

curated by

JIAYU SUN

@jiayu_1011

YIWEN LI

@yiwenliiiiiii

YUEH-NING LEE

@yuehning.lee

ANASTASIA CHUGUNOVA

@anastasiaa.chu

PRELUDE TO SPACE

@PRELUDE. TO.SPACE

exhibition concept

As technologies increasingly penetrate daily life up to the most intimate parts of it, how our perception of the physical world would change in the future?

Written in the late 1940s, *Prelude to Space* is a fiction novel in which Arthur Clarke envisions how Mankind first reached the Moon a few decades later. The text serves as a starting point for the exhibition, allowing the artists to reflect on how the human-space relationship has been expanded from the exploration of outer to virtual space.

In the same way, this shift from analogue to digital changes the perception of our body, which is no longer considered to be the isolated, autonomous self. Instead, it becomes immersed into data flows in which people and machines become part of a single intertwined system.

Bringing together the artworks of 21 different artists whose practices span from video installation, animation, internet art to VR, *Prelude to Space* explores this new domain in which the digital becomes an integral part of the material world, affecting the way we perceive ourselves and the world around us.

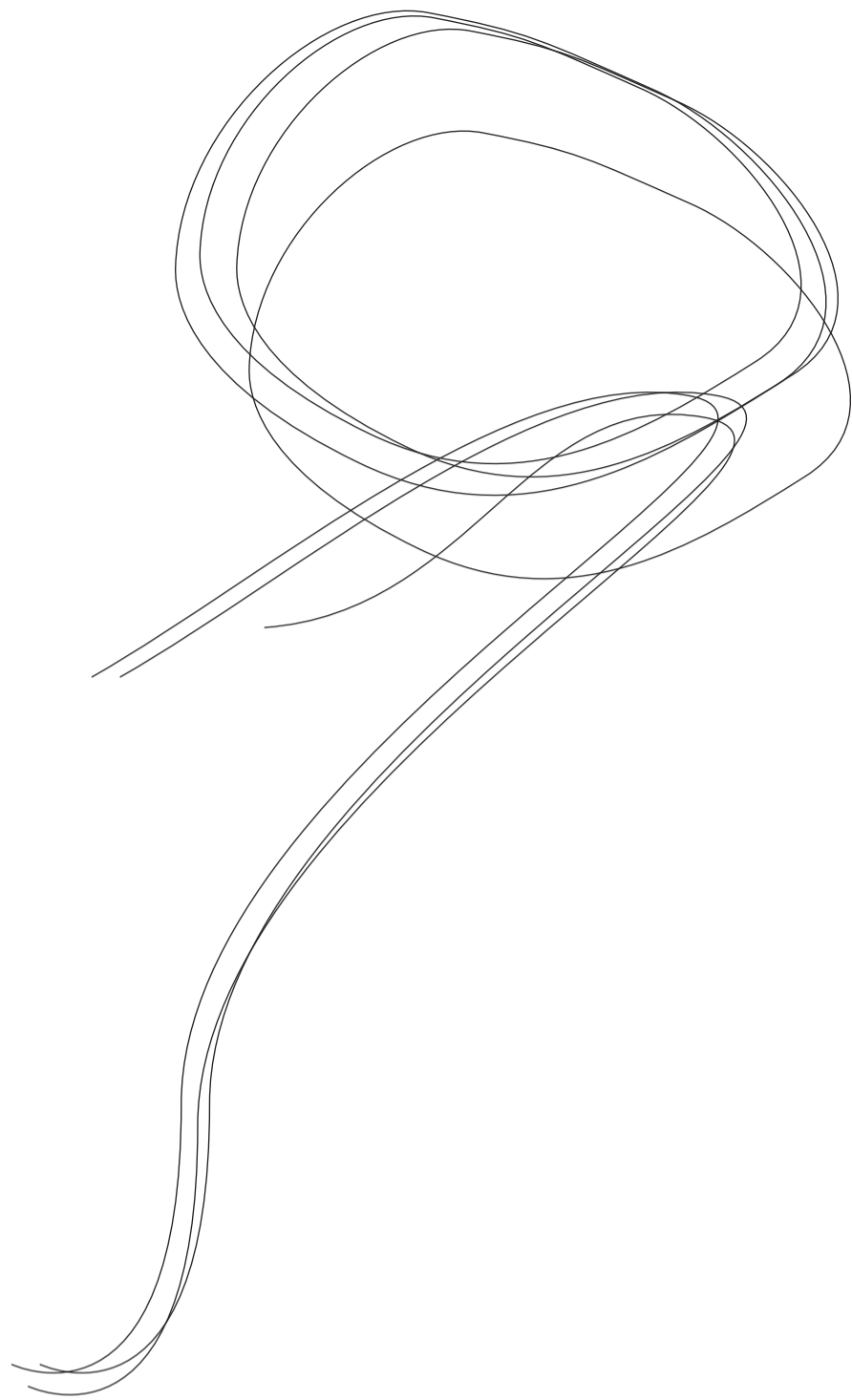
Saturday, 17 September

(9 am-7 pm)

Sunday, 18 September

(9 am-5 pm)

Stokeley PopUp
147 Stoke Newington High St
London N16 0NY



○1

Vivian y. L.

@virtio.djvu

–321 °F : 133° 79.5' 53" N 12° 90' 79" E, 2021

Durational sculpture, 40 × 30 × 60 cm (dimensions variable)

–321 °F : 133° 79.5' 53" N 12° 90' 79" E, 2021 is an ongoing project ex–

ploring the intermingling strands of real–life events involving cryo–preservation and refrigeration with the speculations about the surreal era of 2010–2200–∞. The work features condensation from immaterial to material, from events to material evidence and vestiges, from the real to the parafictionalised. Exploring the liminal space between life, death and beyond, diasporic experiences, and necropolitics, the work reflects on the trajectories and struggles of bodies victimised by ideologies, in transgression, across systems of governance and bodies of water; prostheticised, sabotaged, and/or eternalised by technologies and the technoscientific imaginary. It is dedicated to all the bodies that have been found and lost in the sea and beyond, the diasporic, and 'us'.

<https://v-l-y.io/>

○2

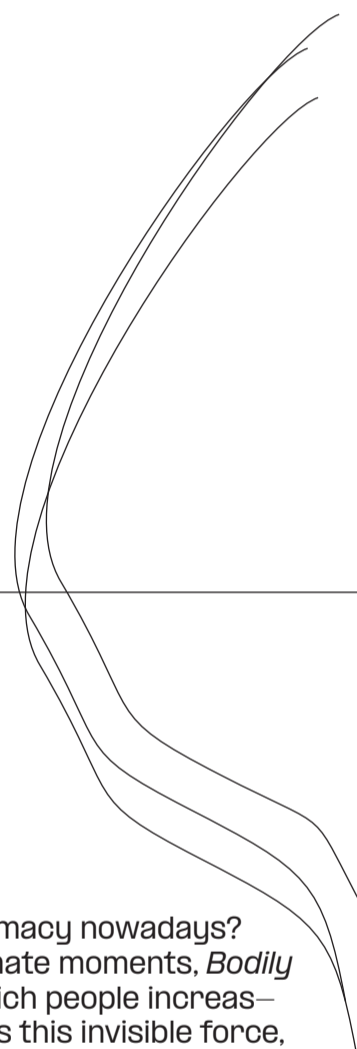
Zinong Zhang

@zinongzhang2020

Mirror mirror on the wall, 2022

Metal, dimensions variable

<https://zinongzhang.com>



○3

Wenxuan Chen

@wenxuanart

The sea leaves ripples on the sand, 2022

Digital print on velvet, 114 × 11cm

Drawing inspiration from outdoor activities including camping, diving and rock–climbing, Wenxuan explores the different states of nature as a symbolic language in production, transmission and consumption under industrialisation in his practice. *The sea leaves ripples on the sand* is created using the office software Power–point with the oval as its base, overlaid by the colour duplicated from the ocean. The white dots on the image represent the action boxes for the selection process.

<https://wenxuanchen.com/>

○4

Adam Boyd

@adamb0yd

Tramlines, 2022

Quilted taffeta, cotton, bleached cotton duct, felt, photo–transfer on canvas, batting and thread, 144.5 × 135 cm

Tramlines takes its title from a term used in Alex Garland's *Devs* (2020) to describe a 'causal thread': a view of time in which all events are completely determined by previously existing causes. Boyd's patchwork–like configurations offer numerous transcriptions of the same event (refracted light). Through his use of photography, lidar technology and traditional textile processes, these works attempt to disrupt a linear notion of time, both pictorially and materially. For Boyd, the line of stitch allows a collision of multiple worlds.

<https://adamboydstudio.com/>

○5

Songwon Han

@haneros_1010

Bodily Fluid (I) and Bodily Fluid (II), 2022

Laser etching on perspex, 60 × 40 cm

What is different about our perception of intimacy nowadays? Featuring entangled bodies in their most intimate moments, *Bodily Fluid* hints at the detachment from reality which people increasingly experience. Fluorescent colours serve as this invisible force, pointing to the feeling of alienation of bodies in space.

<https://www.hansongwon.art>

○6

Ruilin Fu

@rynn_f_

The Bunny Gift Shop, 2022

VR headsets, desktop PC

The Bunny Gift Shop is a virtual reality project extending from *Good Girl Detection* (2022) that constructs a virtual magical world where the embodiment of female bodies are caged, transformed and objectified by scrutinising gaze. It aims to investigate how women are observed in media and the physical world as landscapes and further reflect on shattering labels deeply internalised in their bodies.

○7

Akshay Bhoan

@maharajapatiala

Father Flying, 2022

Emulsion on PVC, Clay and acrylic artefacts, dimensions variable

The machine breathes. The body is shedding weight, moving further and further. Receding from touch. The numbers are not reliable anymore. Muscles eject every last strain in a sharp fog, jettison into the void. Thrust through the warm core into the cold, from the thick to the translucent. Faster and faster.

The work suggests (in artefacts) of a possible alternative dimension, a post body space; where one goes beyond the limits of gravity, shedding mass and gaining speed.

<https://bhoan.com>

○8

Stela Brix

@stelabrix

everything you touch, touches you back, 2022

Mixed-media installation, dimensions variable

everything you touch, touches you back is a collection of brushes-by, bumps, strokes, enmeshments and devourings, happening between the world and the body. It shows a body being taken apart or putting itself together, a body that is bursting out of its boundaries, swallowing in, grafting, seeping, leaking, infecting, incorporating, ex-carnating. In an uncomfortable closeness, the installation brings the body and the world together as inherently contagious to each other.

<https://stelabrix.com>

○11

Estefanía B Flores

@estefantastic

Untitled, 2022

Resin, volcanic ash, pigments, electronics, mild steel, 90 × 50 × 40 cm

This toy-sculpture explores and ironizes established notions of power (related to 'technological sublime' theories) within gendered visuals. Using a naive alteration of a PS controller's most primary language and a natural material like volcanic ash, it investigates the politics and judgement of gender within game cultures. Inspired by a sense of nostalgia for childhood memories, this work embraces a certain clichéd taste (and sensibility) by acknowledging the trivial romanticisation of the low-cost consumerist culture.

○12

Lucy Meeber

@lucy.meeber

The Ice Book, 2021

Hand-made book installation; ice, water, plastic food bags, fishing line, 70 × 40 × 5cm

The ways of reading, which are full of ambiguities and autonomies, determine how the space is constructed once participants start reading. Therefore, *The Ice Book* explores the multi-sensory experiences of reading. The ice gradually melts as the pages are turned, converting the book into 'the water book'. The ongoing transformation of the water status indicates the fluid interrelationship between the participant and the book.

<https://www.lucymeeber.com/>

○9

Jo McGarry

@jomcg_

Invisible Materials No. 3 (Space/Time Box), 2022

Mixed-media installation, dimensions variable

In various ways, our attempt to reach an understanding of the world has always been intertwined with various unseen forces – religious, mystical, imaginary, emotional, intellectual. Now we have digital, a force so rapidly pervasive that assimilating it is a Darwinian feat – one that is altering the way we are and the way we think. This work sets up two parallel overlapping spaces – one is the room you're standing in, the other in a virtual space – the sounds merge the digital architecture with the real and oscillate between both.

<https://www.jomcgarry.com>

○10

Frederika Dalwood

@frederika

Door Ajar, 2022

Digital print, acrylic glass, 60 × 80 cm

Door Ajar is a reimagining of 1920s surrealist painting created through the lens of current internet culture. The light from an open door creates an atmosphere of suspense by suggesting an event that has either just taken place or is about to happen: a story witnessed or possibly dictated by the disembodied being imprinted on the floor. The image is taken from a TikTok challenge of a woman appearing to peel off her face after applying 100 layers of makeup, suggesting our changing perception of a body that rather becomes an objectified surface capable of endless modifications.

○13

Anouk Verviers

@anouk.verviers

Educational Institute of Conversational Aesthetics (IPEC), 2021

HD video, 13 mins

The Educational Institute of Conversational Aesthetics (IPEC) is an independent, zero-profit, and conceptual research institute founded in 2020. It brings together a group of researchers whose work focuses on demonstrating the socially transformative power of dialogue resides in the impressions and sensations it leaves on interlocutors, rather than in the actual content exchanged. IPEC's recent work is based on the development of protocols for representing group conversations, in order to carry out an extensive study of graphic compositions cataloguing all possible conversational structures.

○14

W.U.D.S. (おい _ い) vs W.U.D.S. (嘘 _ 嘘)

@saturdayshinsei

How to Raise Flower Bulbs, 2022

Flute, helmet, artificial hydrangea, cable tie, expanding foam, wood, screw, plastic, 26 × 60 × 28 cm

Snow Crime: Aircraft Hijacking, 2022

6h pencil on paper, 53.6 × 90.4 cm

Using as one of the main points of reference the context of 1960s' Japanese student movement, W.U.D.S. (おい _ い) vs W.U.D.S. (嘘 _ 嘘)'s artistic practice is largely based upon the way in which various, and often difficult to juxtapose, motifs complement each other and create visual and conceptual potentials through their spatial arrangements. The presented pair of works questions the dualities between cruelty and vulnerability, thus provoking a sense of both disturbance and destabilisation.

<https://www.wudsvswuds.info/>

015

Seungyeop Shin

@bataaaaavia

A Doxology for Myrmecoleon series, 2022

01: Ambassador, 2022

Digital video, 27 min, 15 sec

02: Oel-Dweller, 2022

Digital video, looped

The series *A Doxology for Myrmecoleon* is a result of the artist's world-speculating process based on a myth of an Ant-lion (Myrmecoleon) — a fantastical beast with combined features of both lion and ant, possibly derived from an error in the Septuagint version of the book of Job. The presented work unfolds into a series of statements about the appearance, living conditions, and the landscape where the creature lives, thus allowing the artist to reflect on how speculative lives can reside in digital environments.

016

Jiayu Sun

@Jiayu_1011

Answer, 2022

Projected animation, toys, lights, black curtain, dimensions variable

As the phantom limb pain occurred to him every single day, Jiayu decided to embark on a search for the lost part of his body. His journey goes through an imaginary world, reality and cyberspace, whereby he is exploring memories, everyday life, and his identity on the internet. Eventually, Jiayu finds the other part of his body (soul) and returns back to the physical world.

017

Chaney Diao

@chaney_dms

am,is,are, 2020

Video installation, dimensions variable

am,is,are encompasses visual art, poetry and spoken words, emphasising the forms and traces of existence across varied spaces and mediums (including mental/inner space, language, social space, and virtual space), with which contemporary humankind is constantly being in contact. The continuous changing of clothes on the character is used here as a strategy to investigate a paradoxical relation between appearance and self, which is established and confirmed during the daily encounters between "I" and "the other".

018

Yiwen Li

@yiwenliiiii

Sliver, 2022

Video installation, 300 × 300 cm

As a concern of the situationists, the overloaded information erodes our sensibility and perceptivity. Composed of similar CCTV footage that the artist randomly chose from the Internet, *Sliver* visualises those invisible ideas and humanism to reshape our perceptions and reflect on social phenomena and technological landscapes.

www.yiwenliart.com

019

Marisa Giovanna Di Monda

@marisaofcomputer

Learning a blind eye, 2021

Triptych film generated with machine learning

Learning a blind eye is an attempt to explore and understand how machine learning tools 'think' and 'learn' and how that impacts what they make. The story has been written in tandem with generating the visuals – the story creates the visuals and the visuals in turn influence the writing of the story. The visuals and audio narration in this film were created using machine learning.

<http://www.marisadimonda.com/>

020

Sophie Rogers

@sophieirogers

3 Minutes to Midnight, 2022

CGI animation

3 Minutes to Midnight is a game piece aiming to present another world with a different kind of living: the one that is based on collaborative, multi-species survival. Informed by research spanning themes of deep time, world-building and interspecies communication, the game world exists in-between spaces of fantasy and natural, often overlooked sites: the forest floor, the soil and the underground.

In 2007, the Bulletin of Atomic Scientists expanded the Doomsday Clock to include climate change as one of the greatest man-made threats to humankind. At that point, the time jumped to 3 minutes to midnight. The game inhabits this temporality, a time of impending apocalypse, a time in fairy tales associated with the breaking of a spell and a time that relates to our age, commonly referred to as the Anthropocene. The game is constructed by dreaming through world-building and highlights the importance of play in culture and how it can help us to imagine new worlds.

<https://sophieirogers.co.uk>

021

DangLa གནང་ལཱ་

@lllll_dangla

Dharma of CYBER body Operation, 2022

Digital animation

Concept diagram of Cyber nano fluid Operation, 2022

Digital animation

If human beings would be able to improve their physical abilities in the future through scientific and technological means, will this generate a conflict with the generally known religious dogma 'Don't Hurt Yourself'? At present, the biosphere (human) is becoming a part of a technological and algorithmic circle, which in turn controls the externalization of human beings in a cybernetic manner. Human beings emerge from the inside and disappear in it. In the middle, between the disappearance and re-emergence from the soil layer, human beings are reborn every time.

