BEING A MACHINE CHANGE AGAINST EACH OTHER ! THAN AGAINST

ANGER 0.505843 Strongly against the leadership of Communist 13:2
JOY 0.488024 Strongly like Can you name six types of nerve 13:2
DISGUST 0.444719 Strongly against the inside the other of the 13:2
JOY 0.241744 Strong the latest BPR Monday's Strong like post 13:0
DISGUST 0.357855 Strong it comes to drafting I actually agree you 12:56
SADNESS 0.338343 Strong it comes to drafting I actually agree you 12:54
DISGUST 0.61142 Strong it comes to drafting I actually agree you 12:48
JOY 0.151996 Strong it comes to drafting I actually agree you 12:45
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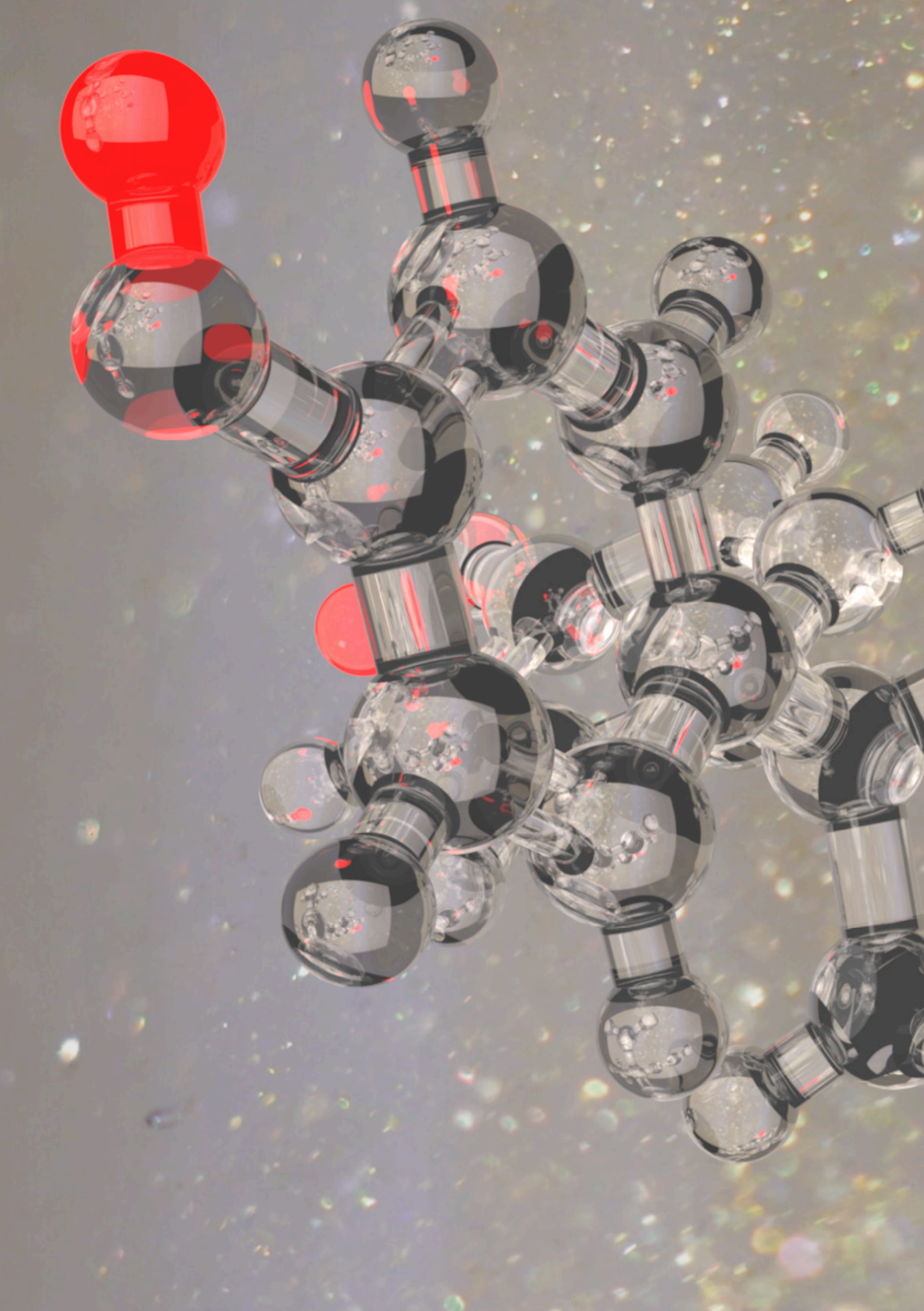
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one banned chemical at	10:0	JOY	0.241744	read the word BPA and you're like	13:0	DISGUST	0.582785	Companies can replace one banned chemical with	10:0
approach of the UK gove	9:49	DISGUST	0.367655	read the word BPA and you're like	12:56	FEAR	0.2574	The non-assertive approach of the UK gove	9:49
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like mercury pesticides an	9:48	DISGUST	0.61142	read the word BPA and you're like	12:48	DISGUST	0.280542	read the word BPA and you're like	9:48
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in BPA free bottles used e	9:40	JOY	0.479068	read the word BPA and you're like	12:33	JOY	0.693808	read the word BPA and you're like	9:40
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to free cat You aren't	8:57	JOY	0.904066	read the word BPA and you're like	12:8	JOY	0.189961	read the word BPA and you're like	9:5
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erate BPAFreeOne with #	8:25	DISGUST	0.413834	read the word BPA and you're like	11:36	JOY	0.247283	read the word BPA and you're like	8:51
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to build C4 and BPA	8:3	JOY	0.335331	read the word BPA and you're like	10:48	JOY	0.369752	read the word BPA and you're like	8:4
to build C4 and BPA chain pla	8:1	ANGER	0.177558	read the word BPA and you're like	10:40	JOY	0.369752	read the word BPA and you're like	8:3
to build C4 and BPA chain pla	7:54	DISGUST	0.57474	read the word BPA and you're like	10:29	JOY	0.369752	read the word BPA and you're like	8:1
to build C4 and BPA chain pla	7:29	JOY	0.413168	read the word BPA and you're like	10:28	JOY	0.369752	read the word BPA and you're like	7:54
to build C4 and BPA chain pla	7:22	ANGER	0.48914	read the word BPA and you're like	10:22	JOY	0.369752	read the word BPA and you're like	7:29
to build C4 and BPA chain pla	7:19	DISGUST	0.555294	read the word BPA and you're like	10:21	JOY	0.369752	read the word BPA and you're like	7:22

IZED MATERIAL ASSETS AND P



POST-CAPITALIST ECOLOGIES

Transfeminist, posthuman, geocommunist and postcolonial responses to the environmental crisis

with **Ami Clarke, Diann Bauer, Arun Saldanha** Sat 19th October, 2-4pm

The work in the exhibition provides a site to consider the multiple and simultaneous scales and temporalities that congeal in the pressing now-ness of the near future. Central to the climate crisis, neoliberal profiteering via free market ideologies runs historically through seams of colonialist extraction to digital neo-colonialism, as the futures markets meets behavioural futures. The focus on interdependence echoes throughout, at both a macro and micro scale, as impending environmental disaster forces otherwise distinct regions, as well as mindsets, to consider the broader ecologies in which they sit.

Much emphasis has been put upon the individual as consumer with the suggestion that lifestyle choices might bring about the dramatic changes necessary to avert environmental disaster, whilst the extractive and exploitative principle of capitalism remains unchallenged. In contrast, the work in the exhibition seeks to position the subject emerging in synthesis with their environment, which sites the individual enmeshed within potential collective action, through expanding mutual ecologies that include environmental concerns, as well as contemporary digital milieu. As the systemic failure of capitalism, clear to everyone but those in a position to do anything about it, is writ large on a daily basis, significantly, in the fear, greed and bigotry corralled by new populisms, a pressing urgency drives alternative imaginings of the future.

Ami Clarke draws together friends, colleagues and associates: Arun Saldanha and Diann Bauer, who each in their own way seek to address the current power relations of catastrophic capitalism, and the structural injustices that come of this via gendered, racialised and sexualized oppressions.

DIANN BAUER

<http://diannbauer.net/services>

(AST and Xenofeminism) Alliance of the Southern Triangle (A.S.T.) is an initiative exploring how artistic and cultural possibilities can be reimagined in the context of climate change. It began as a research project in 2015 focusing on the idea of the global city, using Miami and South Florida as its case study. The project is committed to the idea that urban developmental trajectories can be altered through the adaptation of the networks that shape it.

ARUN SALDANHA

<https://sites.google.com/umn.edu/arunsaldanha/geocommunism>

(Geo-communism) Theoretical research on the question of race, which has brought me to consider vastly different fields, like environmental justice, climate change, philosophy of biology, Marxism, and political theory. Ultimately, what drives me is continental philosophy, especially Gilles Deleuze and Alain Badiou.

Ami Clarke is an artist, writer, and educator, working within the emergent behaviours that come of the complex protocols of platform capitalism in everyday assemblages, with a focus on the inter-dependencies between code and language in hyper-networked culture. Her research focus' on algorithmic governance and performative modes of production from a trans-feminist post-human position. She utilises various digital media, often distributed, with aspects of live programming, to produce video/sound and spoken word performance. Her work is conceptually framed in ways that means critique is often articulated through it's production, drawing out new (old) behaviours emerging from human engagement with technology through performative modes. She is interested in acknowledging, and thinking through the complexities of the subject emerging in synthesis with it's environment, via a post-human condition. She is also founder of Banner Repeater; a reading room with a public Archive of Artists' Publishing and project space, opening up an experimental space for others, on a working train station platform at Hackney Downs station, London.

Her work is included in Information edited by Sarah Cook (2016) - an art-historical reassessment of information-based art and exhibition curation, from 1960s conceptualism to current digital and network-based practices - Whitechapel Documents in Contemporary Art and MIT press series.

She has recently exhibited/performed work at/for: Digital Ecologies: Bath Spa University '19, End-of-the-World Trade: On the Speculative Economies of Art and Extraction: Goldsmiths Visual Cultures '19, Pumphouse Gallery: Covfefe: Language in a meme economy '18, AWP Symposium: The Tetley Leeds '18, ODD catalyst, Bucharest '18, ORGASMIC STREAMING; LUX/Chelsea Space '18, HereNow SPACE '18, Xero Kline and Coma '17, NEW WORLD ORDER, Gallery, Filodrammatica, Rijeka '17, Aksioma, Ljubljana '17, Furtherfield gallery '17, StudioRCA Riverlight '16, Centrespace Dundee '16, ICA London '16, Wysing Arts Centre '16, Hayward Gallery '15, Museo Del Chopo, Mexico City '15, Cuss Group SA, Ithuba Gallery British Council connect_ZA '15, David Roberts Arts Foundation '15, Camden Arts Centre '15.

Following in the long tradition of artists experimentation with new technologies, arebyte Gallery has led a pioneering art programme in its London gallery since 2013, to much acclaim.

From web-based work to multimedia installations including Virtual/Augmented Reality, Artificial Intelligence, Computer Generated Images and 3D printing, the gallery commissions multiple voices in digital culture from emerging, as well as more established artists, across the UK and internationally.

At the forefront of today's digital art scene, arebyte has been listed as one of the seven best new galleries in London by Time Out (2018) and curated the UK's first Yami-Ichi at Tate Modern (2016).

Its art programme has been praised in major press including BBC, Sky News, Fox News, The Guardian and VICE.

home

arebyte Gallery's 2019 programme takes the idea of home as its point of departure. Continuing on from last year's theme Islands, the programme this year extends towards the peripheries and returns to the centre, becoming more personal and abstract in the process.

The programme reflects upon ideas of redevelopment of urban spaces and otherworldly sites of discovery, the disconnection of marginalised bodies, new ecologies for future ways of living and looking beyond locality as a means of integrating change, as well as resisting the homogeneous nature of corporate systems and challenging ideas surrounding labour, leisure and existence.

Home is relational, emotive, nostalgic and warm, but equally can be impossible, scary and unstable. The artists in the programme disrupt and confront the limits of what these situations mean in our present, our future and our digital homes.

Thinking about recent western-global political and social upheavals, the artists embrace and subvert technology as their means of interrogation, and posit new ideas to imagine our collective, prospective futures. Within the exhibitions, spaces of home are unpacked as spaces of transition - of gender, religion, futures and reality - but also spaces of resistance and power.

With an increased use of sharing economies, and the rising number of people working from home, our relationship towards the objects we spend time with have changed and as a consequence so too have the communities and lifestyles we operate within. The home itself becomes a consumer entry point for a vast new economic territory of invisible infrastructure of big data, with the monopolising of private activities to benefit corporate advancement as the overbearing approach. The rules governing the space of everyday life now exist through this colonising of privacy.

Through this questioning of corporate systems, political ideologies, industry and freedom, the programme ruminates on fact and fiction, on histories and futures, and on belonging and alienation. The home becomes a metaphor for thinking about the future of our societal advancement, economic drives and consumer-led lifestyles. Home is a way to speculate on fictions for prospective ways of alternative living and thus acts a framework for enabling and empowering communities both in real life and online.

arebyte

arebyte