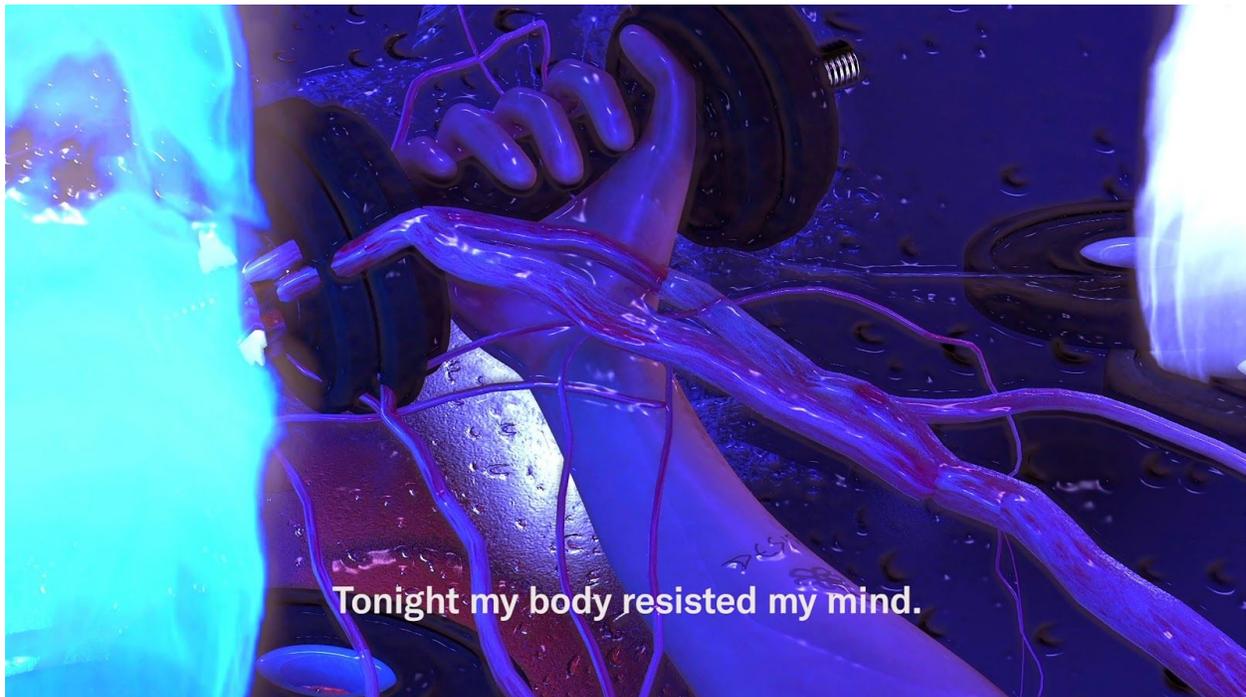


RE-FIGURE-GROUND

Guest curated by Kelani Nichole of TRANSFER, featuring works by Morehshin Allahyari, LaTurbo Avedon, Snow Yunxue Fu, Carla Gannis, Claudia Hart, Lorna Mills, Eva Papamargariti, Pussykrew, Sabrina Ratté, Amina Ross, and Alan Warburton

[Opening](#) Friday 18 January 2019, 6-9pm | Exhibition runs until Saturday 16 March

arebyte Gallery is pleased to announce the first exhibition of their 2019 programme titled *Home*. The programme attempts to reflect upon notions of home, taking as it's point of departure thoughts surrounding housing and redevelopment of inner city spaces and otherworldly sites of discovery; the disconnection of marginalised bodies; new ecologies for future ways of living; and looking beyond locality as a means of integrating change, as well as resisting the homogeneous nature of corporate systems and challenging ideas surrounding labour, leisure and existence.



Eva Papamargariti, still from *BUT FOR NOW ALL I CAN PROMISE IS THAT THINGS WILL BECOME WEIRDER* (2018)
single-channel with audio

We can no longer decipher what is real or fake. Simulation has been a topic of concerned conversation for decades, and in recent years, the contours of a new contemporary art movement have begun to emerge.

The ‘Simulism’ movement has developed in resistance to the ethos of Silicon Valley, the ‘platforming’ and globalisation of culture, and the widespread availability of technologies of power like artificial intelligence, photorealistic CGI, and virtual and augmented reality. ‘Simulism’ simultaneously embraces and subverts technology, interrogating the slippery world in which we live, and proposing humanist and non-binary futures.

In a 1977 lecture, Philip K. Dick spoke of counterfeit, deranged, private worlds where alternative experiences branch off and possible futures emerge, revealing the layers of simulation mediating contemporary culture. *Simulacra and Simulation*, a Jean Baudrillard treatise from the early 1980s, explored how signs, symbols, realities, and societies entwine into shared experiences—and how the saturation of such simulacra was beginning to render all meaning meaningless, long before we immersed ourselves in the overwhelming onslaught of digital stimulation we take for granted today. In her *Cyborg Manifesto* (1984) Donna Haraway explains the virtual camera emulates rules of the real world, but in a symbolic manner. The virtual camera symbolically embodies a liminal space, an interface that enhances our physical bodies with a prosthetic extension.

Curated by Kelani Nichole of TRANSFER and featuring works by **Morehshin Allahyari, LaTurbo Avedon, Snow Yunxue Fu, Carla Gannis, Claudia Hart, Lorna Mills, Eva Papamargariti, Pussykrew, Sabrina Ratté, Amina Ross, and Alan Warburton**

RE-FIGURE-GROUND explores myth, identity, and the body. It proposes a softening – opening up an alternative view to the ideologies of Silicon Valley. Virtual space is inhabited with queer bodies; the boundaries of technology and the body are blurred, as are the lines between author, image, and algorithm. The artists unapologetically disrupt normative cultural production, demonstrating what it means to inhabit this infinitely malleable world.

This exhibition has been made with support from Arts Council England.



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Notes to editors

For more information, images or interview requests, email rebecca@arebyte.com

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Instagram [@arebyte](https://www.instagram.com/arebyte)

Twitter [@arebyte](https://twitter.com/arebyte)

Facebook [/arebyte.Gallery](https://www.facebook.com/arebyte.Gallery)

arebyte is a London-based art organisation which supports the development of contemporary artists working across emerging artforms. Through our gallery space and affordable studio complex, we create thriving environments for artists to expand on their practices, explore collaborative working and meet new audiences. www.arebyte.com

Kelani Nichole is a design strategist and curator based in New York. She consults for agile product teams and startups, and founded TRANSFER, an experimental exhibition space in Brooklyn. Nichole specializes in challenging variable media artworks: she designs exhibitions in the home, gallery, and art market contexts. In 2018 Nichole began serving as director of The Current, a cooperative collection of contemporary media art that examines technology's impact on the human condition.

Participating artists and works:

- Morehshin Allahyari

She who Sees the Unknown, Aisha Qandisha (2018) Video Installation

- LaTurbo Avedon

Afterlife (Beta) (2018) Single-channel with Audio

- Snow Yunxue Fu

Karst (2018) VR and Single-channel Video

- Carla Gannis

A Subject Self-Defined (2016) Single-channel Videos

- **Claudia Hart**

The Flower Matrix (2017–ongoing) VR Installation

- **Lorna Mills**

Yellowwhirlaway (2017) 4-channel Animated GIF installation

- **Eva Papamargariti**

But for Now All I can Promise is Things will Become Weirder (2018) Video with Audio

- **Pussykrew**

the bliss of metamorphing collapse (2018) VR and 3-channel Video Installation

- **Sabrina Ratté**

Biomes (2016) Single-channel Videos with Audio

- **Amina Ross**

by your hands i open/ spill out./ i'm the inside of an egg/ i pour/ we bloom/ magma rushing from a jagged crown of earth/ molten and dangerous and alive/ can't you feel? (2018) Video Installation

- **Alan Warburton**

Homo Economicus (2018) Single-channel Videos with Audio