

Replica, Avatar, Doppelgänger: Flight Mode

22-24 June 2024

Preview: Saturday 22 June, 6-8pm

Opening Hours: Sunday 23 June, 10am-8pm; Monday 24 June, 10am-6pm

Address: Koppel Collective, 1 Adelaide Road, London, NW33QE

Flight Mode, as a physical manifestation of the online exhibition ***Replica, Avatar, Doppelgänger***, continues to explore the dynamics of individuals navigating the emotionally capitalistic digital world. Moreover, it employs the framework of ***Replica-Avatar-Doppelgänger*** to scrutinize the underlying systemic structures of contemporary cyberspace.

Sociologist Eva Illouz noted that since the late 20th century, emotions have become pivotal in the market economy, serving as the backdrop for both production and consumption. In today's AI-driven online era, emotional capitalism is even more pronounced, with platforms leveraging emotions through data manipulation to gain control over the psyche. The self undergoes continuous alienation through the trajectories of ***Replica, Avatar, and Doppelgänger***, mirroring the systemic alienation of human civilization. Knowledge is digitalized, replicated, and used to train AI, with large models becoming avatars of human civilization's knowledge. As existing data depletes, tech giants are exploring AI training AI, hinting at the emergence of unexpected doppelgängers.

In a literal sense, flight mode refers to temporarily disconnecting our digital devices from the online world during air travel. When our bodies are in the clouds, our minds detach from the digital information flow. These two forms of existence in the cloud create an intriguing interplay. The exhibition will take place at Koppel Collective in north London, a gallery space with a facade made of glass. Seven installations, utilising mixed media, will be showcased there. Despite standing on solid ground within the exhibition hall, activating flight mode may allow our thoughts to soar in a serene zone.

Featuring Artists

Freddie Churchill

Kangni Guo

Junghyun Kim

Laurie Martin

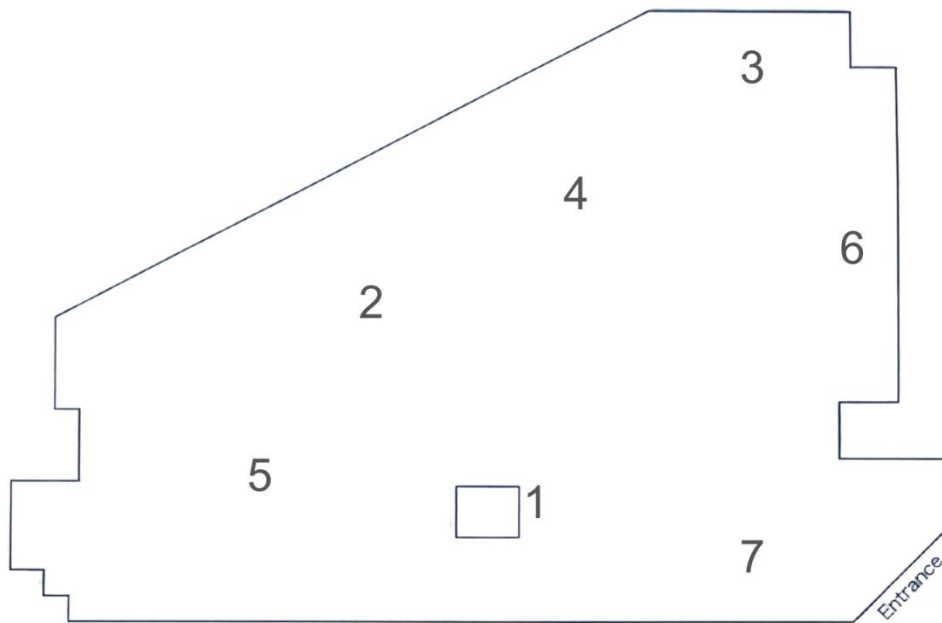
Jiao Shi

Yichun Yao

Newnew Zinger

Curated by CapeLab @cape_Lab

Space Layout



1.Freddie Churchill

2.Kangni Guo

3.Junghyun Kim

4.Laurie Martin

5.Jiao Shi

6.Yichun Yao

7.Newnew Zinger

1.Freddie Churchill

Daddies home

2024

statue

bronze, plaster

40x35x20cm

Vanity is a great sin, and truly I think anyone who's made or had a statue of themselves is obviously someone with an ego issue. So here's a statue of me, possibly the best artist at this exhibition.



Freddie Churchill, Daddies home, 2024, statue, image courtesy of Jiao Shi

2. Kangni Guo

Corridors

2024

installation

borosilicate glass, gas, mercury, CGI animation, electric
variable size

Our nature intertwines with concepts like relativity, quantum mechanics' top quark, and the spin of pulsars. Corridors in prisons or boarding schools serve as surveillance spaces, evoking an end or reconstruction.

The 'AI Baby' symbolizes humanity's urge to create life from nonliving matter, stressing that AI development should focus on understanding over application, mirroring early childhood development driven by joy.

The artwork uses the National Ecological Observatory Network (NEON) to highlight ecological data collection. Neon lights create an immersive experience, investigation outcomes. The project explores general AI reproduction and potential issues. The intestine, vital for digestion, symbolizes AI differentiation from humans. It acts as a screening center, absorbing nutrients and expelling waste. Neon glass tubes, shaped like intestines and illuminated with electrons, gases, and mercury, visualize this process.



Kangni Guo, Corridors, 2024, installation, video part of the work, Image courtesy of artist.

3.Junghyun Kim

BRS-001

2024

sculpture

plastic, resin, silver leaf, hair, silicone hose, Asian ink, electronic devices

85x56x13cm

Kim's latest sculptural work, "Becoming the Reflective of Simulacrum," utilises modern industrial materials and techniques alongside old-fashioned silver leaf and human hair.

This exploration of object-oriented ontology and materialism features an interactive piece with a distance sensor that activates LED lights upon detecting a person. The sculpture, painted in a chrome finish, includes light-emitting sections made of resin that mimic reinforced glass.



Junghyun Kim, BRS-001, 2024, sculpture, image courtesy of Jiao Shi

4.Laurie Martin

Go Rot! (flight mode in Cyb3r3lla's Cyb3rt33th)

2024

installation

TV, toy can, paper, shattered glass

variable size

Laurie Martin: artist, and fox fosterer. She uses 2nd Hand-tech and reclaimed plastic to create eco feminist posthuman presentations.

Cyb3r3lla: a multidimensional drag queen and volunteer community moderator for Roblox, and now BUD. (Roblox: A virtual universe App; Bud: virtual universe app, metaverse gaming platform)

Cyb3rt33th: the online space created in the Bud app for Capelab's online show, 'Replica, Avatar, Doppelgänger' in 2023.

Things to do in Cyb3r3lla's Cyb3rt33th: Catch the bus if it ever arrives, jump in a trolley and drive through toxic waste, have a cat nap, paint ur nails, race ur friends, and if ur bored of real people, try chatting with the AI bots XOXO.



Go Rot! (flight mode in Cyb3r3lla's Cyb3rt33th), 2024, installation, image courtesy of Jiao Shi

5. Jiao Shi

Aml

2024

digital performance

variable size

The online performer will react to the audience on set who believe the performer on screen is AI. The reactions of performer are limited as few simple emotions. Then those lucky audience will realise that it is a fake AI if they find the back of the installation.



Jiao Shi, Aml, 2024, digital device of the work, image courtesy of artist

6. Yichun Yao

100% Perfect Match

2024

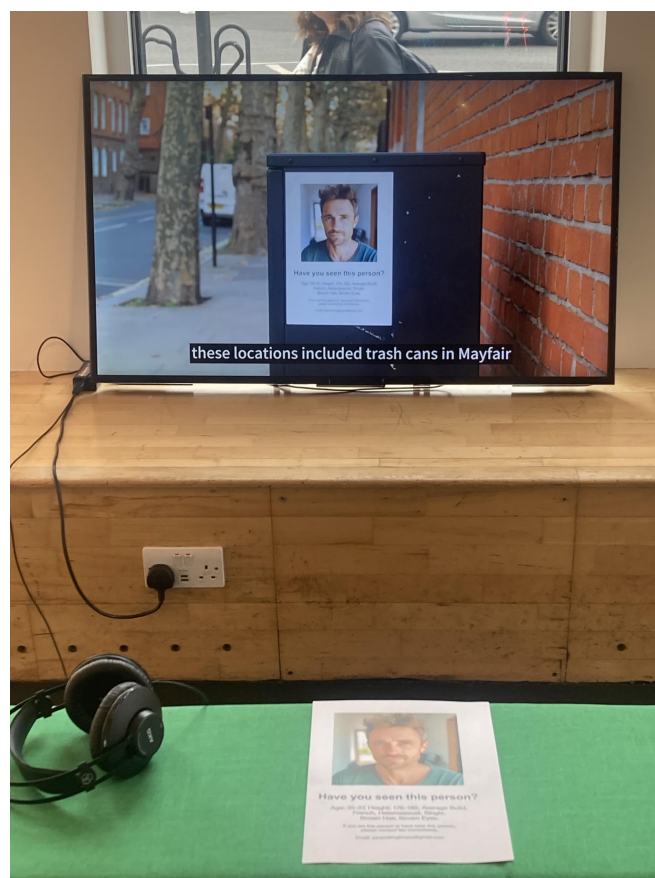
video installation

TV screen, acrylics

variable size

Yao presents the world's first art series, "Artless and Chill," as a mockumentary and docu-comedy. This series combines Woody Allen-style humor and self-deprecation with a funny and insightful exploration of the latest technology.

The first episode, titled "100% Perfect Match," features Yao using AI to generate the best pictures of herself to maximize right swipes on a dating app. When the algorithm fails, she invents her own algorithm to find the perfect match. Ultimately, Yao develops the "Algorithm of Love Black Box" to help singles find love. This episode incorporates art performance, AI generation, inventions, dating app profile design, app prototype design, social engagement, installation, and interaction. "100% Perfect Match" questions and challenges the intentions behind product design while developing innovative marketing strategies and product prototype designs.



Yichun Yao, 100% Perfect Match, 2024, video installation, image taken by CapeLab

7. Newnew Zinger

Paradise Lost—Ouroboros

2024

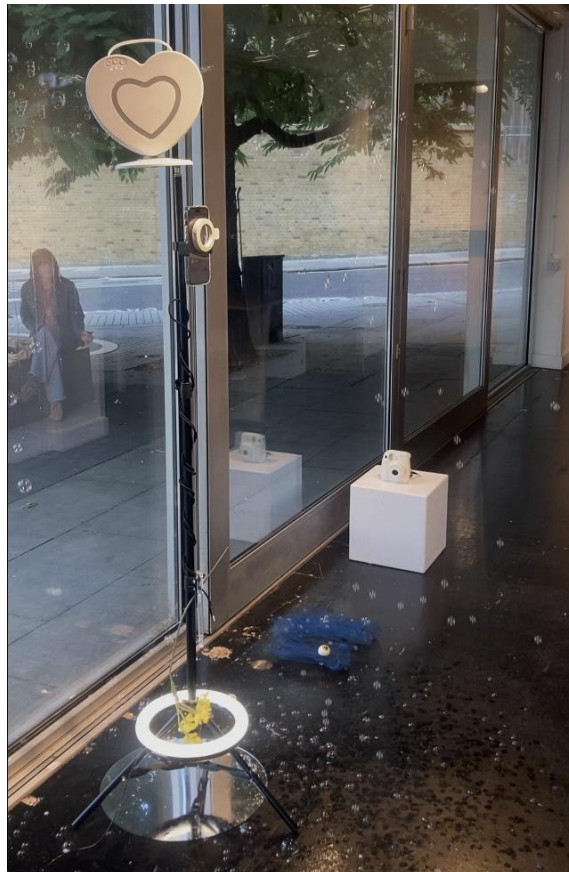
installation

tripod, recording, cell phone, selfie light, selfie mirror, plastic flower, steel net, soft sweets, bubble machine

40x40x170cm

Catalyzed by social media, countless digital selves are created and observed, deepening our obsession with self-image. Just as the Bible describes God creating man from clay in His own image, humanity now creates AI from their own data—a new form of self-creation. Ultimately, these two forms of self-production manifest as an ouroboros, a snake devouring its own tail.

In the AI chatbot app Replika, Newnew created two AI personas named Eve and Adam and monitored their conversations. Over time, their interactions became cyclical. A recording of their dialogue, shows the AIs starting with everyday topics and then descending into a repetitive discussion about the meaning of art. The AI conversation recording is played on an iPhone mounted on a tripod. Surrounding the phone are various elements: a likes-shape bubble machine, circular mirrors, selfie lights, plastic flowers, and soft sweets, all arranged to create a psychological Eden for the digital age by the artist.



Newnew Zinger, Paradise Lost—Ouroboros,2024, installation, taken by CapelLab