

# HOTEL

*GENERATION*



a r e b y t e L A S E R  
2 PEAR STREET / CLERKENWELL / EC1V 3SB

## **HOTEL GENERATION**

Curated by Rebecca Edwards

arebyte  
**LASER**

CLASS  
OF **2**

**0**

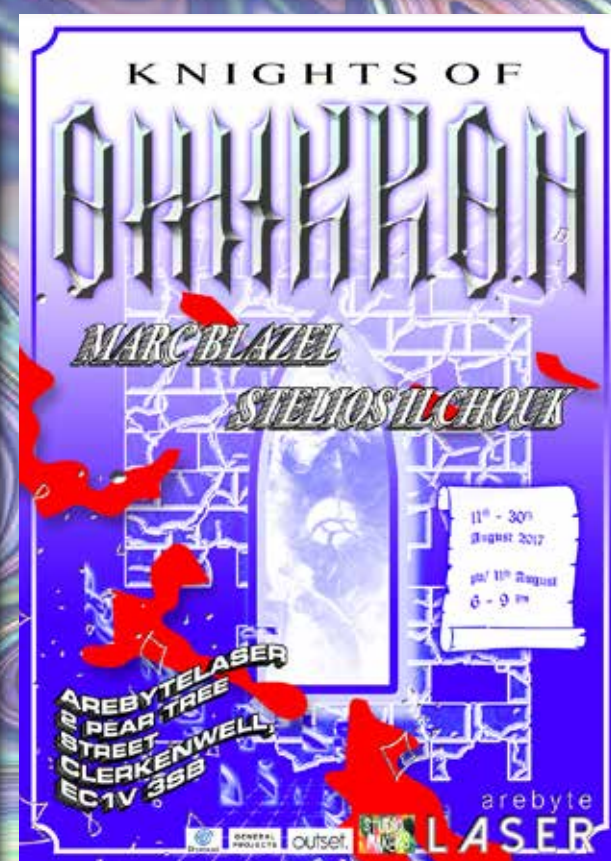
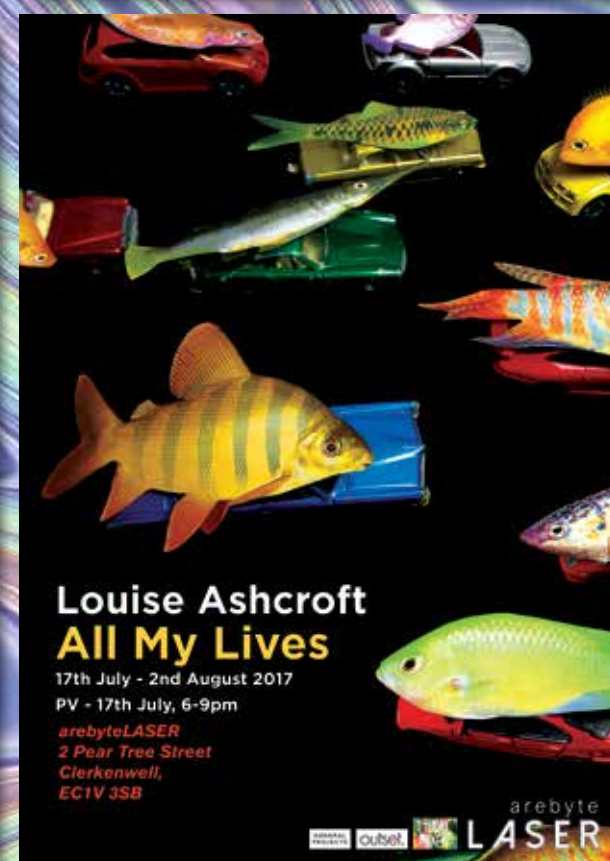
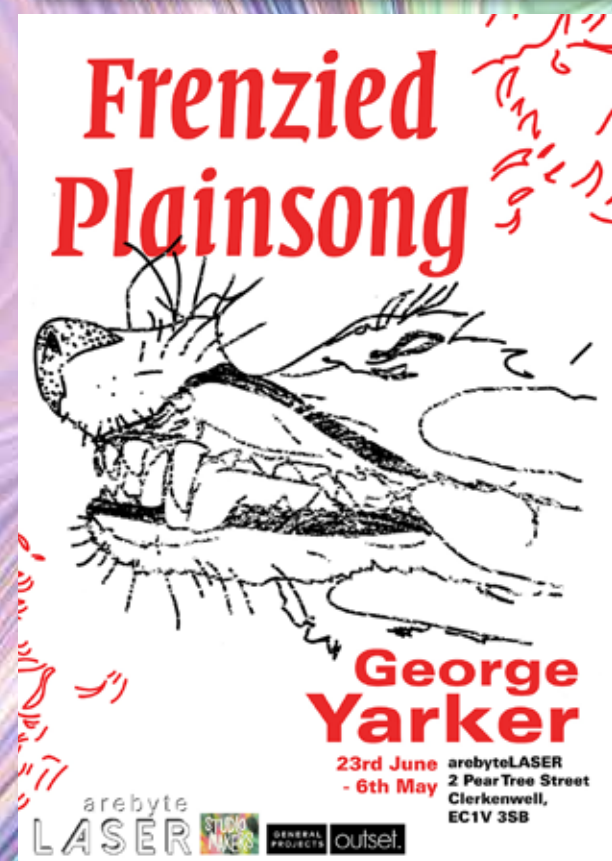
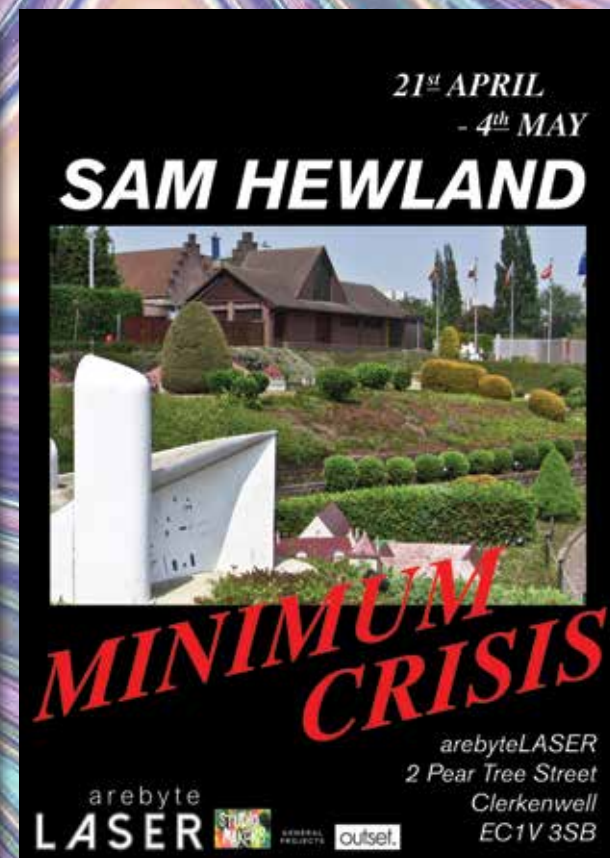
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**7**

Tom Ireland ♦ Will Kendrick ♦ Connor Brazier ♦ Sam Hewland  
Bex Massey ♦ George Yarker ♦ Laura Yuile / Christopher Macinnes  
Eden Mitsenmacher ♦ Louise Ashcroft ♦ Marc Blazel / Stelios Ilchouk



# CLASS OF '17





# Maybe it's about this...

notes on **Hotel Generation**

March - August 2017

It's early 2017 and financial anxiety, increasing rent prices, job insecurity and general desperation is rife. You're a cultural nomad, the embodiment of a standardised perception of someone your age, and you don't like the idea of staying in one place (mentally or physically) for very long. You're at a point of dithering and your agitated state of uncertainty breeds a trembling in your movements and your senses, resulting in the application of chaos just so you can understand which way round your t-shirt should be. You're an emotional wreckage of a human shell, motivated equally by the fear of failure and the abhorrent need to be something better.

Taking its starting point from the idea of a city-takeover; a series of small residencies by artists from different cities, *Hotel Generation* looked at the conundrum of the 89plus generation<sup>1</sup> in relation to the critical essay, *Network Fatigue*, written by Pablo Larios in 2014<sup>2</sup>. *Hotel Generation* focused on emerging talent, born around 1989, to consider how they react to the extreme present, and how this might go some way into determining the future of exhibition making and the new idea of collective ownership, or collective authorship.

In the time of an information-overload, it can be difficult to attain to a certain method of working without distraction - time is becoming an evermore lucid term with the influx of the 24 hour working day and the obligation to be reachable at any time. This is not new, however - resisting the homogenisation of time is a difficult point to consider when we delve into contemporary accelerationism, which maintains that things must get worse before they can get better, and postthastism<sup>3</sup> which describes the opposite. Nicholas Carr questioned how we can resist this need to be "on-call" with a series of rules, including tweeting about things that happened a month ago. But if contemporary accelerationism pushes towards a future that is more modern, by reverting to the past are we challenging the problem or simply allowing it to manifest itself in different ways? When did the future become the present?

"...now suddenly, right now actually is the future. What we're inhabiting is no longer in the distance anymore but in this state of very, very profoundly accelerating flux. And it's not going to stop, you can't take a break from it, even something as simple as not using your device for a weekend, nothing's going to work. Technology is not going to take a holiday."<sup>4</sup>

The idea art allowing us to "slow down" and take time to appreciate culture, history and ideas (amongst other often didactic and prescriptive elements) is no longer a valid point. Online galleries and online exhibitions are now more than ever being utilised, either due to being able to be relatable to newer and greater audiences or through lack of funding, with artists able to work collaboratively although they may be miles apart. This idea of an estranged pen-pal, where conversations and dialogues happen without the need for real-life interaction, occur throughout the art world but also in every day life; users of Tinder change to Bumble, and contact each other via their Facebook story or Instagram DM, linking to Snapchat and Tweeting relentlessly.



Within these (semi)borderless platforms we relentlessly search for an agency which is fragile and mostly constructed, and we stretch the ideas of relationships in order to reconstruct ourselves virtually - we are at once both public and private. We are inundated with mixed messages and our lives are now more than ever being mediated through a screen; immediate, HD ready and fleeting. Everything is connected and everyone is connected. Not only does this put added pressure on a generation already expected to live up to their baby-boomer parents, who prevailed after economic depression and security uncertainty, but also to exceed their achievements singlehandedly and without moaning about how difficult it is. As Isabelle Stengers says, if the art of paying attention must be reclaimed, what matters is to begin by paying attention to *the manner* in which we are capable of escaping it<sup>5</sup>.

The artists chosen for *Hotel Generation* were asked to approach the exhibition period to instigate a slowness which might otherwise not be present - the slowing of time through displacement is proposed as a strategy to impede capitalistic modes of production. The series of (contradictory) fast paced exhibitions acted as a disassociated group show; a succession of solo or duo exhibitions which formed chapters in the programme. The aim was to cast a *net(work)* out from the Capital to draw in regional voices, forming a meta-narrative for the programme which in turn tapped into these sub-networks prevalent in other cities. Interestingly, the word hotel is derived from the French *hôtel* (coming from the same origin as hospital), which referred to a building providing care, rather than a place offering accommodation. If nothing else, the artists in *Hotel Generation* were cared for as friends, professionals and co-workers and that can only be a good thing.

"At the moment we don't know which will triumph: the individual or the mob. It might be the biggest question of the century."<sup>6</sup>

<sup>1</sup> those born in, or after, 1989 as the first digitally native generation in history.

<sup>2</sup> <https://frieze.com/article/network-fatigue>

<sup>3</sup> a term used by Hans Ulrich Obrist, Shumon Basar and Joseph Grima.

<sup>4</sup> Douglas Coupland from: <http://www.dazeddigital.com/artsandculture/article/24283/1/inside-the-age-of-earthquakes>

<sup>5</sup> Taken from *In Catastrophic Times: Resisting the Coming Barbarism* (2015). by Isabelle Stengers.

<sup>6</sup> Taken from *The Age of Earthquakes: A Guide to the Extreme Present* (2015). by Shumon Basar, Douglas Coupland and Hans Ulrich Obrist.



# THE HEAVENS

TOM IRELAND ————— 6 3 2017 - 21 3 2017

The exhibition – Tom Ireland's first in the capital – brought together new and recent works which continue the artist's interest in broad notions of space, time, distance and things, and the way in which these individual facets interact and their cumulative effect on our individual and collective understanding.

At the centre of the exhibition is *Actuality Reel\_theheavens* (2017), a series of videos Ireland had been creating since late 2015. This ongoing collection of short videos sees Jeff Koon's iconic *Rabbit* (1986) floating silently through the far reaches of outer space. In these videos, based on a recurring dream the artist had, Ireland conceived of *Rabbit*, with its mirror-polished, stainless steel skin reminiscent of the metallic veneer of NASA's *Echo balloons* (1960) and the shiny sphere of *Sputnik 1* (1957), as a cryptic satellite moving through the universe occupying space as both transmitter and receiver. Ireland described this ongoing series of videos as a consequence of his prolonged 'haunting' by *Rabbit*, a situation in which the sculpture is omnipresent.

Alongside *Actuality Reel\_theheavens* (2017) Ireland will presented *And You've Felt The Horizon Havn't You?* (2014/17); customised Levi's 501 Jeans, hand-dyed and stone washed with meteorites from a 16th century meteorite shower. This work is typical of Ireland approach to making artwork; seeking to flatten the space and shorten the distance between separate elements in order to exploit potential and expand possibilities.

## BIO

[tomirelandhq.org.uk](http://tomirelandhq.org.uk)

Tom Ireland (b.1984, Blackpool, UK) lives and works in Blackpool, UK. Recent solo and group exhibitions include; *The Manchester Contemporary* with OBJECT / A, Manchester (2016); *MEANS*, UNIT Projects, Blackpool (2016); *The Kármán Line*, OBJECT / A, Manchester (2016); *Modern History Vol. II*, The Atkinson, Southport (group, curated by Lynda Morris) (2015); *They Used to Call it the Moon* (2014), BALTIC Centre for Contemporary Art, Gateshead and BALTIC 39, Newcastle, UK (group); *Strabismus: Exhibition as Cinema* (2013), The Lombard Method, Birmingham and Mexico Project Space, Leeds, UK (group); *But it could be a Levi's advert*, Eastside Projects, Birmingham, UK (as part of Flatfile, w/ Mathew Parkin); *The Golden Coast*, Untitled Gallery, Manchester, UK (solo); *Easy Does It*, David Dale Gallery (Glasgow), Aid & Abet (Cambridge), Supercollider Contemporary Art Projects (Blackpool). Ireland is represented by OBJECT / A.









# AM I EVEN HERE

WILL KENDRICK

24 3 2017 - 5 4 2017

*"Barriers between the authentic and the implausible are breaking down. Reality is more subjective than ever, and the clear communication of ideas and opinions is difficult to achieve. Swept away on a looping tide of clickbait into seamless worlds of video game vistas where our news-feeds are tailored to our desires. We are told that we are all different, we are all individuals, and it's coincidental we all want the same things, same images, same products, and same celebrities that shimmer and flicker before us"*  
-Charlotte Cousins

Sanding down the rubbing spots between planes of existence: real:virtual:botanical:human. Screen-lives buffer as ancient artefacts are rebranded for mass consumption. Sci-fi psychedelia asserts parity while hierarchies bleed out in numerical free-fall. Revolution creeps on crepe soles, holding something that is half light-saber, half spirit-level. In a holding space for those who shuttle between worlds.

## BIO

[willkendrick.co.uk](http://willkendrick.co.uk)

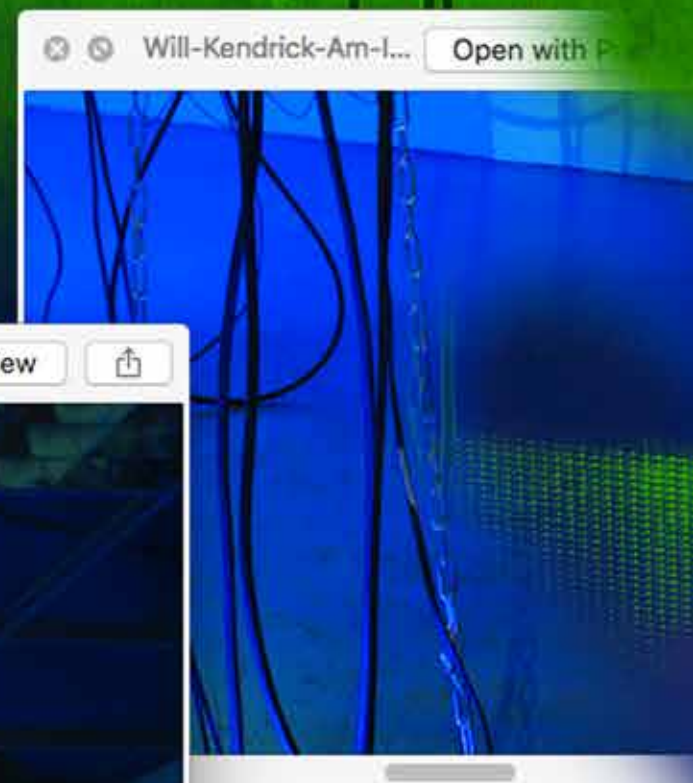
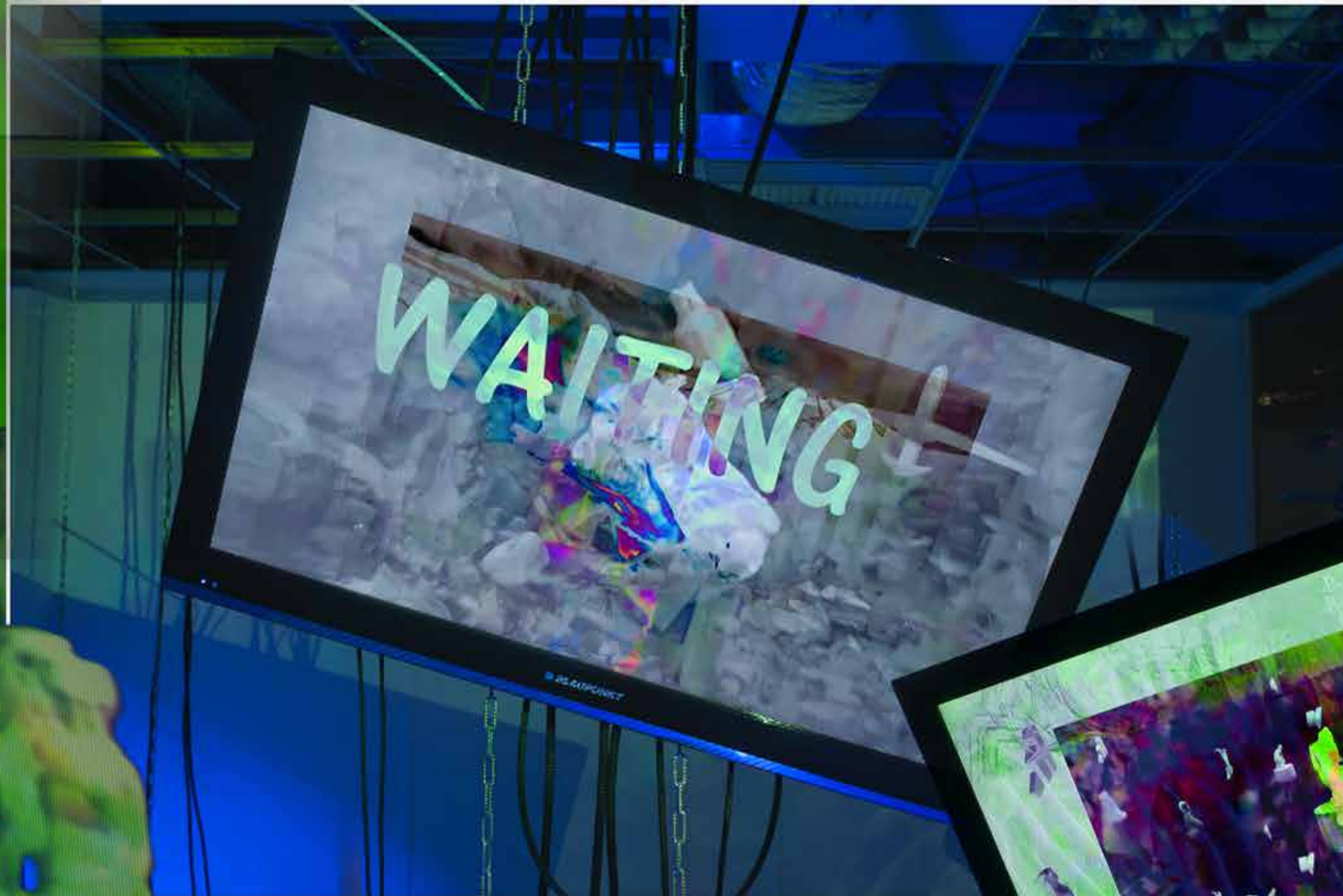
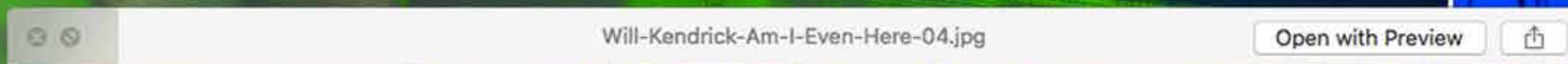
Will Kendrick (1983, Blackpool, UK), lives and works in London. He holds a Masters Fine Art Practice from Glasgow School of Art and a Bachelors Fine Art from Bath School of Art and Design. His work centres around post digital cultural methods of production and archiving, consistently referencing the collapse and parallels of time experienced in our hyper-saturated, connected experience.

Solo exhibitions include: *I'll See You In Another Life Brother*, Serf, Leeds (2016); *I've never been there but I know what it looks like*, AIR Sandnes, Norway (2016); *Your Life is Yours to Consume*, Supercollider, Blackpool (2016); *They Say Dreaming Is Dead*, Glasgow School of Art (2015); *Only the Statues Remain*, Roman Baths, Bath (2015).

Recent group exhibitions are *On the Edge of a Continent*, Glasgow International Glasgow; *Feeling in the Eyes*, Tenderpixel Gallery, London; *Friends Only: The Internet is Present III*, Pacific Place, Amsterdam; *Sell Out*, Seize Projects, Set the Controls for the Heart of the Sun, Leeds; *Up a Bit and to the Right*, ROM8, Bergen Norway; *Up Down and Around*, GoMA, Glasgow; *Beacons*, Scottish National Gallery of Modern Art, Edinburgh; *The Lucky Jotter*, FYC, Blackpool; *Relay*, OVADA, Oxford; *Proxy*, TROVE Gallery, Birmingham).









# SUPERPOWERLESS

CONNOR BRAZIER ————— 7 4 2017 - 19 4 2017

Imaginings of a non-nation, borderless where people roam freely and access is “all-areas” seems more pertinent than ever. Brazier’s *SUPERPOWERLESS* investigated boundaries, location and divisions in souvenir-like objects and a fake embassy aesthetic.

These themes were antagonised and became a source of tension where the infrastructure of countries is investigated via logos, language and systems for display. The viewer was welcomed into a new land where proliferation of images is rife and the questions of boundaries and control were subjected to a light-hearted portrayal of repeated logos and buzz-words seen in his film *The National Anthem* (2017).

Our collective experience of tourism, trade and cultural exchange has been brought into question through recent political events. *SUPERPOWERLESS* sought to question the falsehood of nationality and the binaries it creates. The work bearing the same name as the exhibition sees acrylic football scarves act as memorabilia, and invited questions about labour and exchange of both physical items and uses of language. By branding the gallery as an embassy with decal stickers titled *The Embassy* (2017), *SUPERPOWERLESS* parodied a loophole in our understanding of physical borders between nations.

## BIO

[csbrazier.tumblr.com](http://csbrazier.tumblr.com)

Connor Brazier is an artist and curator based in Nottingham. His practice focuses on binaries as a source of tension and investigation, a language, code or system of understanding. He makes visual work to investigate the binary and politics of borders, the physical definition, transience or temporality of these spaces in relation to contemporary ideas of hybridity and in-betweenness.

Recent exhibitions include *Blindeye*, Lady Beck, Leeds; *An Exchange Of Sorts*, Castlefield Gallery, Manchester; *Sexy Boy Unites Salford*, After School Club, Paradise Works, Manchester; *Would You Like to Come Back to our Hut?*, Club Solo, Breda, NL & Backlit, Nottingham; *Feature*, Zuhause, Liverpool; *H O W Z S H O*, Robin Hood Terrace House Show, Nottingham, May 2017.







## ANTIFA, to the rise in Divine Violence

chant quote

European Values.

fear of internationalism is nothing new. From political parties and factions springing up of the back of the bolshivic revolutions in early 1900's russia, to cuban intervention in 70's angola.

the mix and blend between the ideology of football and an association with political ideology.

How may a political climate effect areas of sports culture. circulation from commodities to people (Zizek)

everyone is ideological, it just maybe depends upon how that ideology is expressed

British Casuals

Having some of an understanding about where political hooliganism has come from. The use of the banner in terms of a rallying cry to get behind the team has been used throughout the ages from the roman standard to Yorkshire labour unionists marching behind a heavy cotton banner. The interesting mix of political ideology runs deep in many football factions and supporters associations, and has seemingly become increasingly politicised in the rise of the ultras seen. With many clubs around Europe emanating a eastern European and Russian style of football fandom and hooliganism, that in-tern stems from a very British homegrown tradition of the football hooligan.

With the ever increasing fear of internationalism what do the association of political parties and football ultras say about a changing direction of the beautiful game.

the increasing rise of eurosceptics and the rise of verging on, to full blown national socialist parties spreading through Europe, from UKIP in the UK to FN in France, Golden Dawn in Greece, Attack! in Bulgaria and the ultranationalist Slavic Union, to name a few. Is there a link between the pride felt in local teams, inter winded with the pride that one may feel with nationalism?

The seeming endorsment of the Russian government to be involving itself with full blow thugs and hooliganism as experienced at the 2016 european finals in France and especially Marseille. The thugs portraying an image of the ultra man, the ultra male in a time where certain parts of the world are becoming far more open to someones choice of sexuality is the rise of ultra violence in the male game within sections of the fans a response to this liberalisation of the west that has been moving for some time. Although with the ever increasing rise of far right 'political' organisations this must surely be a male generated response to what is seen to be un-traditionally conservative idea of masculinity.

An idea of nationalism that is seeming on the rise once more, emerging again from the fear of internationalism and also the mass migration and of movement of people and refugees that have been making there way to the safer areas of the world, areas of the world they hope they may find opportunity and safety.

by Sam **Hewland**





# MINIMUM CRISIS

SAM HEWLAND

21 4 2017 - 4 5 2017

*What do we have when attempting to be aware of our position in the system of the world?*

*How do we attempt to be concerned with what we are making and the legacy of those things we leave behind?*

*What does it mean to be European?*

*What did it used to mean?*

*What will it mean in the future?*

*What are the physical remnants that people will be able to recognise as European and, if not just a set of ideas, what else represents it apart from colonial decay?*

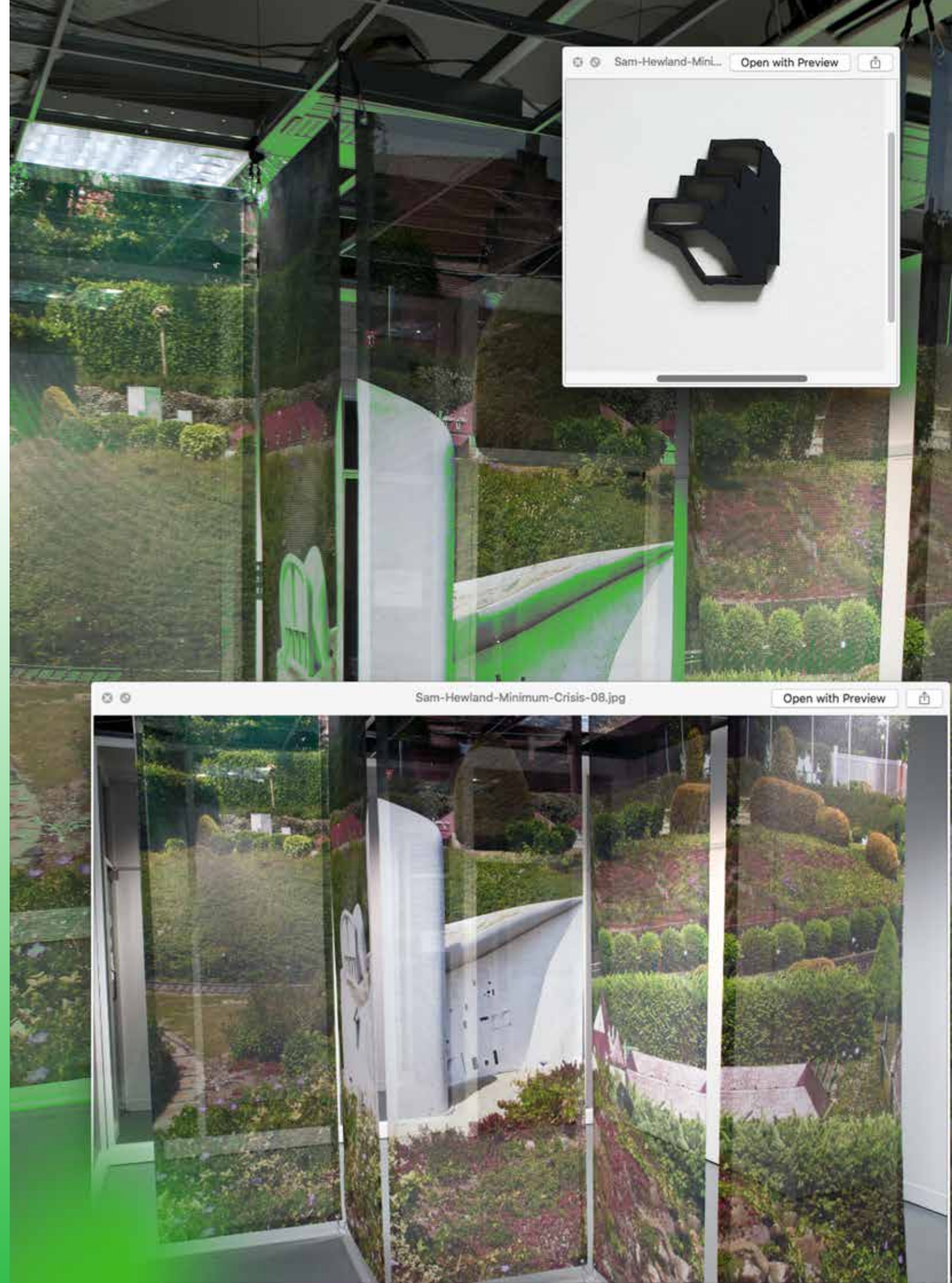
In the weeks leading up to *Minimum Crisis*, Sam Hewland discussed notions of European identity with fellow Hotel Generation artist Connor Brazier, who wrote an essay as an introduction to the exhibition.

*Minimum Crisis* investigated boundaries in the shape and form of architectural and political histories which shaped notions of what Europe looks like today. Using references of physical structures and the collaging of imagery, the work examined physical notions surrounding architecture and troubles with European architectural histories.

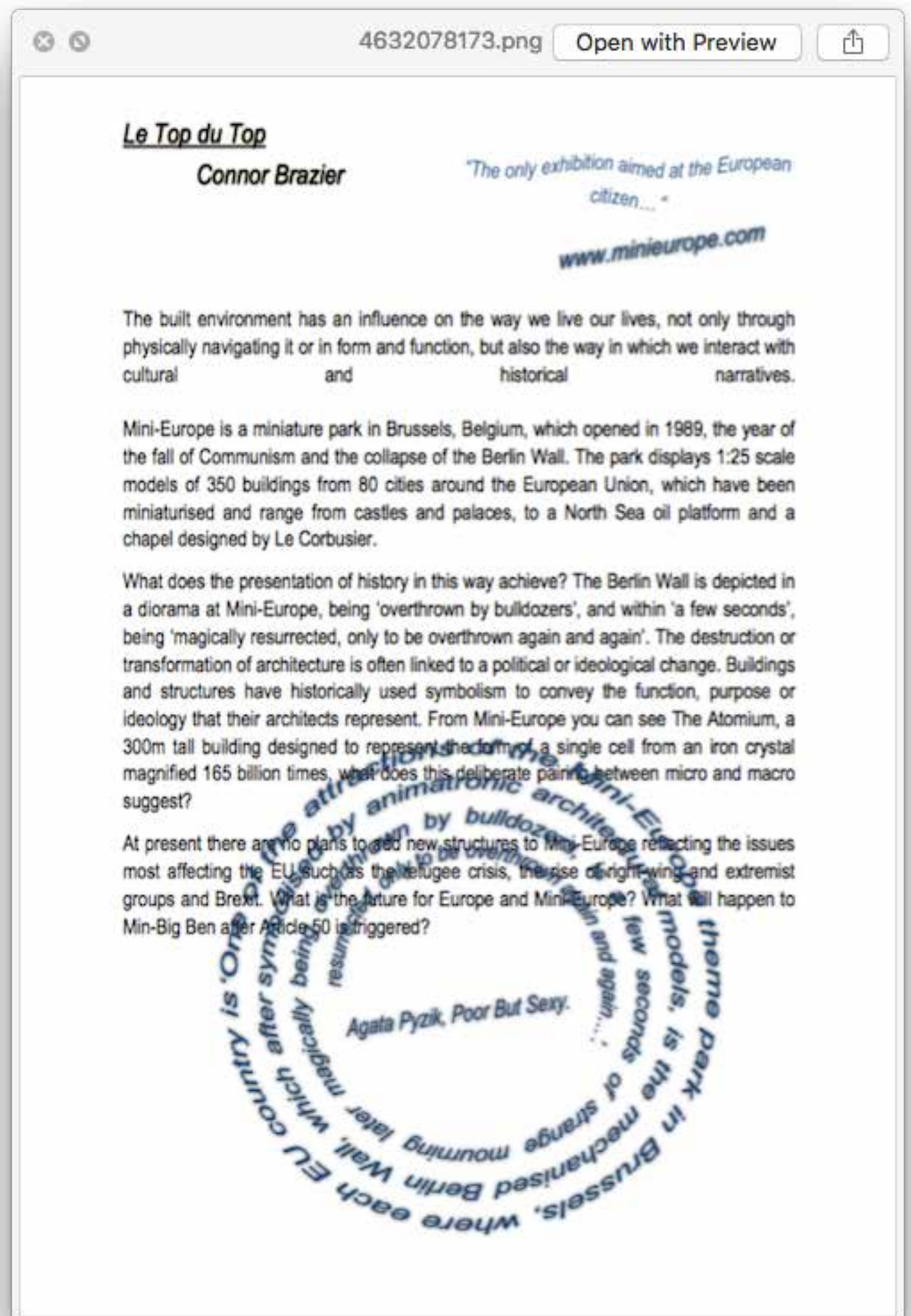
## BIO

[samhewland.com](http://samhewland.com)

Sam Hewland (b.1991, Stockport, UK) studied Fine Art at Nottingham Trent University, graduating in 2014, and is undertaking an MFA at Glasgow School of Art. Selected exhibitions include: Nottingham Castle Open, Nottingham Castle, (2016-17); *Terraformers/ Mould Map 6*, Bonington Gallery, Nottingham (2016); *Rate of Decline* with Mark Riddington, *LosersGym*, Nottingham, (2016); *Trace Programme*, Aspirational Living, Nottingham, (2016); *Not As We Know It – Part Two*, MUESLI, Liverpool (2016); *Back/Box*, Lee Rosy's/ Hutt Gallery, Nottingham, (2016); *In the Paravent*, Harley Gallery, Worksop (2016); *Fans & Legends*, Quad, Derby (2015); *Assembly Project*, Bloc Projects, Sheffield, (2015); *THANKS*, The Pipe Factory, Glasgow (2014).







by Connor **Brazier**



# ÀHHÁ

**BEX MASSEY**

11 5 2017 - 21 5 2017

Sitting somewhere between painting, sculpture and archive, Bex Massey's work examines the role of painting and the language of display in the face of popular culture. Through the amalgamation of sculptural form and simulacra she investigates notions of worth, both in terms of allegory; the phenomena of celebrity; the throw away nature of British popular culture and the undercurrent of anxiety drifting just below the surface of daily life.

Modern living finds us presently manoeuvring through a landscape where information passes at infinite speed and as spectators we feverishly chase experiences to 'snap' and post on the interweb or save in clouds. This acceleration in technological growth also means that glasses can be donned and we can traverse a 2D form, like that of a painting. But how does it all feel? Massey argues that this automation negates the human senses. She offered *ÀhhÁ* as an example of what could happen if you were able to physically enter her nature morte and drink its offerings, listen to its wallpaper and sidestep the tablecloth.

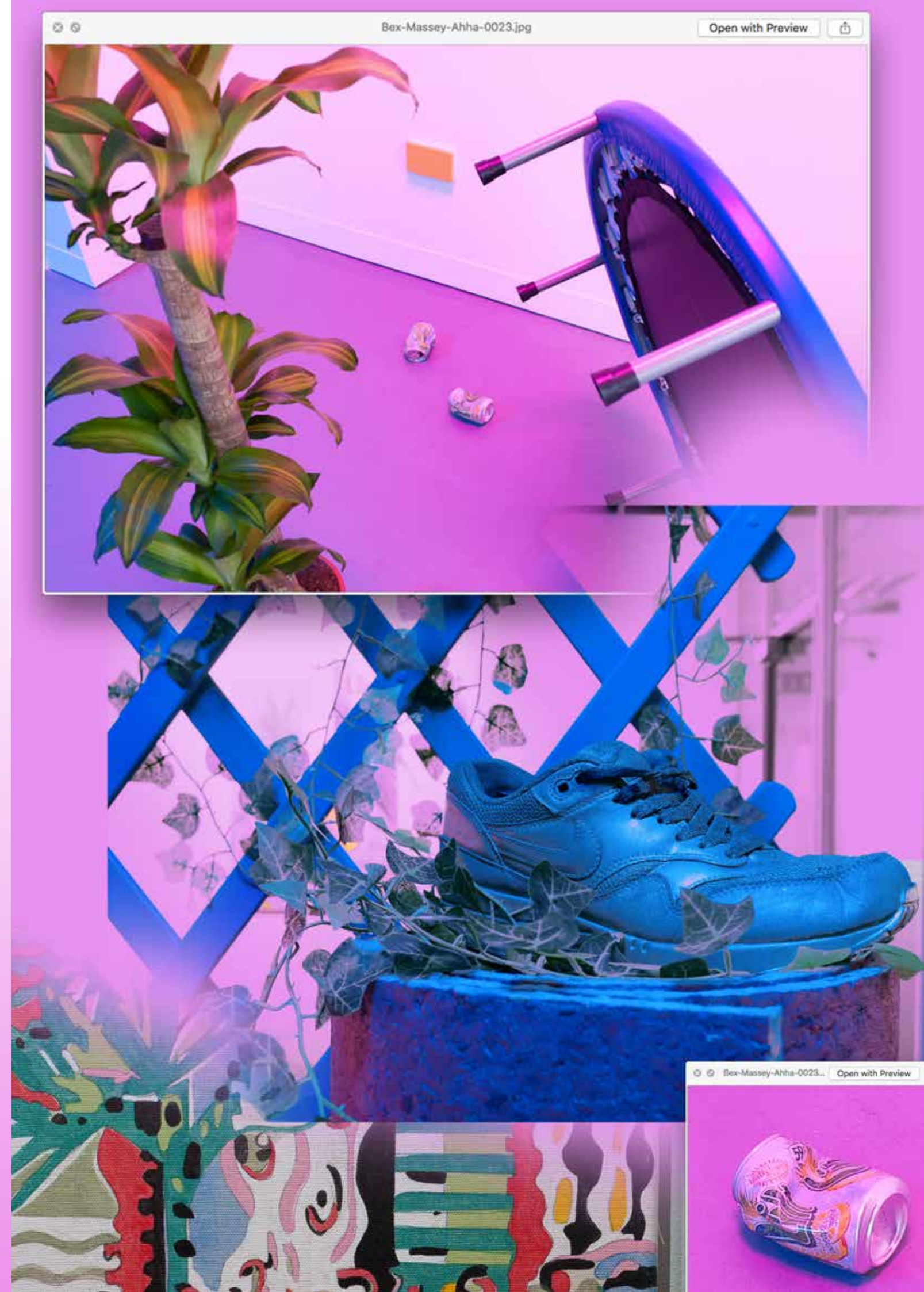
The present climate is contactless. Less so in *ÀhhÁ*.

## BIO

[bexmassey.com](http://bexmassey.com)

Bex Massey (b.1985, Newcastle, UK) graduated with a BA FA Hons in 2007 from The Cass and in 2013 with a MA FA from Chelsea College of rt. Since obtaining her Masters she has been shortlisted for The Signature Art Prize 2014, Young Masters Art Prize 2014, The Taking Shape Prize 2016 and Blooom Award, 2016. Her work can be found in The Leslie Collection, UK; Trollhattans Konsthall, Sweden as well as private collections across the UK, Germany & US. Massey undertook the Pages Fellowship in 2006 and the ISEA Fellowship in 2014.

This year she has a solo show at SLUGTOWN, Newcastle, and in 2017 exhibited in *That Blitz Mentality*, Wallspace LA, Los Angeles; *Back/Box HUTT*, Nottingham; *Lexicon of artistic gesture*, S1, Sheffield and completed i o u a e's online Inhabit residency/ professional exhibitions as well as open communal events.









# FRENZIED PLAINSONG

GEORGE **YARKER** ————— 23 5 2017 - 6 6 2017

*Here in the middle  
Intimate yet distant  
Time signatures shift  
Can't bear any closer  
An aisle so far from shore.*

Myth/Meme that which seems to Yarker to be nothing more than picture languages we invent to embody and make accessible to casual reference, our deeper shared understandings which keep us intact as a group-so far as we are intact as a group.

*Frenzied Plainsong* encompassed recent work treading a verge between image and text. *Bita*, a publication of poetry attempting to bite and split language, was also launched at the show. The exhibition coincided with start of Clerkenwell Design Week and arebyte LASER's three-day open studio event from 23-25 May 2017.

*To bite and split, the mouth shall lead in jest.  
Overshadowing awareness of presence.  
No inflection  
No direction  
Not strong  
Not stable  
Our songs are short because we know so much, I do not know nothing.*

## BIO

[georgeyarker.com](http://georgeyarker.com)

George is working towards developing further publications of poetry. Yarker graduated from Royal College of Art (MA) in 2017 and from Kingston University in 2014. Previous group shows include Degree Show Royal College of Art, June 2017; *Output*, CGP, London (2017); *Artists as Independent Publishers*, Research Centre for Artists' Publications Bremen (2016); *Dis Play*, CGP, London (2016); *Line of Flow*, Art Hub, Deptford (2016); *Luftschloss*, Tom's Etching Studio, Hackney Wick (2016); *WIP Show*, Royal College of Art (2016); *Autoparts*, Lokaal 01, Antwerp 2014 and International exhibition of Contemporary Student Printmaking, Various locations (2014).







In recent times it seems to me  
(here at halfway)  
I do not know nothing.





# 4K MADE ME SICK

CHRISTOPHER **MACINNES** — 9 6 2017 - 30 6 2017  
& **LAURA YUILE**

Jan 19 2017 1:30 PM

L: I've been thinking a lot about how invisible "energies" within our environment can affect us (pollution, signals, etc), and how we are sold various paths or philosophies towards wellbeing. I was looking a fair bit at Feng Shui – how it has been Westernised and turned into something to sell highly priced consultations to wealthy businesses and homeowners; or – at the lower end – is used to sell plastic ornaments such as small water features. It's also now spoken about a lot in regards to digital space and digital wellbeing, with advice offered on things like how to arrange your computer desktop, etc. I'm thinking mostly along the lines of how the body is affected by the environments (physical and virtual) it moves through on a daily basis, and where there is leakage and spill-over between one kind of space and another (for example, our homes now becoming workplaces due to the networked devices we use; or how social media trends for various food items, like avocados, has a real impact upon the physical landscape due to demand).

Jan 21 2017 5:13 PM

C: I had been reading a lot about Feng-Shui too, but in relation to city planning. For example, the bay of Hong Kong brings wealth because of its shape or the layout of escalators in buildings bring power. This started me off thinking about a kind of invisible energy too. I was thinking about how inanimate infrastructures become filled with these kind of unpredictable energies that course through a logical system to produce erratic results in the real world. I had connected this to how the internet is constructed from these ancient materials like minerals, oils, plastics, metals. I felt like the crazy behaviour of online communities was like some kind of primordial rage seeping out of crushed up dinosaur bones and into the network... or something.

Anyway, I guess to start I'll explain a little about where I left off from my last show: I was looking at the material infrastructure of the network that supports the internet. Basically, whatever rhetoric you might read about how the internet has so much potential (I'm not saying it doesn't) and should be open and free to all etc. runs into a fundamental problem when you start examining the material, industrial and infrastructural elements supporting it. At the heart of it the network is pretty much solely owned by a handful of US corporations. I was interested in portraying this old, dirty, industrial form of corporate power and pitting it against the glib marketing spiel from their websites, which out of context reveals something a little more sinister.

I won't elaborate here but the two ideas crossover for me because it's this gap in our understanding where strange things start happening. Specifically there's this idea that religion/spiritualism is a form of technology, in that techniques (ritual, ceremony) are utilised in order to access some higher form of knowledge (information, data). In this sense there's also a religious/spiritual element to our relationship with technology. This (I think) is what I'm really interested in at the moment. I love this mystical, reverent, overly hopeful reading of the internet and the banal truth of it as some kind of bureaucratic, corporate office-complex-cum-planetary shopping centre.

I kind of feel like this is maybe the point where we cross-over too? It's a similar reading as your thinking around digital "wellness" and the monetisation of immaterial commodities. It particularly calls to mind this app called Headspace which is for mindfulness training, but starts trying to charge you to sit in silence for 10 minutes and meditate...which obviously you can't do without 3G and an iPhone.... :-|

I guess what's interesting here is how corporate interest has so aesthetically and linguistically infected the optimistic ideology of the internet, which I think points to a larger conversation around global corporations as something similar to Lem's apsyche ocean: not malevolent, but not benevolent and certainly beyond our control. In a way it's not that something changed, but more that global business is wearing the skin of the decentralised creative activity of the network. It's like some kind of liquid presence seeping into the gaps of a culture and becoming it. Does this make sense??

May 20 2017 7:19 PM

L: I think actually this notion of the smart home is what the video is moving towards to me, with some of the language and statements being both applicable to Feng Shui guidance and smart home promises. And to further the shift of power I mentioned before, I've been thinking about the implications this has for privacy. And how at home we are now kind of "in public" thanks to all the networked devices we have or could have; whilst outside we can walk around in our own private world thanks to the same devices. So the domestic space becomes something else, and will continue to evolve with smart technology until (in perhaps the worst-case scenario) there is no privacy at all and every step we take and word we utter within our own home is monitored. And the things that hold our "privacy", are the platforms.

In the months leading up to their joint exhibition at arebyte LASER, Christopher MacInnes and Laura Yuile collaborated remotely on ideas, concepts and work. The pairing of the two artists sought to form cross-overs of practice, with overarching themes of commodity, bureaucracy, privacy and the inner workings of technology, as well as ideas of what it means to form a "collaborative process".

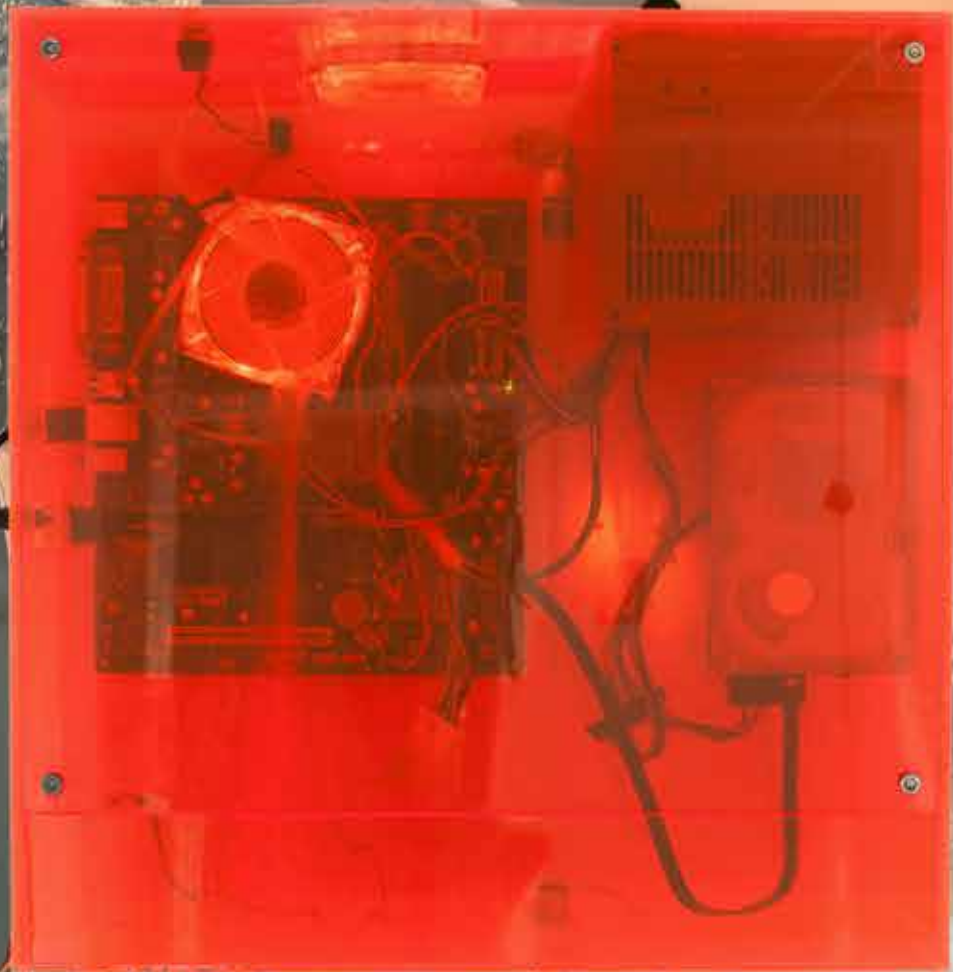
## BIO

christophermacinnes.com  
laurayuile.com

Christopher MacInnes is an artist based in Glasgow. Recent exhibitions include solo show *SPORES OF LOVE*, David Dale Gallery, Glasgow (2017); *ILLOGICAL CORE*, Radio Borealis, Bergen; *On The Ground*, Perth Museum and Art Gallery, Perth (2016); *I Know Amy: Loom Loom Loom and Gwenan International*, Queen's Park Bowling Club, Glasgow (2016); and *Future Artifact*, Dose Projects, New York (2016). He has been awarded residencies, awards and funding with Hope Scott Trust and Creative Scotland, has been resident artist at Cockenzie House, Port Seton as part of Art Rooms 2014, and curated SIMSTIM as part of Open House Festival, Glasgow. He graduated from the Glasgow School of Art in 2012.

Laura Yuile is an artist based in London. Recent exhibitions include *Homesick*, T-Space, Milan; *A Place For You To Dream*, Republic, London; *Ludicrously Ideal and Beautifully Placed*, Generator, Dundee; *SculpturParcours*, The Wiener Art Foundation at Parallel, Vienna; and *World Interiors*, Savoy Centre for Glasgow International, Glasgow. She has undertaken residencies with Space / The White Building, London and Temporary Art Platform, Beirut. In 2015 she was an Associate Artist at Open School East and will soon graduate from the MFA programme at Goldsmiths. Forthcoming projects include a residency in Beijing as a recipient of the Red Mansion Award, and the group exhibition, *Habits of Care*, curated by Helena Reckitt at Blackwood Gallery, Toronto.





CHRISTOPHER-MACINNES +-LAURA YUILE- 4k made me sick-0001.jpg

Open with Preview

CHRISTOPHER-MACINNES +-LAURA YUILE- 4k made me sick-0006.jpg

Open with Preview





# YOU HAD ME AT HELLO

**EDEN MITSENMACHER** — 1 7 2017 - 15 7 2017  
with collaboration from Sarah Hardy and Rebecca Tritschler

For the exhibition, Eden will show work which allows the ordinary to assert time, and demand space, in this constantly fast-paced arena we call online.

Within these (semi)borderless platforms we relentlessly search for an agency which is fragile and mostly constructed, and we stretch the ideas of relationships in order to reconstruct ourselves virtually - we are at once both public and private.

Leading up to her exhibition, Eden has been contacting the curator through the forgotten medium of letter-writing. This idea of an estranged pen-pal will continue in an online residency on isthisit? the week before the opening, where both artist and curator will expose conversations, thoughts and feelings.

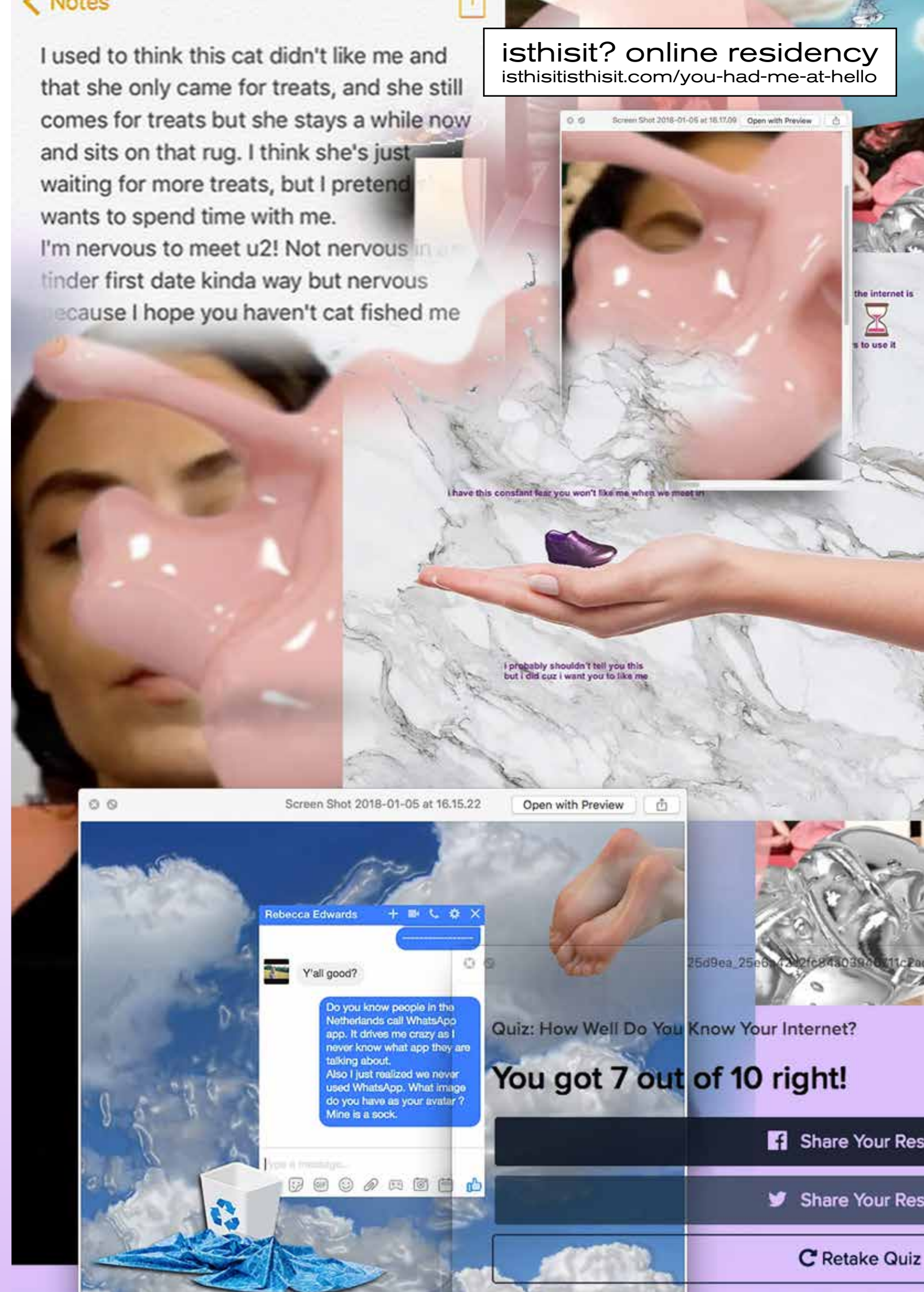
## BIO

*edenmitsenmacher.com*

Eden Mitsenmacher, (b. 1987, USA), lives and works in Rotterdam and Tel Aviv. She studied at Goldsmiths University, London, and the Dutch Art Institute. Recent exhibitions include, *Elastic Mediums*, G George, Campbell Works Gallery, London; *FIRST KISS*, Girl on Girl Collective, Junior High, Los Angeles, California; Digital Networks Film Fest, The Front, New Orleans, Louisiana; *TOUGH*, 1920C, San Francisco, California and *The Great Unanswered* by Scaffold Gallery, Bankley Gallery, Manchester.

Sarah Hardy, aka Hebe Konditori, is a food artist creating sculptures from chocolate for The Edible Museum – a confectionery collection inspired by the natural world and History.

Rebecca Tritschler, aka Lunch girl, is a queer femme artist/storyteller working between animation, filmmaking, illustration and the written word. Using the femme character as a centre figure, the cartoon landscape as a backdrop, along with pop music, colourful graphics and humour to tell stories that document the queer experience of living in a modern world. Originally from Glasgow, currently working and living in Leeds, she has exhibited internationally, graduated in BA Fine Art (International) from the University of Leeds, and her most recent film, *Big Queer Failure*, won the Leeds Queer Film Festival Audience Choice Award 2017.



isthisit? online residency  
[isthisitisthisit.com/you-had-me-at-hello](http://isthisitisthisit.com/you-had-me-at-hello)

I used to think this cat didn't like me and that she only came for treats, and she still comes for treats but she stays a while now and sits on that rug. I think she's just waiting for more treats, but I pretend wants to spend time with me. I'm nervous to meet u2! Not nervous in a tinder first date kinda way but nervous because I hope you haven't cat fished me

I have this constant fear you won't like me when we meet in

I probably shouldn't tell you this but I did cuz I want you to like me

Screen Shot 2018-01-05 at 16.15.22

Open with Preview

Rebecca Edwards

Y'all good?

Do you know people in the Netherlands call WhatsApp app. It drives me crazy as I never know what app they are talking about. Also I just realized we never used WhatsApp. What image do you have as your avatar? Mine is a sock.

Quiz: How Well Do You Know Your Internet?

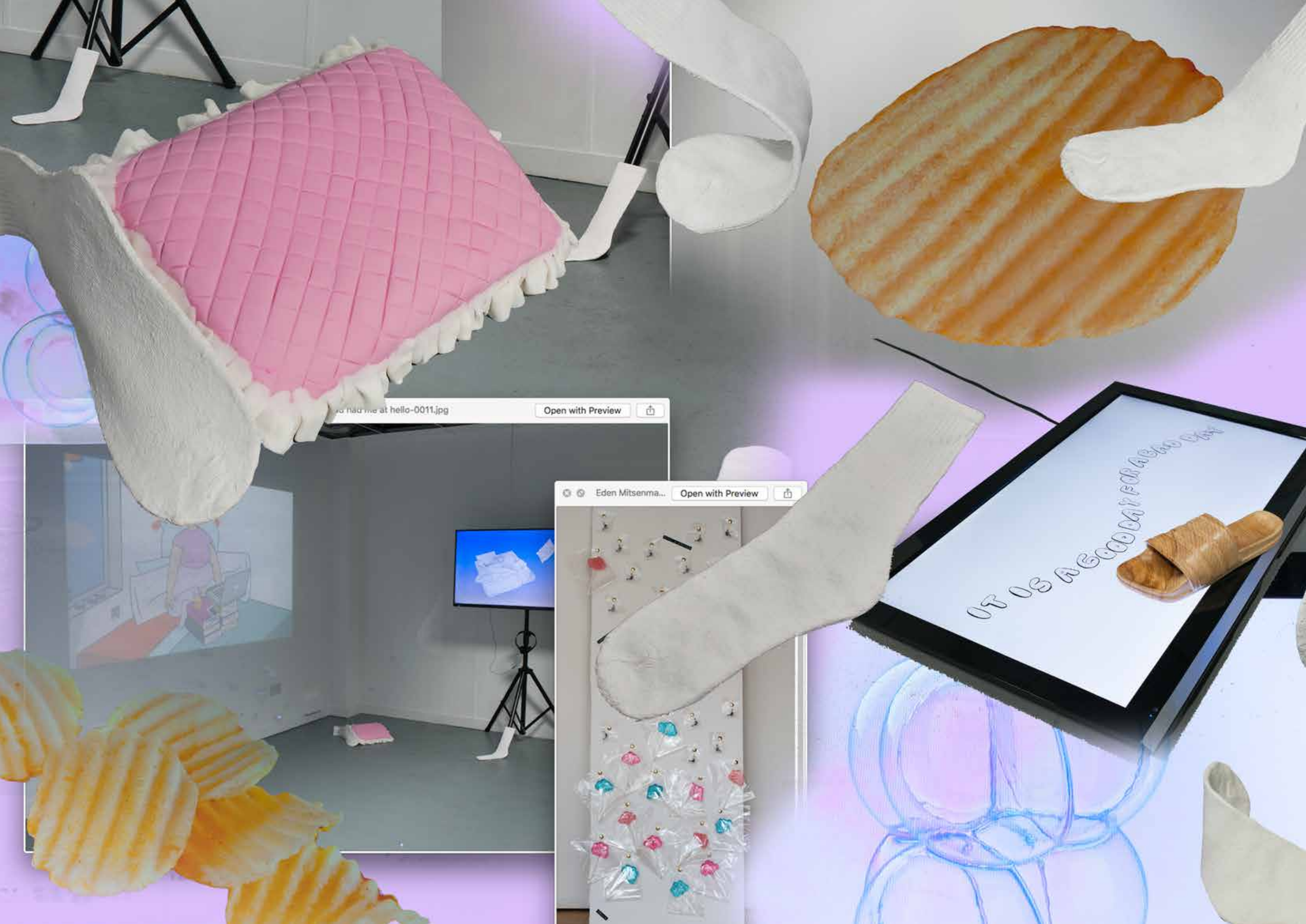
You got 7 out of 10 right!

Share Your Res

Share Your Res

Retake Quiz





hello-0011.jpg

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Eden Mitsenma...

Open with Preview



IT IS A GOOD DAY FOR A GOOD DAY



# ALL MY LIVES

LOUISE **ASHCROFT** ————— 17 7 2017 - 2 8 2017

*I want more lives, father...to try out all the choices I never had or made, with all the people I never had or made.*

This exhibition is an arranged pile of objects constructed by artist Louise Ashcroft to chronicle the many lives she lived in 2016 when she developed a bizarre hobby under the guise of an 'art project' titled *Why Don't We Live Together?* which involved inviting members of the public to plan shared future lives with her while she helped them with household chores. It was a cleaning service with a difference. Bonding over bathroom bleach and dreaming through dirty dishes, Ashcroft and her 17 different life partners invented fictional futures together: businesses, families, boat trips, feuds, subcultures, secret societies, strange events, discoveries, anthropological disciplines, protests, architectural movements, bands, and psychological disorders; all conjured from the Cif Kitchen spray. It was a secret and personal process, none of which was documented, except in the memories of those involved.

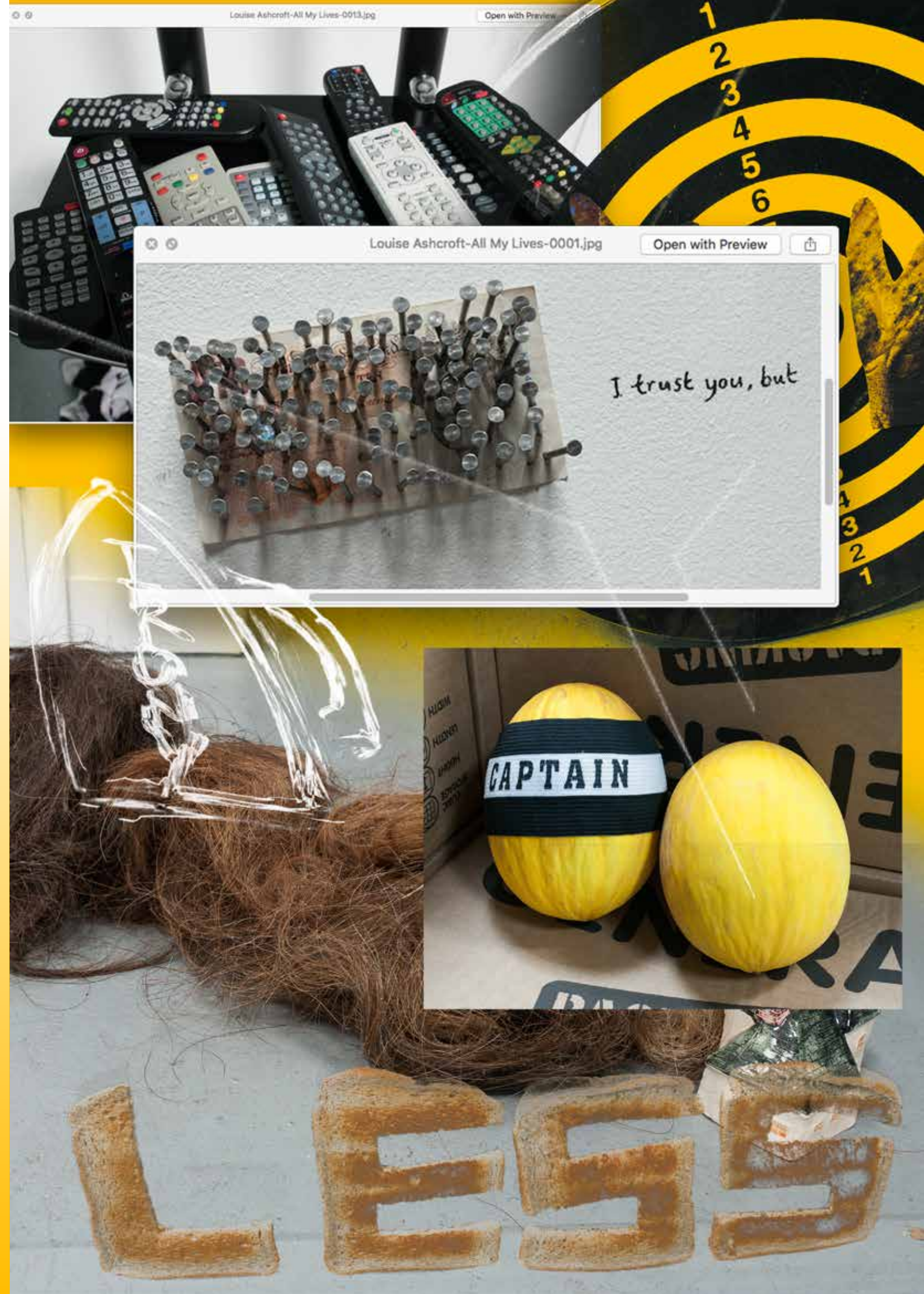
For her exhibition at arebyte LASER, Ashcroft presents a room full of objects and images she has found and fabricated based on her recollections of *Why don't we live together?*, offering viewers a speculative reliquary\* of her hypothetical shared futures.

*\*Pyramids are Ancient Egyptian self-storage units, but your flat's quite small so you cram all the clutter under the bed. Decades later, in the house clearance corner of Deptford Market, Ebay-4D 'micropreneurs' non-sentimentally paw through Ikea bag obituaries looking for something worthwhile in your life-rubble; phantom flashbacks defibrillating like handfuls of baby eels. And it's tempting isn't it? Sometimes. It's tempting to buy the whole stall, to ditch your reality and live through a stranger's. Wrasse Fish feed on the parasites lodged in the Black Sea Bass's body.*

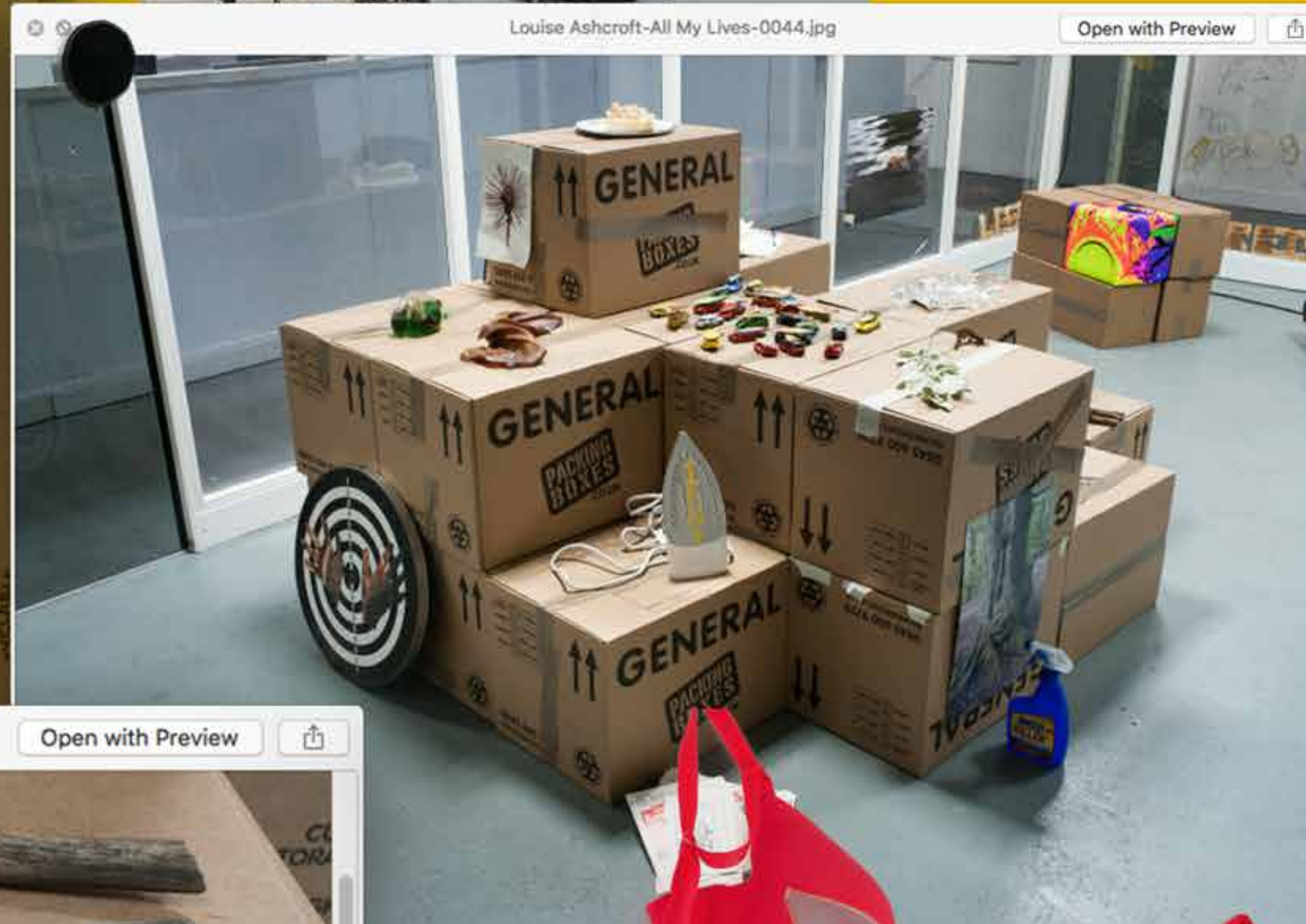
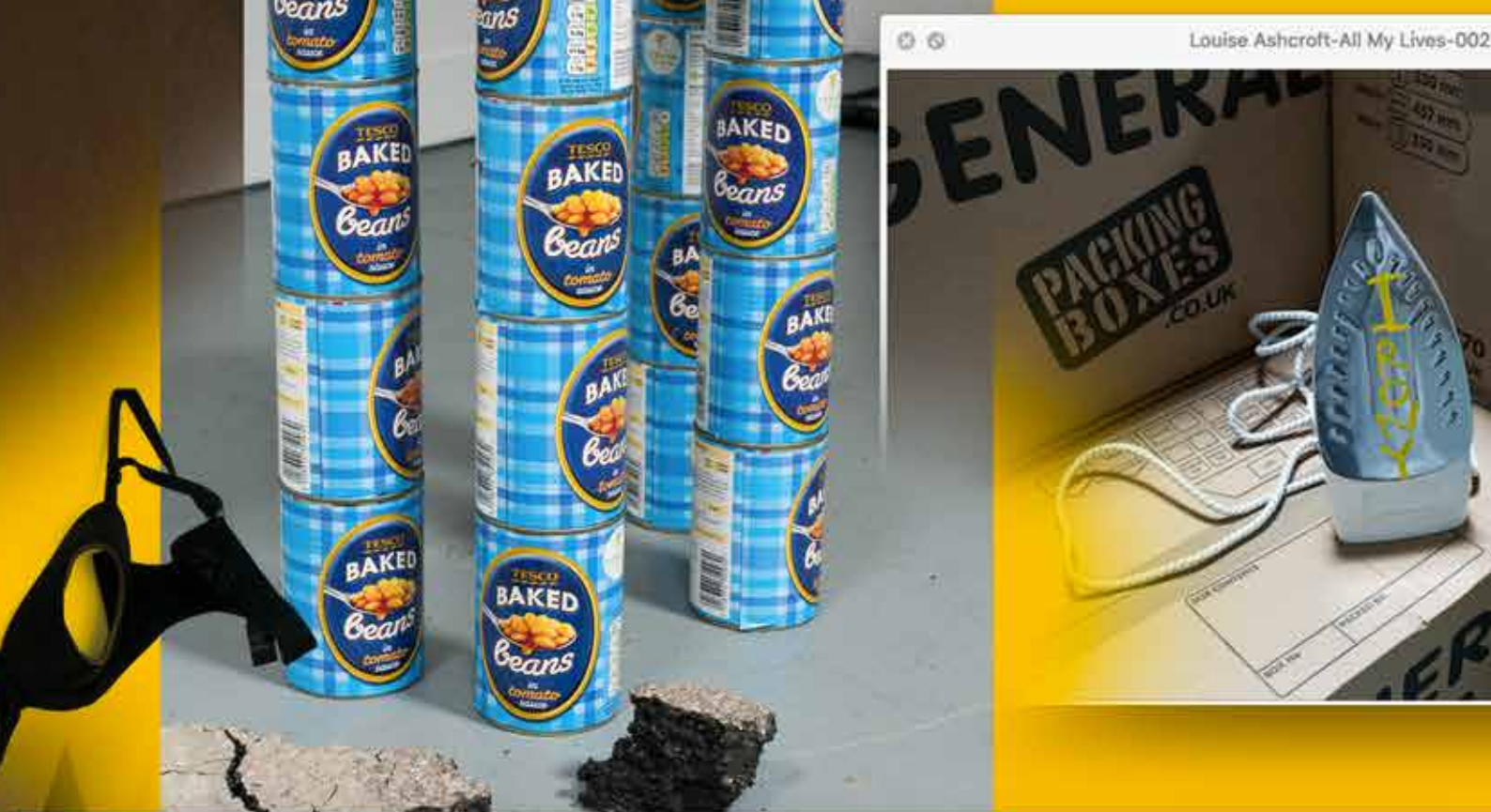
## BIO

[louiseashcroft.org](http://louiseashcroft.org)

Louise Ashcroft is a performance artist who makes videos, installations, live standup and participatory projects. She has exhibited widely including at arebyte, The Koppel Project, Latitude Festival, Westminster Waste, Guest Projects, The Boring Conference, AVU Prague, AmbikaP3, Performance Studies International, Christies, The Function Room, Turner Contemporary and Modern Art Oxford. She recently did participatory performance residencies at Tate and Camden Arts Centre. Louise studied at Oxford University, Birkbeck and The Royal College of Art. She is a visiting lecturer at various universities and arts organisations, and is co-founder of the alternative art school AltMFA.









# KNIGHTS OF OMIKRON

STELIOS **ILCHOUK** — 11 8 2017 - 30 8 2017  
& MARC **BLAZEL**

*"Months of one's life into this and games like it.  
Think of all the virtual graveyards that now exist.  
We're leaving behind a lot of stuff that had years of work put into it.  
And it's just, "so what, it's virtual" – but it's still stuff that meant a lot to some people."  
-Vinesauce*

Acting as a temple or shrine for deceased online communities of the early 2000's, the exhibition becomes a place of mourning, and subsequently resurrection and tribute. Inspired by roleplaying forums, virtual chat rooms and vanity sites the artists create a realm inhabited by the ghosts of these online meeting places.

These digital spaces are now historical relics; the stylised medieval imagery refers to this explicitly. Using what is an inherently romanticised visual style, the work discusses the obsessive culture around MMORPGS, the customisation of self and the allure of leading a double life. The banners in the installation act as symbols or 'check-points', the calling cards of make-believe tribes. Both historical and contemporary, they act as physical versions of the banner ads we see daily on online platforms, bringing an army of virtual users back into our world.

For many, being part of this type of similarly-minded group acted as therapy, a way to escape the mundanity of life or a complete social awakening. For those invested in the online communities, the worlds they inhabited often became blurred beyond reason, receiving just as much, if not more attention than the 'real'. To have these parallel lives taken away was unimaginable.

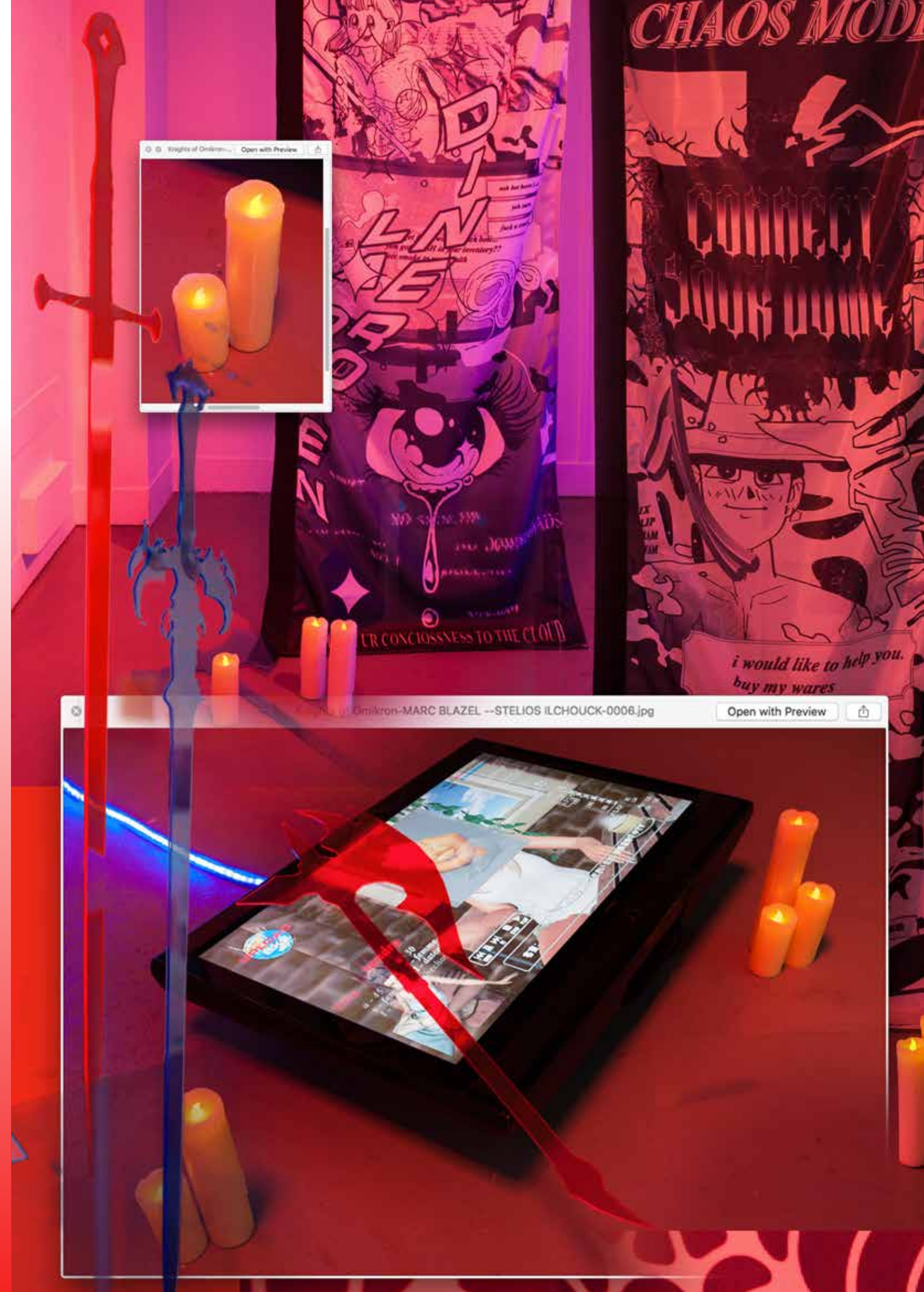
*"These are people's hopes and dreams, this is all they had"*

## BIO

[steliosilchouk.com](http://steliosilchouk.com)  
[marcblazel.com](http://marcblazel.com)

Stelios Ilchouk is a multidisciplinary artist from Cyprus currently based in London. He has studied at Central Saint Martins and finished his BA Graphic Communication Design in 2016 specialising in Illustration. He's interested in narrative and abstract illustration, experimental film and digital composition. Recent exhibitions include *It doesn't take long to find new targets* with Marc Blazel, an exhibition in conjunction with the launch of the third issue of the *isthisit* magazine, London (2017); *The Big Mosaic* with Paris Christodoulou, A Project of the European Capital of Culture PAFOS2017, Cyprus, Paphos (2017).

Marc Blazel lives and works in Bristol. He has studied at Brighton University and Central Saint Martins. His practice explores the boundaries between online and IRL. His current research investigates parallels between the decline in self sufficient online communities and the closure of DIY and community spaces in the UK. Using video, live-streaming and image making Blazel's work instigates a pop-aesthetic of diaristic writing and anthology.









# HOTEL GENERATION 2017:

## The Information Critical Space Against The Overload And Acceleration

"The faster the better" is completely false. The faster you go, the more risks you take."  
-Paul Virilio, 2010<sup>1</sup>

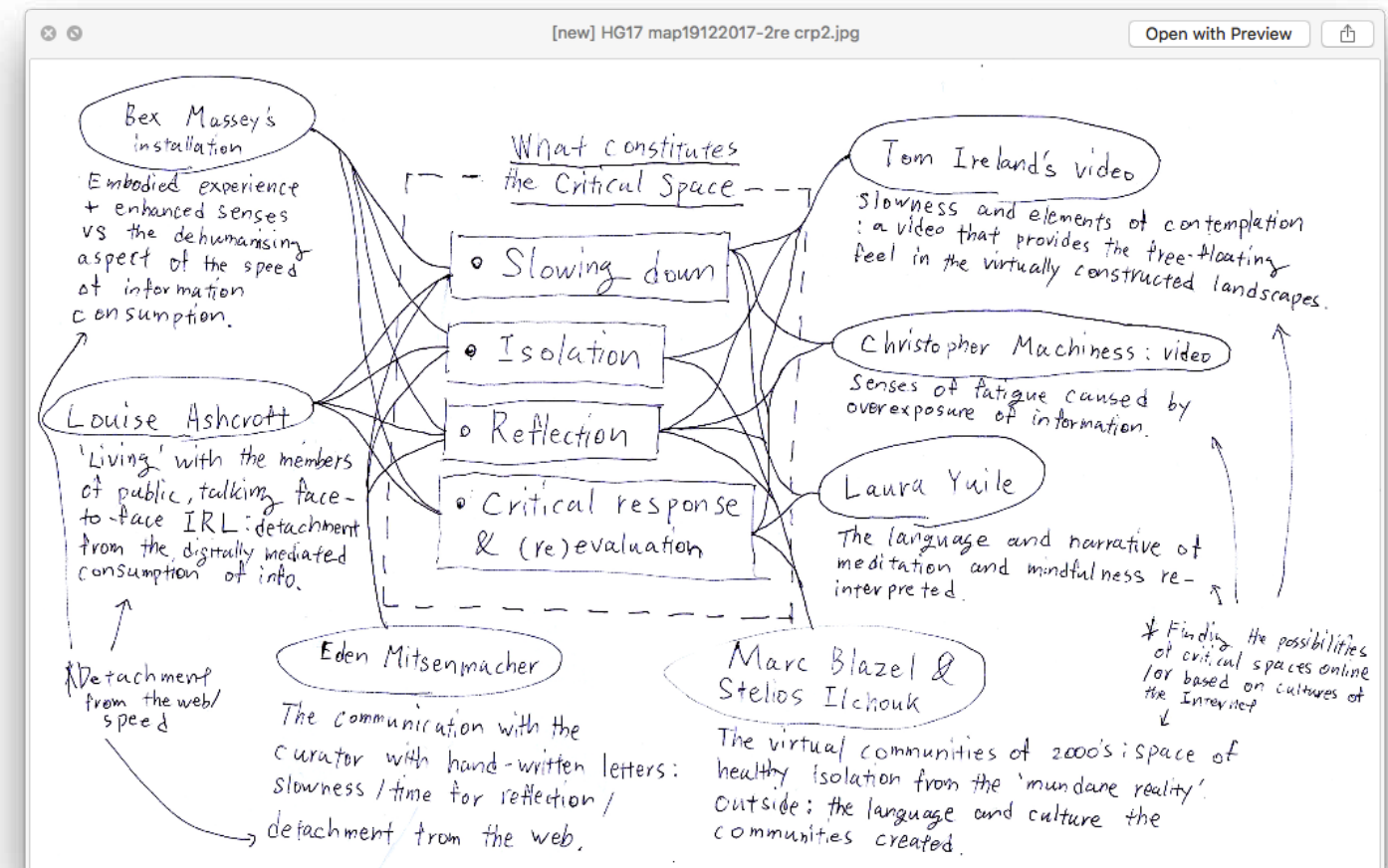
The central themes of *Hotel Generation 2017* included information overload and acceleration of information consumption. The speed and amount of information consumption today brought about by the ubiquity of the mobile smart technologies, could overwhelm the user's mind through the over-consumption, and potentially affect their cognitive abilities.

Paul Virilio says that the accelerated, excessive consumption of information stupefies the consumers<sup>2</sup>. Baudrillard adds, the information overload causes a partial digestion leading to "epistemic closure": "attention fatigue and poor sense of time"<sup>3</sup>. Furthermore, California IT professional Clay Johnson suggests one could develop an impairment of short-term memory because of the overload<sup>4</sup>.

Despite the potential negativities, the generally accepted view of information consumption today does not seem to reflect the matter at hand, rather the norm seems to be the overload and acceleration in the information economy.

In fact, some writers (mainly from the field of marketing) consider the information age has been replaced by "the attention age", that is the age of information overload. Technologies are designed to grab your attention based on the quasi-psychological techniques and the algorithmically surveyed and calculated "preferences". In effect, the consumers are constantly bombarded with the information that is tailored to draw their attention. This increases the risk of information overload, and makes us lose focus, effectively giving ourselves "Attention Deficit Disorder"<sup>5</sup>.

How could we tackle the stupefaction and the potential problems of information overload? Virilio says we cannot fight the speed with speed, and securing a space (and time) for critical reflection in isolation for subsequent responses can be a way to counter it; this process constitutes what he calls the "critical space"<sup>6</sup>. The strategy seems to overlap the ways in which artists of the *Hotel Generation* reacted critically to counter the speed and overexposure of information. I have reflected on my experience of the exhibitions, and drawn the map below that shows the relation between the critical space and some of the artists' work.



It seems to be evident that *Hotel Generation 2017* not only addressed the discourse concerning the information overload, but also it provided an environment and opportunity where the artists and visitors reflected on the culture of information overload and speculated possibilities of having critical positions and responses against it. It was the critical space in practice. Given that society today seems to be closely associated with the acceleration and overload, I believe the programme responded to one of the most urgent cultural topics of our time.

<sup>1</sup> See 'Paul Virilio': Interview by Caroline Dumoucel. Vice, 2010.

<sup>2</sup> See Mark Featherstone. Virilio's Apocalypticism. *Theory Beyond the Codes*, 2010.

<sup>3</sup> See Geert Lovink. After the Social Media Hype: Dealing with Information Overload. *e-flux* 45, 2013.

<sup>4</sup> Ibid.

<sup>5</sup> See 'Welcome to the Attention Age.' Regain Your Time, 2010.

<sup>6</sup> Featherstone. Virilio's Apocalypticism.





# H O T E L   G E N E R A T I O N

*Hotel Generation* was a programme situated in arebyte LASER, an exhibition and project space in Clerkenwell, built with support from Outset: Studiomakers and General Projects.

As the sister gallery of arebyte in Hackney Wick, arebyte LASER endeavoured to encompass established ties with technology and new media work, in addition to promoting juxtapositions with sculpture, installation and performance.

Due to the temporal nature of the space, arebyte LASER aimed to provide a platform for emerging artists to engage with experimental projects and ideas.

*Hotel Generation* was a series of paired exhibitions by a generation of young artists from around the UK and abroad, all responding to information overload, collaborative practice or as a reaction to the extreme present.

**Curated by Rebecca Edwards**

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