



Group Show Co-curated with Jan Robert Leegte

25 June - 23 August

garbolyte

THE DIGITAL WEIRD

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NICOLAI
SCHMELLING

RACHEL
MACLEAN

CASEY
KAUFFMANN

ADHAM
FARAMAWY

SABRINA
RATTÉ

KID
XANTHRAX

CASSIE
MCQUATER

JACQUES
PERCONTE

GEOFFREY
LILLEMOM

WEDNESDAY
KIM

STEINA AND
WOODY
VASULKA

DIGITAL
EXCRETA

THE DIGITAL WEIRD

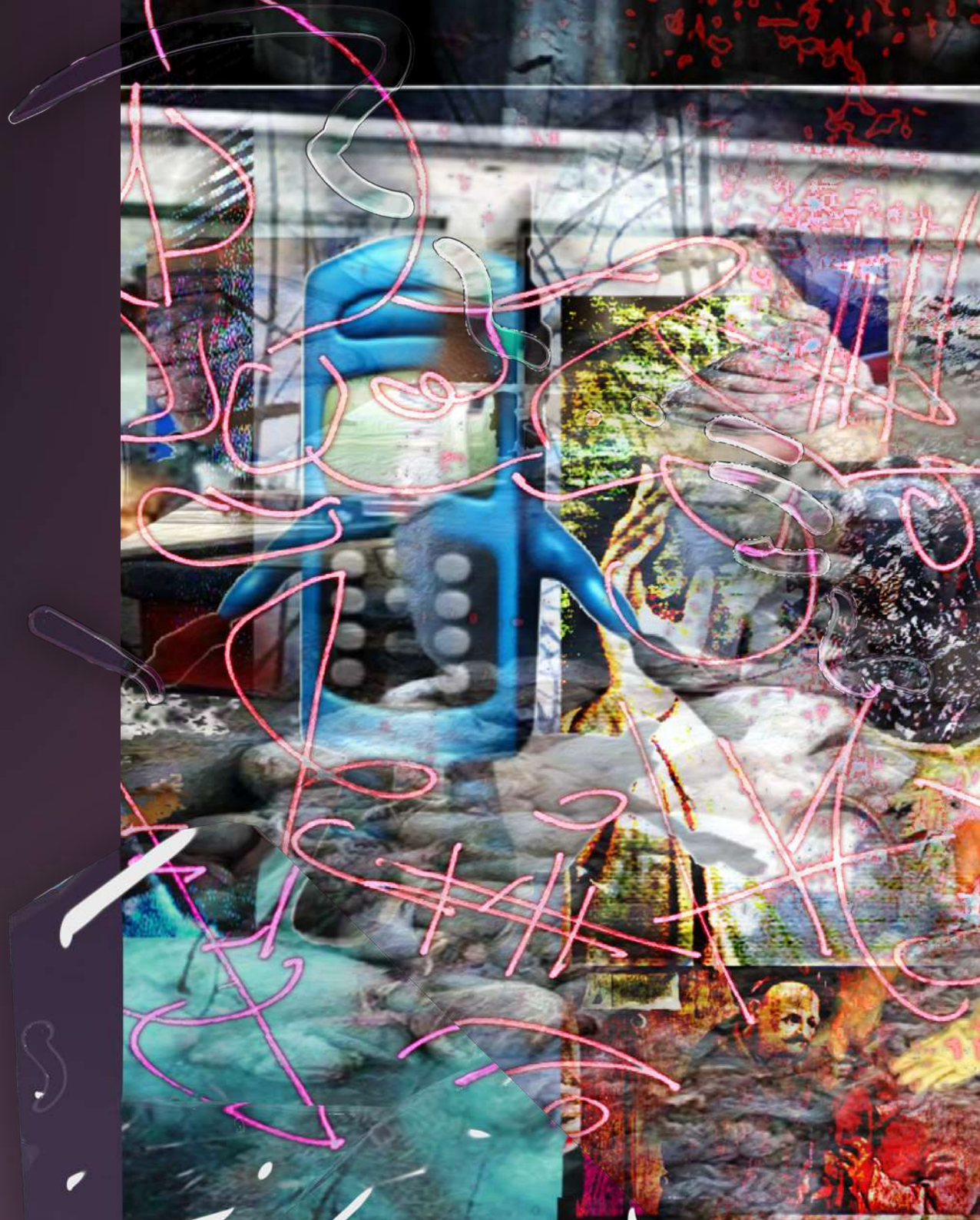
Since the conceptualisation of the Analytical Engine by Babbage and Lovelace, the domain of the computational field has extended, from a tool to a cultural field. The complexity of this digital domain has extended into vast networked server spaces, that analyse datasets that react with and populate unimaginable cultural landscapes. Landscapes that are creeping away from our grip. The digital domain is progressively moving from a position of rationalist control, clarity, science and productive transparent efficiency to one of destabilisation, chaos and fragmentation. The idea of progress powered by the machine has left the linear "tooly" domain and entered an amorphous "organic" one.

Due to the mentioned fragmentation, grotesk narratives of conspiracy are becoming more commonplace in today's media landscape. We can witness a renaissance of psychedelics, together which signal an increasing hallucinative perforation of a cracking enlightened narrative. We are reminded that the Weird is a solid state of reality that, like *The Upside Down* in the TV series *Stranger Things*, is just ready to surface when you least expect it.

The Weird seems to be the domain of things that lay outside of our cultural understanding. Not so much a different place, but the same place seen differently. The Weird seems to be a condition, one that comes through interaction, engagement with something on an individual basis. A Weird encounter is highly personal, and seems to operate at the fringes of our cognition and senses, but always seems to connect with the subject of interaction in a highly intimate manner. Somehow the Weird feels like we are coming closer to something than ever before, though it is alien and new at the same time.

Throughout my life from a young age, encounters with the Weird have been fundamental in guiding me into the profession of art. I recall when I was an early teen, I was staring deeply concentrated into a mirror to the point of seeing this stranger before myself, and my subjective self would evaporate into nothing, ending in myself forcing myself away from the mirror, sensing a feeling of terror and fascination. Years later as a young man, I stumbled upon Dan Graham's *Audience, Performance, Mirror* and felt the same processes were invoked, opening a door to similar experiences of the Weird. Art seemed the space for someone growing up in the West, where you could communicate and study these experiences relatively well compared to other fields.

In her essay *Toward a Theory of the New Weird* Elvia Wilk states that Weirdness is a confrontation with the nonhuman. Commonly this





nonhuman is correlated with that which we consider to be outside us, nature, but the nonhuman can also take the form of information as in the discordianism of Robert Anton Wilson, crafting conspiracy theories as gateways to unstable weirdness [In some way an artistic form of gaslighting] or ancient aliens as in the work of Lovecraft. But as stated before, the Weird is a state of reality that can surface anytime and anywhere between subject and object. Due to its omnipresence the Weird can be sought in any place to bring us back to the potential of a digital Weird.

This engaging with a space and materiality, with the strong focus of embodied perspective is something that can be applied to the domain of the computer. The computer always has intrigued me in its materiality as it eludes itself from being categorised in traditional physical definitions. It is ephemeral and immaterial in nature, yet the experience of a Wikipedia page is rock solid and stable. I have yet to come across an art medium that is as resilient as a piece of net art. This unfathomableness is an excellent starting point to venture into the weird depths of this (post-) medium. This weird experience brings forth the inherent character of the object, the materiality of the computer, it's presence and unique voice. The encounter also is the machine speaking non functionally. In the work of Steina and Woody Vasulka we see the artists engaging experimentally with their hand-crafted digital machines. They explore the world, their bodies, the interactions between themselves and the machine in a completely open and intuitive way resulting in mesmerising "trips". The videos are observations of encounters between humans and machines not demanding control, understanding or a result, but purely to wander into the unknown reality of the machine.

The Digital Weird asks us to let go of the idea that the computer is a tool for us to control, but also is an external nonhuman object that fundamentally is unfathomable.

JAN
ROBERT LEEGTE

Pictures of Images

Pictures of Images is part of an ongoing research in image materiality and empiricism. The work springs from the question: If an image is an object of knowledge, which knowledge is that exactly?

Through a carefully developed technique, mundane video material becomes abstracted. The movements of the person guiding the camera smudge the image and paint a picture. The most consistent parts of the scene remain recognizable. However, the blurred periphery, seemingly animated and alive, becomes the new point of interest. As a guide to critically observing one's own image making, Schmelling has formulated a written meditation, exhibited alongside the video displays as a resource. After rhythmically leading the reader to be attentive of their imaging device, the text ends with the encouragements: *Make an image. What is your image a document of? You don't have to look at it. Make a picture of your image.*

Nicolai Schmelling (DK 1994, based in Amsterdam) works within the fields of digital art, illustration and graphic design. They want to discover other forms of narrativity by reshaping modes of making, reading and enjoying visuals.

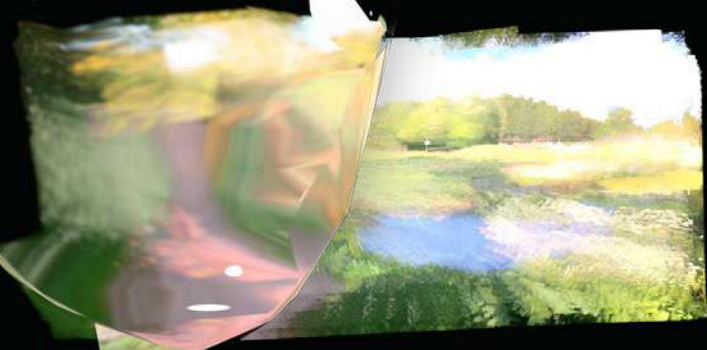
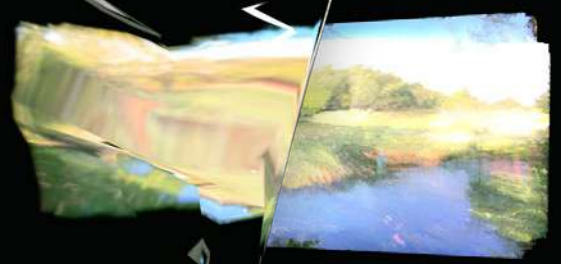
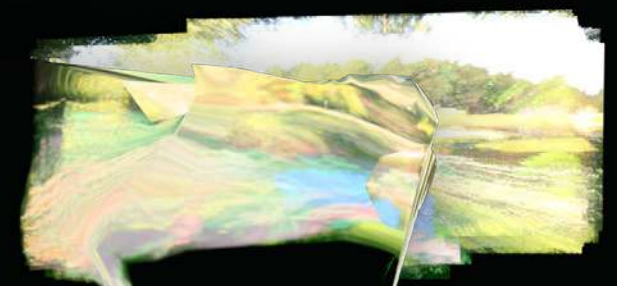


NICOLAI SCHMELLING

METHODOLOGY X / NOTES O / MEDITATION ✓ ON IMAGE MATERIALITY
by Nicolai Schmelling

1. Look at your imaging device.
Which of its parts are visible to you?
Which parts are hidden?
2. Wonder if your imaging device has intentions.
What does it do?
How do you imagine its inner structure or mechanics?
You don't need to be right.
3. Sense how your imaging device is asking to be activated.
Does it have a grip, handle or a correct side up?
What does the device need from your surroundings to make an image?
What does it require from your arms?
How does it require your attention?
What does it require from your eyes?
When does it require your forgiveness?
You don't have to deliver.
4. Lean into the requests of your imaging device, only slightly.
What is your imaging device unable to do?
You can be guided by your imaging device up to the point of capture, then stop...
5. Perceive how your imaging device opens up the world to some understandings and not others.
Which impressions do you share with your imaging device?
Which of the world's textures does it take for granted or treat as redundant?
You can shift that weight awkwardly...
You can misunderstand purposefully!
6. Make an image.
What is your image a document of?
You don't have to look at it...
7. Make a picture of your image.

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http://www.schmelling.com/joomla/index.php?option=com_content





RACHEL MACCLEAN

Over The Rainbow

Inspired by the Technicolor utopias of children's television, *Over The Rainbow* invites the viewer into a shape-shifting world inhabited by cloying monsters, faceless clones and gruesome pop divas. Shot entirely using green-screen the film presents a synthetic environment, part toy model, part computer generated landscape, which explores a dark, comedic parody of the Faustian tale, video game and horror movie genres.

Born in Edinburgh, Scotland in 1987, artist Rachel Maclean has spent the decade showcasing her ground-breaking work in galleries, museums, festivals and on television. Working across a variety of media, including video, digital print and VR, she makes complex and layered works that reference politics, fairy tales, celebrity culture and more.

She has shown her work widely, both in the UK and internationally, receiving critical acclaim in the spheres of film and visual art. Her major exhibitions include solo shows at Tate Britain and National Gallery, London; Arsenal Contemporary, New York; National Gallery of Australia, Canberra; Kunsthalle zu Kiel, Germany; KWM Artcentre, Beijing; and Tel Aviv Museum of Art. Maclean represented Scotland at the Venice Biennale in 2017 with her film commission *Spite Your Face*.

Her recent film, *Make Me Up* premiered at London Film Festival and on BBC4, then went on to screen in festivals around the world, including Rotterdam and Flying Broom International Women's Film Festival, Turkey, where it won the International Federation of Film Critics award.

In 2013, Maclean was awarded the prestigious Margaret Tait Award. She has been twice shortlisted for the Jarman Award and achieved widespread critical praise for her film *Feed Me* at British Art Show 8 in 2016. Maclean has also worked on several television commissions, including *Billy Connolly: Portrait of a Lifetime*, BBC Scotland (2017); and *The Shopping Centre: Artist in Residence*, Channel 4 (2018).

From May 2021, Maclean's latest film, and one of her biggest commissions to date, will be permanently on show at Jupiter Artland, Scotland.



Over the Rainbow

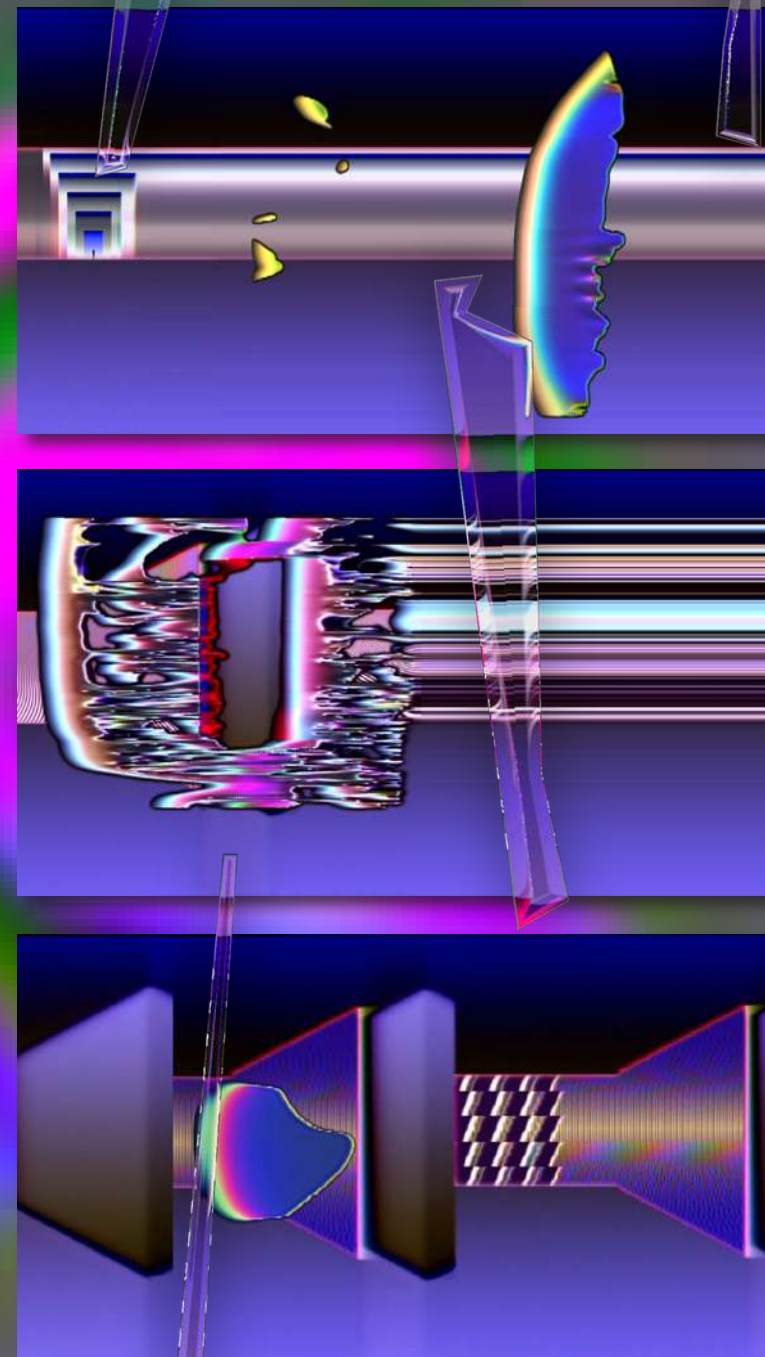


SABRINA RATTÉ

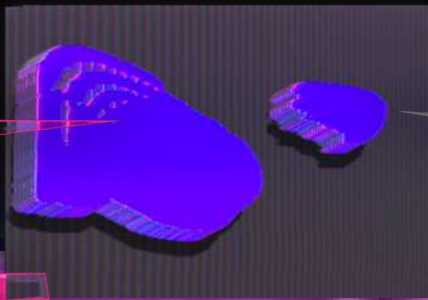
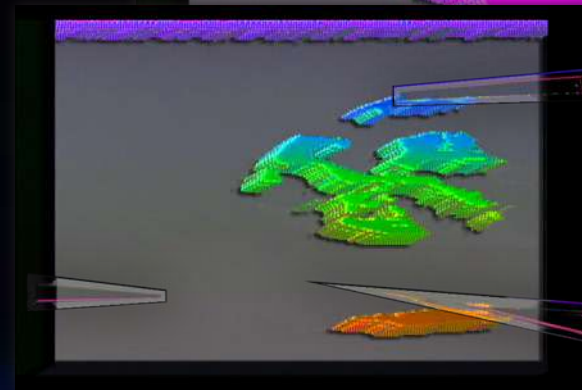
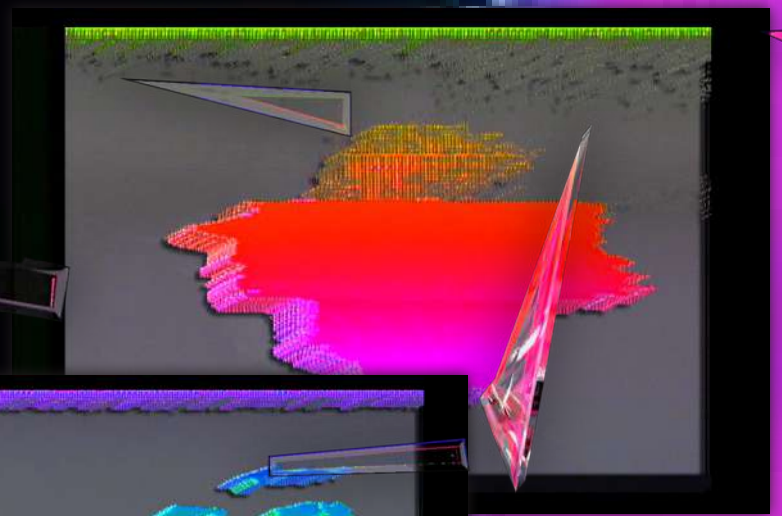
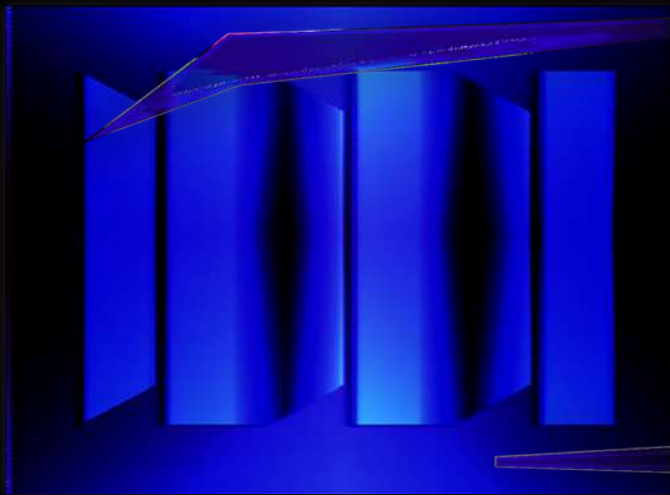
Visites Possibles

Visites Possibles explores the possibilities of creating 3D environments based on video images generated by electronic signals. Inspired by architectural renderings and the idea of virtual tour, the video invites the viewer to visit its structure through specific parameters. Throughout the visit, entities arise and disappear regularly as if haunting the environment. *Visites Possibles* also acts as a transitory space where multiple doors open on potential virtual experiences.

Sabrina Ratté is a Canadian artist living in Paris. Her practice includes video, animation, installations, sculptures, audio-visual performances and prints. Mixing analog technologies, photography and 3D animation, she investigates the influence of digital and physical spaces and the interplay between these surroundings and subjectivity. She was longlisted for the Sobey Art Award (CAN) in 2019 and 2020 and she is represented by Charlot Gallery in Paris and Ellephant Gallery in Montreal. Her work has been presented internationally by various institutions including Laforet Museum (Tokyo), Centre Pompidou (Paris), Musée National des Beaux-arts du Québec (Quebec City), Thoma Foundation (Santa Fe), PHI Center (Montreal), Whitney Museum of Art (New York), Chronus Art Center, (Shanghai), Museum of the Moving Image (New York).

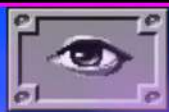


Visites Possibles, 7 minutes, 2014. Electronic score by Roger Gélier-Craig



Experiments, 2012, Sounds by Roger Töllier-Craig

Series of short video experiments made with video feedback, AZDEN VPC-10 and the EZX video synthesizer.



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arrow keys

CASSIE MCQUATER



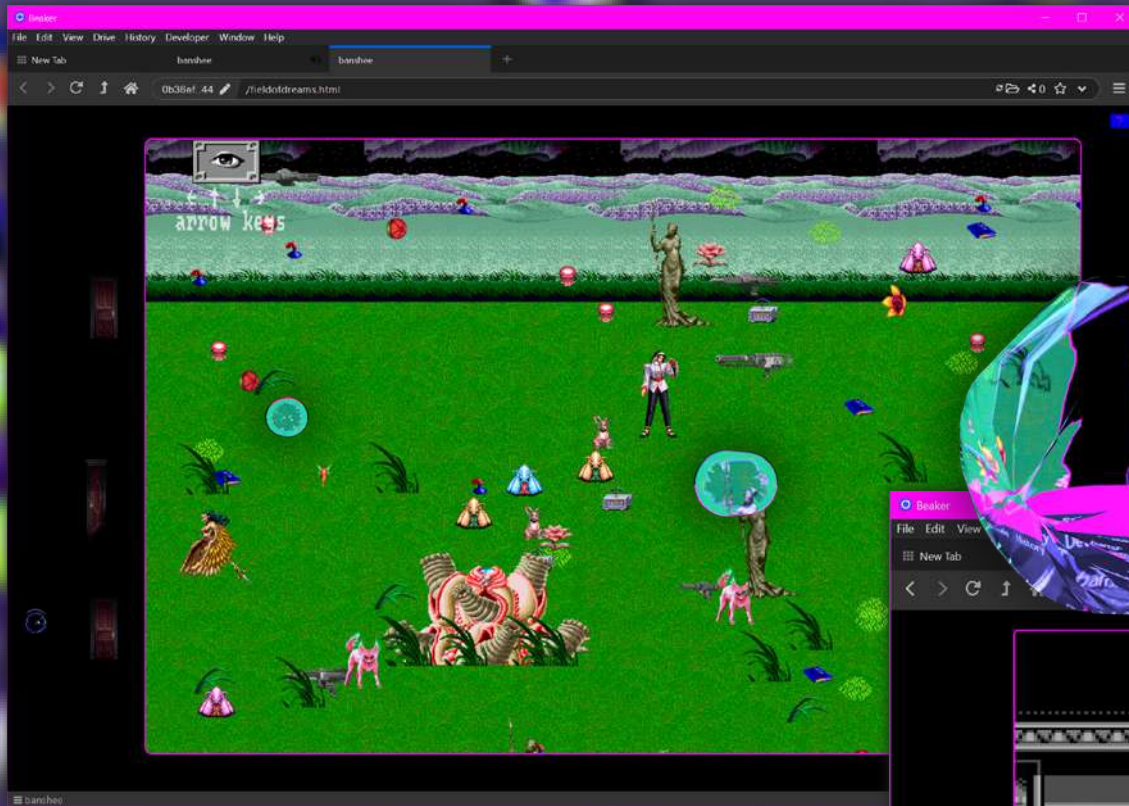
Banshee

Banshee is the 12th page/ level from the interactive, browser-based game Black Room. The game as a whole follows the narrative of an insomniac falling asleep on their computer, on the internet. Progression through Black Room happens by resizing the browser it's played in which transforms the browser into a controller. Only through making the browser very small or oddly elongated can hidden secrets and doors to other rooms be found. The original url is a string of 28+ random letters, an unmemorable URL. This requires it to be passed from person to person, copied and pasted directly, like an intimate secret. A feminist dungeon crawler that features a cast of vintage video game sprites, ripped directly from their arcade/console cards, Black Room seeks to bring them together to form new, resilient narratives.

Black Room is built as a collection of over 100 individual HTML pages, tied together through links, hrefs and URLs, making it possible to separate or extract these levels into their own standalones. Banshee stands here as her own mini-game. Hosting the work on the peer-to-peer browser, Beaker, emphasizes the intimacy of file sharing, discovery and trust.

Cassie McQuater (B. 1987, USA) is a new media and video game artist living and working in Los Angeles. Her practice involves hours of surfing the net, mining for digital artifacts, and repurposing them as a way to reflect on and reinvent our relationship with interactive storytelling. Recently, her work has been shown and featured as part of the Smithsonian American Art Arcade, with New Museum's First Look: New Art Online and has won awards including the 2019 Independent Games Festival Nuovo Award, and the 2019 Lumen Prize for Art and Technology.





Banshee, 2017. HTML page/excerpt from browser based video game, Black Room

WEDNESDAY KIM

Stay with the TROUBLE

Swimming in the overloaded information sea. Sometimes I am drowning, sometimes I am surfing.

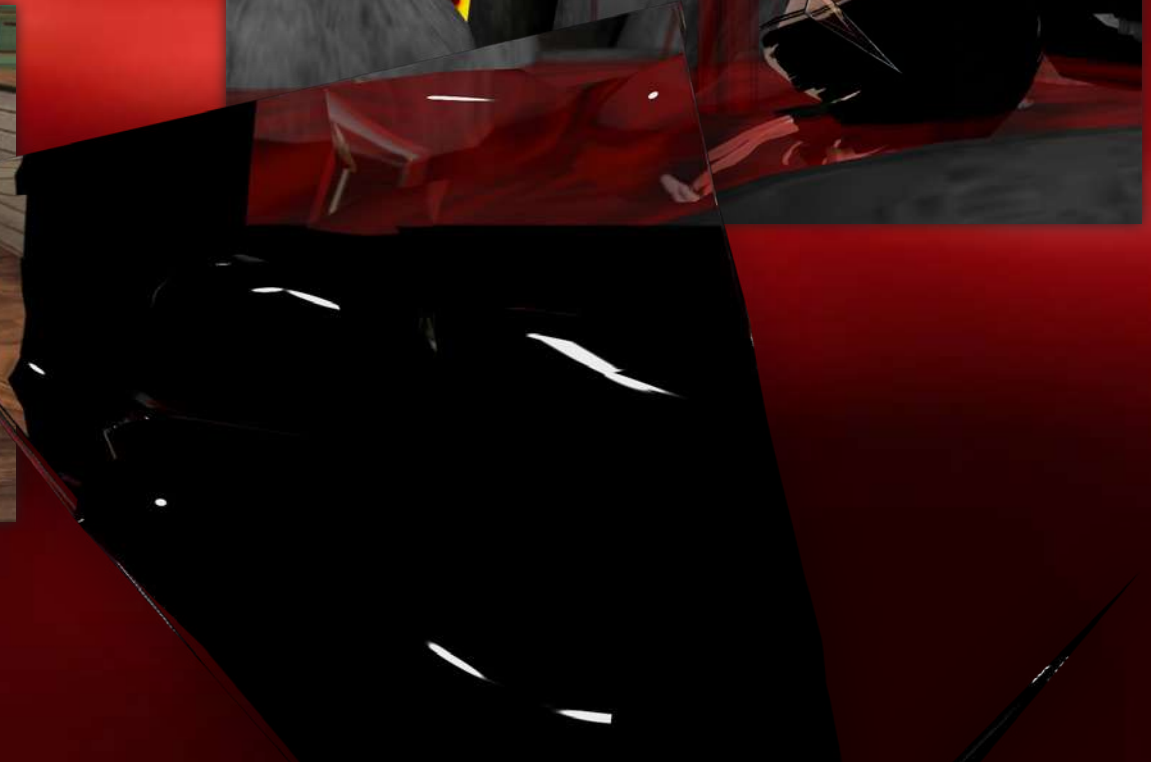
Welcome to the battery life, the relationship reliance on social networking, fear of missing out. The anxiety and the fear are on the way to get you. Fight or flight.


Hey, are you online?

Ps. 17% of males missed a match on a dating app because their phone died before they could swipe.

Wednesday Kim is a multidisciplinary artist and a co-founder of De:Formal Online Gallery. She is from Seoul, South Korea and is currently based out of California. Kim works with a mixture of analog and digital media including 3D animation, video, performance, installation, print, and sculpture. Her work is informed by personal experiences and human psychology; she derives imagery from nightmares, intrusive thoughts, and childhood trauma. Furthermore, she portrays the absurdity of information-saturated contemporary life in a surrealist fashion through [Wikipedia voyeurism](#), and witticism.








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STEINA AND WOODY VASULKA



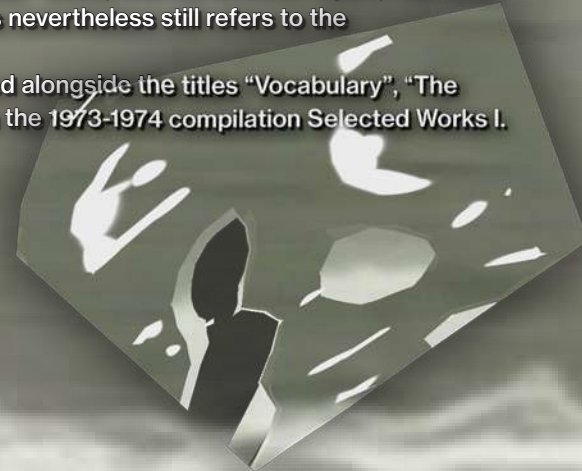
C-Trend

This piece belongs to the series of experiments with Rutt/Etra Scan Processor (alongside other works such as "Reminiscence" (1974) and "Telc", among others). The Scan Processor is a scan deflection tool designed by Steve Rutt and Bill Etra in 1973. "C-Trend" interrelates two different functions of the Scan Processor: one being raster manipulation and the other line deflection.

The video imagery of "C-Trend" depicts the experiment of recording images and sounds with a camera pointing out of the window onto street traffic. The visual material is then re-timed and processed in the Scan Processor, where it is reshaped, compressed, and eventually divided in two differently shaped segments and finally presented as an unfamiliar form. The recorded sound remains unaltered.

The resultant effect of this operation is the visualised tension between what Woody describes as "frame-bound" and "frame-unbound" video. That is a tension between the live character of the sound that maintains relations to the "real" world, and the artificial object, that in its freely traveling abstractness nevertheless still refers to the depicted scene.

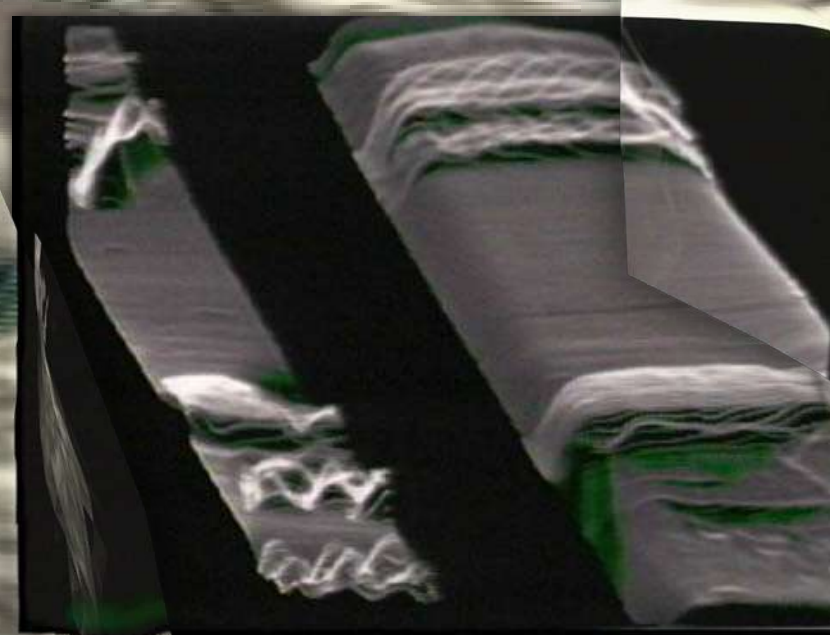
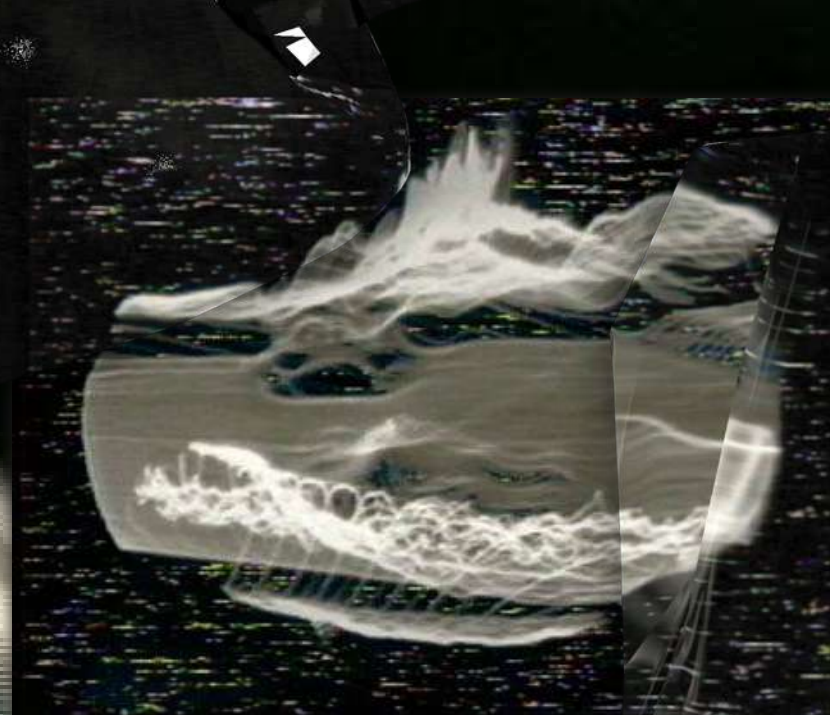
This work is also featured alongside the titles "Vocabulary", "The Matter" and "Explanation" in the 1973-1974 compilation *Selected Works I*.



Woody Vasulka (born Bohuslav Vašulka, 1937, Brno, Czechoslovakia, – 20 December 2019) studied metallurgy and mechanics at the School of Industrial Engineering in Brno (1952-1956) and in 1960 he settled in Prague to study television and film production at the Academy of Performing Arts, also writing poetry and producing short films.

Steina (born Steinunn Briem Bjarnadóttir, 1940, Reykjavík, Iceland) studied languages, and violin and music theory at the conservatory in Prague.

They met in the early 1960s, married in 1964, and 1965 emigrated to New York where Steina worked as a freelance musician, and Woody edited industrial films at Harvey Lloyd Productions. In 1966, at the request of architects Woods and Ramirez, Woody collaborated on developing films designed for a multi-screen environment to be shown in the American Pavilion at Expo-67 in Montreal. Contact with the cinema enabled Woody to experiment with electronic sound and the stroboscopic projection of moving images. Using a 16 mm Pathe camera, he captured images at 360°, projecting them onto different screens to create three-dimensional sound and light environments. He first came into contact with the electronic video work through the exhibition TV as a Creative Medium, which took place in New York in 1969. The same year he started to experiment with electronic media and produce a pioneering body of tapes, investigating the narrative, syntactical and metaphorical potential of electronic imaging. Using a sound synthesiser and video recorder, Steina began to work on the project *Violin Power* (1970-1978).



C-Gred

CASEY KAUFFMANN



#coverletter, 2020, iPhone collage

uncannysfvalley

I started my Instagram @uncannysfvalley in 2014. The project features digital collage works and GIFs created using only my iPhone. The pieces I post to this account are an ever-accumulating collection of material from all corners of the internet, sourced from Tumblr, Instagram, and Google. The collages serve as an intervention into the online representation of women. Using depictions of women often authored by men, I supplant their original meaning, recontextualizing them within a framework of my own imagination. I employ sparkly, pink, feminine coded aesthetics, which commonly inhabit a sexist association with cultural constructs of superficiality. @uncannysfvalley uses these aesthetics of surface material to subvert attachments of emotive representations of femme identity to frivolity, revealing a more thoughtful and sinister reality.

#coverletter was a collage I created after graduating from my MFA program at the University of Southern California. The timeline of @uncannysfvalley is always a reflection of my current experience. Frantically searching for gainful employment while simultaneously confronting the malaise of 2020 this collage acknowledges the experience of being a net-artist with niche skills and interests.

Who is She?

Who is She? is a series of drawings and digital works function through a generative process of transference between physical and digital augmentation of images. These works address hysterical representations of femme expression and emotion within art history and contemporary culture. I begin by taking images of women in heightened emotional states from art history or popular culture. I crop, enhance, and manipulate the most dramatic aspect of these women's expressions using the liquify tool in photoshop. This tool is often commercially used to make women look skinnier or to make their eyes and breasts bigger. I then physically manipulate the digital image by translating it through drawing. I scan the drawing and repeat the process. I also add an additional layer of digital intervention by creating GIFs, manipulating images of each drawing through a variety of phone-based image and video applications. These GIFs add to this generative series; animating and imbuing otherwise static drawings with an emotive quality. Each manipulation of the image, digital or physical, generates a new piece. Through this process, I have compiled a body of work in this series that I have stretched and pulled to achieve its most emotionally heightened state with ambiguous expressions that the viewer can fill with their own trauma. The series is intended to show how the performance of self and emotive gestures connected to hysteria are collectively developed over time through representations of femme-identifying figures within visual culture.

Proserpina (drawn 2)

Proserpina (drawn 2) is an oil pastel drawing of Pluto's hand burrowing into Persephone's thigh in Bernini's sculpture *The Rape of Proserpina*. This drawing is modeled off of a digital iteration of the cropped image in which I have used enhanced color and physical manipulation to heighten the expressive quality of the gesture. *Who is She?* is series of drawings and digital works which address the history of the representation of femme hysteria and I consider the addition of a representation of male control and oppression to be an essential element to the subject.

Taylor GIF

Taylor GIF is a GIF video iteration of the series *Who is She?* and depicts Taylor Armstrong from the *Real Housewives of Beverly Hills* during an interview with Dr.Phil. The pairing of art historical references of femme hysteria alongside contemporary popular culture examples illustrates the undeniable influence of male-authored femme representation on the contemporary femme performance of self. By augmenting the drawing through a series of manipulations within iPhone video apps; this kinetic iteration of an otherwise static image adds another layer of digital intervention and intensified emotional quality.

Casey Kauffmann is an interdisciplinary artist whose digital and drawing practices address the contemporary performance of self as it relates to her experience of femme representation, social media, and reality television. She received her MFA from The University of Southern California and her Bachelor of Arts from The Evergreen State College in Washington. Kauffmann's work has been featured in *Tush Magazine*, *LAWeekly*, *The New Yorker*, *I-D Vice*, and has been exhibited in galleries such as *Transfer Gallery*, the *Brand Library* in Glendale, *Leimin Space*, *Coaxial*, and more.

Kauffmann's collage Instagram project [@uncannysfvalley](#), which she started in 2014, features digital collage works and GIFs created using only her iPhone. The pieces Kauffmann posts to this account are an ever-accumulating collection of material from all corners of the internet, sourced from Tumblr, Instagram, and Google. Her drawing practice functions as an inquiry into representation of femme, emotion and hysteria in both art history and popular culture.



Taylor GIF, 2019, GIF Video -drawing, iPhone apps, 992x744 pixels



Proserpina (drawn 2), 2020, oil pastel on paper, 7x10 in

Make Up Tutorial

I had read that I was suspicious of adverts. I resent them. Like the protagonist of William Gibson's Blue Ant Trilogy who has a biological allergic reaction to branding and labels, I resent advertising and how it insinuates itself into the image ecology of the city. I think a lot about body horror and soft advertising and how there might be a relationship, about how selfies and tutorials function as product placements within internet images. These images that are online but feel incidental, like posters on the train and it's this logic that happens in between that I was thinking about in making my make up tutorial, wondering how or even whether the format and the platforms this format is based on, affect self-presentation and identity construction. Have they affected how we talk with each other?

Adham Faramawy is an artist based in London. Their work spans media including moving image, sculptural installation and print, engaging and using technology to discuss issues of materiality, touch, and toxic embodiment to question ideas of the natural in relation to marginalised communities.

ADHAM FARAMAWY



Psychomanteum.mov

Psychomanteum.mov is a new synchro-mystical scrying medium as postmodern update on the oft mundane naturalistic media deployed in divinatory necromancy. Not dissimilar to the traditional psychomantic arrangement, the ideal updated rig replaces the Victorian chair and black mirror with a gamer throne and ultra-high resolution monitor. The traditional scrying media (flames, ponds, beds, or crystals observed for long periods of time to induce hypnotic hallucination & communicate with the dead) are ignored and apostasized in this videocourse which deploys instead a combination of antipathetic systems of visual imagery: naturalistic footage invaded by the ever intrusive tentacles of urbanism (taken on an iPhone 6 and played back repetitively in the same location) intercut with charged artefacts of the cursed online; hexed JPEGs; anathematic MOVs; selfies of persons lifted randomly from social media and photoshopped for sacrificial purposes; and perhaps most importantly a series of 144 hand scrawled sigils.

The video is to be viewed in a pitch black room in total solitude, lit only by the digital luminescence of the obsidian screen. With the optional enhancement of hallucinogenic substance, dance, and/or self-flagellation. In some cases the ritual will be experienced within intimate groups led by a power-violence reading of the howl man black prayer. This accompanying spell tells of a Theanthropic prophecy of artificial death which is experienced in the viewing; as data sewages the corporeal [and] the body becomes less instrumental. This audio-visual dataset builds in sonic-luminant momentum as a strobing onslaught, inducing sensory overload and ecstatic gnosis. *Psychomanteum.mov* is a left-handed aleatoric mode of *videomancy*; a communion with a cybionic future from meatspace towards an ever descending bio-death; a Burroughsian Playback Curse targeting not one physical location but Anthropogenic Immanence itself.

Kid Xanthrax is pseudonymous provocateur, internet graffiti, and enfant venimeux ascendant, lurking the periphery of cyberspace. Their germinating body of work is notorious and increasingly divisive, featuring neo-body-horror 3D renders, meme-infused murals, romanticist digital paintings, post-graffiti, weird cyber-art, on-site installations, sound sculpture, and eschatological video art. They embrace a media-agnosticism unleashing a body of work which resembles a growing Necronomicon for the Anthropocene epoch, racing the accelerating degeneration of the human and embracing a digital anti-aesthetic in the tradition of dada and chnd magic. In 2019 they take a foray into the

into virtual with solo exhibition *TFW Too Intelligent for PAF International* (temporary online) and Film Festival in Olomouc, Czech Republic
screening their debut film *so work Alive But At What Cost (In Bitcoin)?*.
In 2020 they installed an interactive post-graffiti installation at
Oculus Pavilion, public room in Toronto, ON functioning as their
debut Canadian solo exhibition *Nuclear Expressionism* and
premiered the neural-epic *HYPERGNOSISSY* for the
Most Dismal Swamp video festival Dismal Sessions
hosted on New Art City

KID XANTHRAX



Psychomanteum.mov

- I. \altare Domini Inferi Oculus!
- II. The eye is the tumor of the mind
- III. A neoplastic procession carries the disease; poisoned by the N-hexal glow
- IV. Twinning apostles journey forth; 24 splitting ill of skull necrosis
- V. Nos autem in Speculum nigrum!
- VI. Draculocker thugs spawning AIRSOFT GUNS VIA IPAD;
- VII. Ghetto-blasted aircraft carriers implode by the dozen
- VIII. Artificial cell death, imitates neuro-schizoid upload
- IX. The sacred data center has malfunctioned; a holy site discovered and laid to waste
- X. Primates are inverted in a horror exhibition; mammalian fleshbags turned inside out;
- XI. Exploding heads!
- XII. Protrusions of pesticide; spillage from every cavity
- XIII. His cybercloptic third eye produces visions of eternal torture
- XIV. The dragon slumbers frozen beneath a fleshy crust
- XV. Data sewages the corporeal, the body becomes less instrumental;
- XVI. Motor-functions halt in a catatonic spasm
- XVII. Luciferdesu reaches into the stomach of his prey; his nose plunges the bust
- XVIII. Pornographic interludes of Oedipal orgys; a triangular dynasty
- XIX. Necromancer of silicon Jesus! Mass produced rubber dolls, burnt down for fuel
- XX. The furious winds of collapse swallow you;
- XXI. An infectum of nano-cops patrol the veins of the city
- XXII. The city is a living organism
- XXIII. We feed on the plastic remains of the Christ doll eucharist;
- XXIV. Food is plentiful in the next world

GEOFFREY LILLEMOM

cat portrait 0008

a self described daily habit.

☺
4 tezos

#glitter_litter
#pink_cat
#clear_hair
#tongue

Geoffrey Lillemon (1981 USA/Netherlands) works with digital media on various platforms which connects technical innovation with nouveau aesthetics, visual demagoguery and hyper sensationalism.

He has been on the cutting edge of technology and art for the last 20 years. His digital works are included in the Stedelijk Museums permanent collection and his artwork has managed to infiltrate the commercial world with a personal expression of commerce as an art medium.



cat portrait 0008, Video

Berges de la Seine à Saint-Martin-de-Boscherville

The images disappear. The more defined they are, the less we can see them. How can we explain that their immense resolution hides their removal?

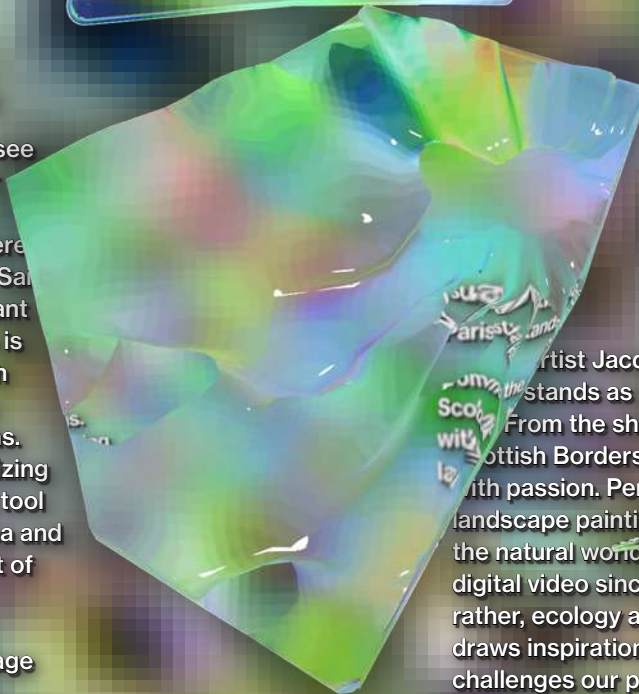
This study deals with the body of the image of a landscape - here the Seine banks at Saint-Martin-de-Boscherville (Bords de Seine à Saint-Martin-de-Boscherville) - and its adaptation for the screen. It is meant to be seen through a browser. In ultra-high definition, the sequence is displayed in its entirety without being scaled to the window in which it will be viewed. At the time it was made (January - April 2021), the footage was beyond the standard of resolution of consumer screens. Few devices were capable of displaying it in its entirety without resizing it, which the presentation model used did not allow. A programmed tool randomly varies the section of the image displayed to bring one area and then another into the window's visible field, thus constructing a sort of montage within my video.

To thwart data saving's logic, this sequence is broadcasted without using the classic technologies of video streaming. Each image is downloaded independently and is displayed as soon as it arrives. Gradually the sequence appears and begins to loop, animated by a simple script played by the browser.

The downstream data of the two thousand two hundred and forty-two images in this sequence carries a total of seventy-four billion three hundred and eighty-four million one hundred and seventy-nine thousand two hundred colour points. That's just over fourteen gigabits of data that must be downloaded from the server to see all the images in the sequence.

This long year of pandemic has shifted the bulk of events to the flat horizons of the screen. The consumption of digital content has intensified to the point where we like to think that some forms of physical experience are in danger. But the threat, if there is one, is the one imposed on the world by the immense amounts of data that must travel at breakneck speeds to explode into light in our window cells.

Naturally, the project of this study of the image has shifted towards particular attention to these flows. The piece in its internet version will only be exhibited on the internet occasionally. There is a URL in the source code of the page that gives access to a statistics page, where statistical records of the amount of data downloaded for this piece follow one another indefinitely. As we are in a human era where everything becomes economic mathematics, on this page, the consultations' data volumes are compared to average reference values for viewing in Ultra High Definition on streaming platforms.



Artist Jacques Perconte (b. 1974, lives and works in Rotterdam and Paris) stands as a significant figure of digital creation in France. From the shores of Normandy to the Alps' peaks, from the depths of the Scottish Borders to the Dutch polders, he travels and films the elements with passion. Perconte's formal universalism, seemingly a reference to landscape painting, is informed by his insights into the relations between the natural world and the technicality of images. A pioneering force in digital video since the 1990s, technology is never Perconte's subject - rather, ecology and the Anthropocene are the contexts from which he draws inspiration. In Perconte's images, technique is an environment that challenges our presumed separation from nature.

Perconte's work navigates between cinemas, galleries, alternative exhibition spaces, and live performances. Taking on many different forms - linear film, generative film, performance, print, installation - his works are the result of continuous experimental research that challenges and pushes forward the capacities of the moving image. His film has been exhibited worldwide in numerous documentary and avant-garde festivals, including multiple retrospectives (Cinémathèque française) and solo programmes, as well as numerous solo and collective gallery exhibitions including Musée Faure (Aix-les-Bains), Collège des Bernardins (Paris), Prieuré Saint-Pierre (Pont-Saint-Esprit), Musée d'art moderne André Malraux (Le Havre), Galerie Charlot (Paris), Palazzo del Governatore (Parma), Shenzhen Museum of Contemporary Art, Centre Pompidou in Paris. Perconte is also known for his live audiovisual performances with leading musicians such as Jeff Mills, Jean-Benoit Dunckel, and Mikhail Rudy.

JACQUES PERCONTE



DIGITAL EXCRETA



Digital Excreta, Spell Check (LLLLLLL), Video

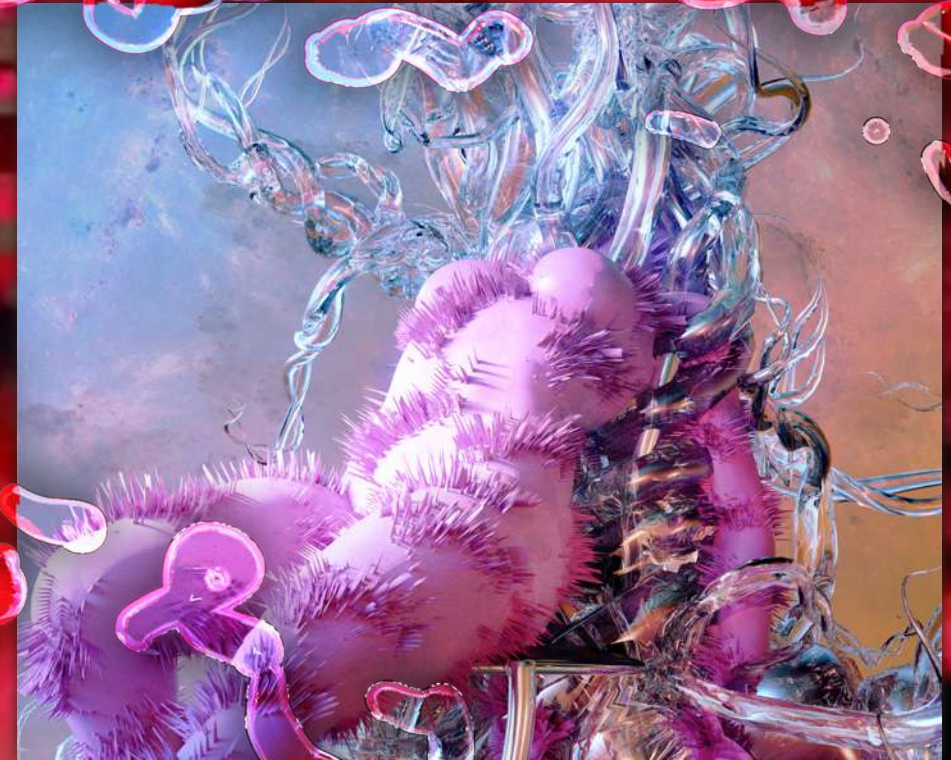
Spell Check (LLLLLLL)

There are two guarantees in life: Blood and Pleasure! This video for New Orleans-based artist Edgeslayer is a data-mashed crossroads of the spiritual world and digital world.

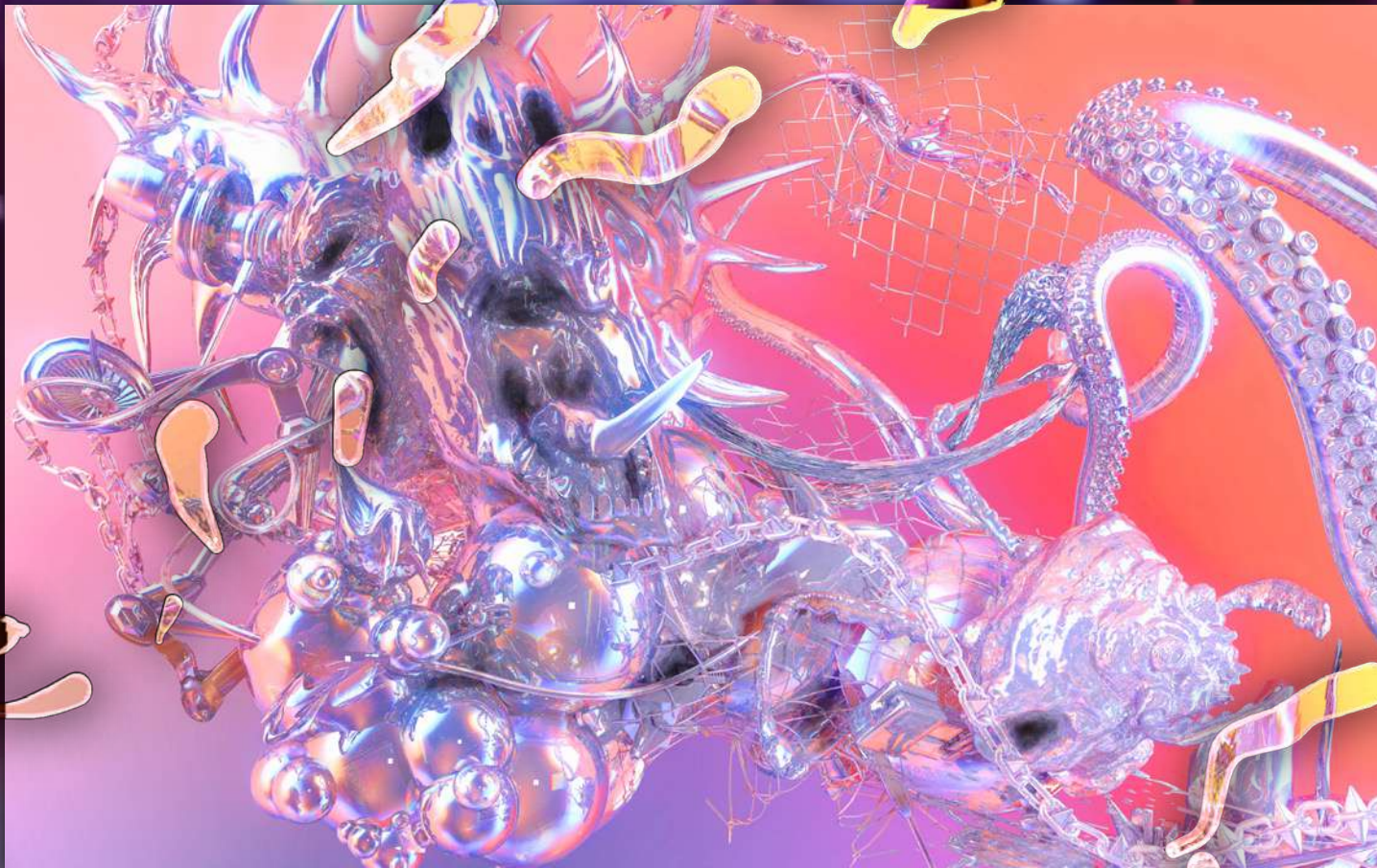
Various forms of video gathered from video games, horror movies, music videos, 3D renders, ritual footage, and nature documentaries. The art of hex codes intertwines with hex spells and transmutes through screen and seance.

Ambitions (Ambitions)

I refuse to be buried with my growing spirit. It is my fortitude that inspires and molds me. The compressed knowledge I am blessed with by the fruits of the web allows me to envision a version of myself that I could have never comprehended. My augmented vision of reality is simultaneously strengthened and transfigured by this blessing. I am able to embrace the oneness of beauty and decay; life and death; data and nature. In a world where we are physically disconnected yet so close, we continually reach out to each other. I think what we choose to do in our altered digital state says more than how we interact with our frail, imperfect physical bodies.



Digital Excreta, Ambitions (Ambitions), 3D Render



*Chaotic yet sterile (Null),
3D Render*

Chaotic yet sterile (Null)

There is no greater disease than to live a sterile life rejecting your desire to be unconditionally your final vision of yourself. Of course, this image is ever-changing, but ultimately always yours. Our world is filled with the cruelties of silence despite being surrounded by noise. While the nature of this digital space is calculated and methodical, it is the canvas for all of our organic impulses and desires. An alternate constructed reality not constrained by the limits of physical reality; almost a liminal space. We cross over into a realm where we no longer limited by even our own imagination, transforming into liminal beings, our transformative versions. However, we could never transform without our rites and our trials, and our chaos.

Digital Excreta works as a digital landfill. Full of discarded beauty standing strong in a field of decay; exploring the sublime.

From Dallas, Texas, they work in various digital mediums with 2D and 3D art. Exploring the infinite possibilities of New Media and watching human ideas manifest themselves through the web, her work expresses the beauty in embracing chaos life presents and creating something new. Fortitude is a fundamental aspect of true beauty and that beauty is represented with Afro-futuristic expressions. It is all a journey of strength and diligence through the chaotic digital space, accelerating towards a new era. Her work has been featured in various galleries and magazines around the world physically and digitally.

WORLD WIDE WEIRD

The Digital Weird parodies the format of an online scavenger hunt. Visitors are asked to find hyperlinks within each work to progress through a sequence of carefully placed videos, stills, texts and games. These works are disseminated across a number of platforms, websites, and other methods of communication; supplanted into subcultured social scenes, added into niche video platforms, appearing as links into the esotericism of Reddit debates, and bogus landmarks within the Google map matrix. Nothing is what it seems, and nothing is given context of artist name or exhibition title. Using nonsense usernames and phoney accounts, the embedded works exist in a chain of discovery but can equally be stumbled upon by unsuspecting viewers at random.

Whether a passive intruder, or an active participant in the hunt, viewers are encouraged to *waste time on the internet* - to inhabit the privileged position of the digital Flâneur - and to succumb to their inherent curiosity of going down an internet rabbit hole. Always a follower of visitors before them, newer explorers will be looking for the warmth of a seat that has just been departed (the infrathin¹ of the digital between-*betwee*).

The exhibition is an exploration into the underbelly: subcultures, underground practitioners, theories, genres and artists, all grazing the surface of what the weird could encompass. The works are used as tools to rethink our positioning towards terminology often given to that which some would rather ignore: creepy, unnatural, freaky, unfamiliar, weird. Unpacking the negative connotations of these words (rejection, embarrassment, and different) may enable us to better understand the non-binaries, and the varied realms and meanings of the weird or wyrd² that have existed for centuries.

Often traced back to the horror and science fiction / fantasy literary genre, including writers like H.P. Lovecraft, the idea of the weird has frequently existed as an antithesis to that which is accepted or welcomed. But it had also found its centre within that of othering; of othering darkness, the outside, or unfamiliar lands and landscapes. This has been retroactively termed the Old Weird. Contrary to the thematics and ideas written about in "old weird" texts is what Elvia Wilk phrases *The New Weird* in an article for Literary Hub in 2019.

Titled *Toward a Theory of the New Weird*, Wilk traces the rise of the genre with a feminist lens, and with a positioning on the terminology of the weird as ascribed by Mark Fisher in his book *The Weird and the*

Eerie. Fisher defines the "weird" as an "outside space," that "lies beyond standard perception, cognition, and experience", and therefore a space that cannot be truly explained.

In her article Wilk traces the weird through describing what weird fiction isn't - science fiction and science fantasy - and how these genres often produce normative ideas around gender, and promote hierarchies of power including colonisation and racial bias. Recontextualising the weird through femme-authored stories of women and plants from Kathe Koja (*The Neglected Garden*, 1991) and Margaret Atwood (*Death by Landscape*, 1990), and through a film adaptation of Jeff VanderMeer's *Annihilation* where we witness another woman-becoming non-human tale, Wilk explains that biology, nature and humanness are interlinked with our encountering of the weird; weirdness is a confrontation with the nonhuman in whatever form that nonhuman takes.

The works in the exhibition are also positioned in relation to an idea of the weird brought to us via Mark Fisher's explanation of "ambient discontent" - that which exists hidden in plain sight, behind closed doors or as portals to otherworldly, but parallelly linked, universes. In the case of the exhibition, that is to say the works exist as part of a pre-designed chain of encounters, but can also be stumbled upon as an unexplained event or strange occurrence to the unsuspecting internet user. As with Wilk's theory of the ability of the weird to de-naturalise our sense of reality, the encounters with the exhibition (via the screen, via the random assignment of usernames and accounts hosting the works, via the peripheral links opening new pathways to explore) elaborate that the weird is only a click away. The weird hovers between explaining everything and nothing and trying to explain what it is, how it makes us feel, or where it comes from in fact neutralises it - we try to add caveats to everything to explain away that which we don't understand.

There needs to be space for non-linearity and for counter culture to thrive unburdened, and to be unattached from a society entrenched in the idea of monetary and social status gains equal validation. The exhibition allows for a duality between authorship and appropriation of the weird: how that manifests itself within the "centre" (which represents the dominant social and epistemological norm) and thrives on the peripheries of visual language is key to thinking about how to allow weirding to be welcomed.

The works traverse this expanded realm of "weirding" in numerous ways, while the trajectory of experiencing the works has been carefully mapped: Digital Excreta's uncanny animations of non-human beings in the throes of transformation are shuffled with the Vasulkas early experimentations with the materiality of the digital via physical processing and manipulations. Nicolai Schmelling reiterates this process via experiential works as video backgrounds in a fake video conference, accompanying an image making meditation attached in the chat box. This antedates an impossibly large, un-resizable series of images from Jaques Perconte totaling seventy-four billion three hundred and eighty-

four million one hundred and seventy-nine thousand two hundred colour points and fourteen gigabits of data.

Emphasising the experiential nature of the exhibition are Sabrina Ratté's works that take viewers on a tour of renderings inspired by architecture, where entities arise and disappear erratically as if haunting the environments.

In Adham Faramawy's work, beauty tutorial culture is parodied and reformed with layer paint and manipulated filters, and followed by Casey Kauffmann's images of femme hysteria displayed via a generative process of transference between physical and digital augmentation. A pseudo-shop front masks Kid Xanthrax's easter-egg drawings and video work portraying a mystical scrying medium as a postmodern update on the ritual of necromancy by way of meme culture and other "charged artefacts of the cursed online". It is preceded by Rachel MacLean's shapeshifting technicolor utopia inspired by children's television and inhabited by gruesome pop divas.

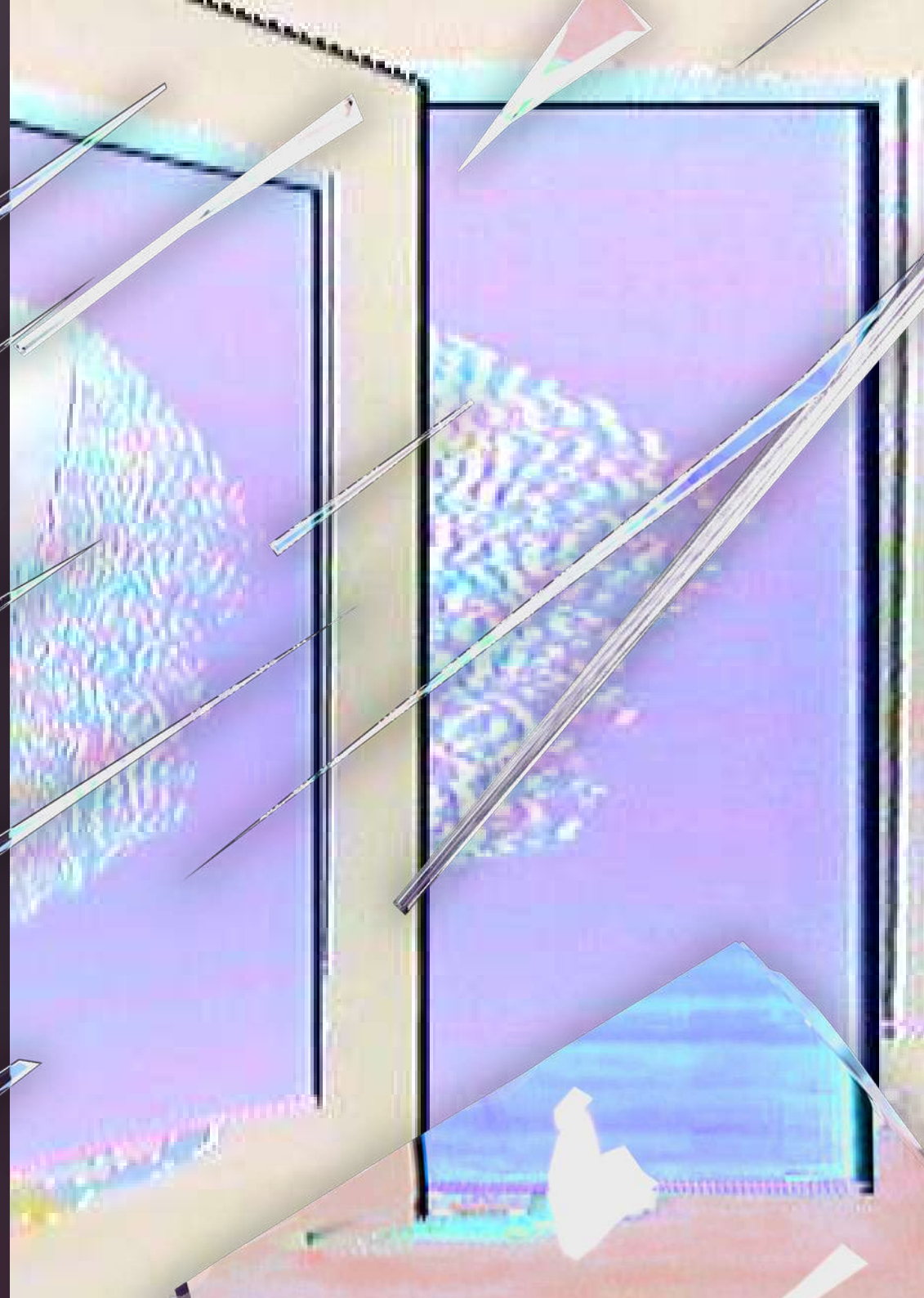
Lying in between on a message board are Wednesday Kim's works which mine collective anxiety experienced by users of the internet and posits them as powerless entities in a world that equates self-promotion and unrecognised labour with validity of existence and authenticity. Interrupting the background digital noise and providing a safe haven for unresitricated exploration is Cassie McQuater's feminist dungeon crawler which introduces players at level 12 Banshee leaving them to follow the narrative of an insomniac falling asleep on their computer on the internet. The exhibition trail comes to an end with Geoffrey Lillemon's colourful portrait of a cat, his cartoon pigmented legs akimbo and tongue mid-lick, epitomising the absurdity of the capitalist culture of consumerism with an editioned non-fungible token.

As the weird detaches itself from the centre, rhizomatically spreading out unboundaried from tensions at the edges, the anomalousness isn't disconnected, removed or severed. The weird is no longer something that exists outside, but has been inside all along.

REBECCA
EDWARDS

¹Infrathin (French: inframince) is a concept coined by Marcel Duchamp. When asked for a conceptual definition of the term "infrathin," Marcel Duchamp replied that the notion is impossible to define. "one can only give examples of it:" the warmth of a seat (which has just/ been left) is infrathin.

²Wyrd is a concept in Anglo-Saxon culture roughly corresponding to fate or personal destiny. The word is ancestral to Modern English weird, which retains its original meaning only dialectically. Nothing may happen without wyrd, for it is present in everything, but wyrd does not make things happen.





arebyte leads a pioneering digital art programme at the intersection of new technologies and social sciences. Following the long tradition of artists working across emerging artforms, multiple voices in digital cultures are invited to create immersive installations at arebyte Gallery (London) and online experiences on arebyte on Screen.

Alongside the art programme, arebyte Skills features short courses on digital theory and introductions to creative software. Through workshops led by digital artists, arebyte Skills provides digital practitioners and newcomers with practical techniques for digital making.

arebyte also supports a vibrant community of artists, designers and creative technologists through arebyte Studios, an initiative that provides affordable workspaces to 150 creative professionals across London.

arebyte.com

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REALITIES

arebyte's 2021 artistic programme Realities explores various speculative truths (and fictions) present within the complexities of living and nonliving bodies, those who are represented within real-life experiences and encounters and those who are present in avatars and online platforms. Questioning the circumstances surrounding our states of individual and collective being, the programme traverses the myriad ways we conduct ourselves and our behaviours - our emotions and body language, our learned social etiquettes and intimate gestures, and our ability to work and talk together to enforce change - as a way of asserting new forms of experience. The layering, multiplicity and diversity of our collective existence is interrogated in the programme through computational, cultural, political, and other perspectives.

Our supposed reality is in a constant state of flux, and increasingly so when faced with major global transformation. The premise of the global village (with all its inherent systems of community, care, movement of goods and transport) is narrowing physically but expanding digitally, and is not exempt from change; the fundamental structures of our societies are volatile, with each depending on the other in times of growth and subsequent decline. We are facing a new reality which is yet to be fully unveiled to us - A New Normal - parts of which we negotiate through endless speculations on the one hand, and through scientific knowledge on the other. New (or renewed) markets for technology, science, food and stocks, and the distribution of communication are shifting and now exist via dispersed elements of rationing, multi-platform communications, video conferencing, social distancing, community driven initiatives and the abundance of so-called free voice-video messaging applications.

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