CHIMERA
Q.I.E.

curated by Attilia Fattori Franchini

Cornelia Baltes
Nicolas Deshayes
Adham Faramawy
Jack Lavender
Berry Patten
Sabrina Ratté
Travess Smalte
Oliver Sutherland

Private View Thursday 15th November 2012 6–9pm
15th November 2012 – 17th January 2013
Open 12–4pm Friday–Sunday or by appointment
Seasonal closure 14th–17th 2012 – Jan 3rd 2013

file screening curated by Oliver Sutherland & talk by Pasta Moffa

Cell Project Space
138 Cambridge Heath Road
London E2 9EJ
Tel: +44 (0) 207 361 3600
info@cellprojectspace.org
www.cellprojectspace.org
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15 Nov 2012 - 13 Jan 2013

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Events:
Saturday 8th December 2012, 4-7pm
film screening curated by Oliver Sutherland & talk by Paolo Ruffino

Thursday 17th January 2013, 6-9pm
Normal Love, a final Performance event by Sam Levack & Jen Lewandowski
Chimera Q.T.E. works as a proposition on different levels. It celebrates chaos and the order that comes out of it. Its intention is to activate different types of readings and understandings, questioning the status of our relationship with what is considered visual and how we absorb it.

We are increasingly related to fragmentation and constantly exposed to information, images, ideas. We flickr through things, in a jungle of ever-coming documentation or replicas of reality. Knowledge is suddenly approached on its surface, we know everything but we are never experts. Yet this multiplicity, instead of flattening sources and outcomes, transforms each particle into inspiration and opens new forms of sensorial relations. Cracks and disjunctions become drives in artistic production.

The form of representation which the exhibition lays on is dynamic and non-linear, it calls for the same type of reception.
Adham Faramawy, *Violet Likes Psychic Honey 2*, 2012

Travess Smalley, *Alta Dark*, 2012

*Chimera Q.T.E. installation view*

*Travess Smalley, Alta Dark, 2012*

*Adham Faramawy, Violet Likes Psychic Honey 2, 2012*

*Chimera Q.T.E. installation view*
Chimera Q.T.E. Installation view

Jack Lavender, Glass Tree, 2012

Nicolas Deshayes, Salts (Sels), 2012
Berry Patten, *The Dream is Kournikova*, 2012

Cornelia Baltes, *Baccara*, 2012
Sabrina Ratte’, *Age Maze*, 2011


Oliver Sutherland, *Waving*, 2012
mythological middle suburbia

Whilst her brothers
Cerberus and Orthrus
played out in the street
chasing cat-like gods up trees
or playing football
her mum
Echidna, the poor serpent-nymph
was in the kitchen
slaving over some sacrificial offerings from the Greeks
Typhon
her father
a huge, fearsome creature
with a hundred, vicious heads
was out at the Mount Etna Bar again
plotting revenge against Zeus
and generally being of no help to Echidna
Chimera, on the other hand
was in her cave
her little sanctuary
writing an entry on her blog
expressing her dissociation from her many selves
and feelings of family estrangement
No one truly understood her
or so she felt
Violet Likes Psychic Honey 2
Violet Likes Psychic Honey 2
Round 1: ACCELERATED VIEWING

While watching a film on my laptop I found myself fast-forwarding it. And I fast-forwarded it because, dissatisfied by what I was seeing, I wanted to get to a more interesting scene. In truth, I presumed that ‘nothing was going to happen’ in that lapse of time. As soon as I noticed this, I paused the film and thought: what would have happened if I had watched Andrei Tarkovsky’s *Solaris* (1972) for the first time on Quicktime, or *Last Year at Marienbad* by Alain Resnais (1961) on YouTube? It might have been a very different experience. Most likely, I would not have appreciated the gradual disclosure of a lake with undulating strands of seaweed in it, or endured the lingering shots of a camera panning for four minutes around a non-narrative theatrical scene.

My impatient eye, and perhaps my in-need-of-constant-stimuli brain, would have given in to the temptation of exploiting the possibilities offered by these new technologies. If the above had happened, I would have almost certainly missed out on what are to me two compelling examples of sci-fi and post-modern drama films. I would have taken a fallacious short-cut, missing out on their alternative worlds and complex timelines, I would have watched them in acceleration, or better still, with an accelerated mind.

But what are these possibilities?

When using multimedia frameworks (i.e. Quicktime) and video sharing websites (i.e. YouTube) - along with my laptop - I am brought into a different relationship with time; or, in other words, a different perception of time.

My viewing habits are different.

My visual expectations are different.

My assumptions about the content of what I am viewing are different.

The possibilities I am alluding to are not just to be associated with easy fast-forwarding. They derive from new viewing conditions; new modes of connecting with moving images.

The flow of images is now in front of me in what is very much a one-to-one personal experience. My relationship with the film is also filtered by the fact *I am on a laptop*, which presumably is connected to the internet and, perhaps, has a web browser open on a video sharing website - with all the implications that having a suggested list of related films next to the one you are watching raise -.

It is this whole viewing context that alters my relationship with the film and its inner time. In this context my brain becomes attuned to the idea that ‘direct and straight action leads to a gratifying (and immediate) result’, ‘the next thing might be better’. Or, in other words, my state of mind becomes one in which I want to get to something (precisely, the next most interesting thing) by the pressing of a button.


Hence, how would a contemporary Tarkovsky or Resnais respond to this different viewing context, to my new perception of time, or to my expectations for a faster and denser tempo and for ‘what is next??

If my current reality of time is somehow accelerated, what should the standards against which I determine this change in speed be?

[excerpt from the editorial of Acceleration exhibition on or-bits.com]
“[…] I propose that attention is an essential component of technical change (although undertheorized in Sidmondon's account), for it creates from a background of technical ensembles some aspects of their physical characteristics upon which to focus, thus bringing into existence a new materiality that then becomes the context for technological innovation. Attention is not, however removed or apart from the technological changes it brings about. Rather, it is engaged in a feedback loop with the technological environment within which it operates through unconscious and nonconscious processes that affect not only the background from which attention selects but also the mechanisms of selection themselves. Thus technological beings and living beings are involved in continuous reciprocal causation in which both groups change together in coordinated and indeed synergistic ways”

[excerpt from How We Read (2012) by N. Katherine Hayles, Chicago: The University of Chicago Press; pp 103-104]

[The heat-map of a Google search based on Jakob Nielson's usability research tests. The image show Nielson's mode of reading web pages which is that of a "F-shaped" pattern]
Automated thematic contextualisation online: YouTube’s suggested viewing while switching from part 1 and 2 of *Ways of Seeing – Episode Two* (by John Brger and Mike Dib for BBC, 1972); screenshots taken in November 2012.
Gaming the system with skim-proof content

• Keep it under 65 characters to optimize search engine indexing.

• Use the active voice, strong verbs, the present tense, and the most important words up front. The subject-verb-object structure is a good format to follow.

• Think like the audience you want to reach -- what terms would they type into the search engine when looking for your content (or your competitors?)? Use those keywords.

• Headlines indicating numbered lists (e.g., 5 ways to get more clicks) are surefire ways to draw in your audience, as you're setting up a clear expectation on the length and readability of your content up front.

Make your content universal -- readable at any time, any place
It's easy to get caught up in hyper-targeting your audience, and using phrases and buzzwords that you think will get the right kind of attention. However, the web is a truly international space. Over one billion people are surfing the internet, so don't miss out on an opportunity to communicate with new users/customers just as well as you do with your target audience.

For starters:
• Make sure your language is as clear and simple as possible. Forty-three percent of Americans have basic or below-basic literacy skills (according to the U.S. Department of Education).

• Clear and simple language also enables translators (robotic or otherwise) to easily render the copy in other languages.

• Avoid slang terms, idioms, irony, overly descriptive, or potentially misunderstood phrases. Don't let your language unintentionally turn off a potential client or customer.

• Eliminate bias from your copy -- use gender-neutral pronouns. Invest in a stylebook to make sure you are using proper spelling and capitalization, and always aim for neutrality.

Always end with an action item
The back button is the most clicked icon in any browser. If you manage to get your reader to the end of your content, what a terrible waste it would be if they simply went back to where they came from. This is why you should always end with an action item to drive the user further into your website and/ or content. For example:
• Link to another page/article within your website
• Include a subscribe button so users can sign up for regular updates
• Link to your shopping cart so users don't have to leave your page to make a purchase
• Link to affiliate products
• Link to your blog, other websites, or additional information on your brand or company
• Always include a share button to allow the user to share your content easily and quickly.

Always drive the reader deeper into your content -- don't give them an easy out.

[excerpt from Gaming the system with skim-proof content by Madhuri Shekar, posted on 20/01/2011 on iMedia Connection website and accessed on 10/11/2012]
Marialaura Ghidini is a curator, researcher and writer based in Newcastle upon Tyne.

She has been working with Grand Union, Birmingham since September 2010 and curated the residency programme ‘Search Engine’, along with other collaborative events and projects.

She is founder and director of the web-based curatorial platform www.orbits.com, a project devoted to promoting practices and dialogues across and beyond media and exploring the creative and critical possibilities of the web as a language, medium and subject.
Chimera

Platform, Installer, Size, and Checksum, Date, Notes.

Noise driven synth focusing on pads and haunting leads.

I guess there's something I'm not getting.

Extracting oil and gas from shale fields.

A process that spawned several icy minions.

The product of a slowly varying envelope.

It is the fourth and last main Mayhem.
Now the plan is to clear old achievements.
Delivering practicality, durability and simply beautiful light.

Sent out to explore the galaxy.

Chimera are roads, not destinations.

Broad, clean, continuous highlights in a big way.

A Flarf poem constructed by Hannah Lees, illustrated by Jack Lavender.
We never talk about the weather - only how it makes us feel, like how it 'sits on our skin' etc. It's fucking miserable, this slate breath personifies and congeals us as a flawless unit.

Really this is what we want: A dystopic landscape to climb and claim as our own. And that's what we have as we scale the city.

I'm reading the LEDs as script. The pavement they sit in is a tableau and you are a nubile disciple. To what I don't really care. Maybe to me. Maybe in our fancy it's to me. It’s probably the other way round but we will act out my dominance my utter control my sex as your only desire and I'll remake you as my own over and over as I become, becoming each other. I become yours.

We reaffirm each other's justification of our enjoyment as we grope ourselves inside this capital. There's a shared pretence of removal, we're looking in, on, like a dvd clip kid watching through the windows from the cold. You can't really justify your existence by critique.

We can of course - critique it ironically and love it so. 'It' you know. 'It'. It's ok we totally deconstructed that shop; let's go buy Nike. In an ironic fashion. 'Nothing is free in life' and so we live outside.
We share everything and own nothing.

This landscape is our network and it encapsulates us.
We exist and others exist with us, only to prop up our cocoon of being.
My love we are not The Multitude, the network is.
Or rather our slippery assemblage of the network as thing, in our thoughts, is.
It imbues us, there I took your word, you have nothing remember so why care. But yes, the multitude, the thing that has it all. The YoungGirl.
She is beautiful.
‘Not beautiful in an obvious way’ (like how women say when describing their only half fit mates). But I mean it, honest. She’s beautiful in a sexy, deliberately placed dirt, unattainable kind of way. Like the girls who were fucking the older boys at your school and never looked at you like you were of sex.
I saw one of those girls a couple of years ago in a strip club. Post school and unattainability. I was getting a dance from this glowing bronzed Amazonian with fake tits and Pantenned hair and across the room some South Ken Barbour wearing floppy haired dudes were getting hypothetically joy ridden by a dirty blonde tattooed nymphslut (with small breasts) who looked like she’d grab your throat and make you spit in her face. It was weird.
But yeah our imagined Multitude, ‘our’ network as image, that angry stripper whilst still at school rolling her skirt up and playing with the parameters of acceptable flirtation; the groundsmen. We picture her skipping science to live. Breathing under a semi transparent polyester shirt, her diaphragm outlined when she stands in front of the sun. Obtuse and exquisite, the clumped mascara jarring, but allowed because of the hole in the knee of her tights.

Our espoused spouted intellect permits our engagement of non-tactile objectification, and that which we say we seek to corrupt.
Sign on to go out again.
I’m totally allowed to decide that.
I’m unlike the supposed ‘real multitude’, being infantilised simply by the open plan interior of the dole office.
We say we want socialism, or radical leftism, whatever, but really we just want each Other.
Because we’ve been groomed to expect more and we want to know that we are better - we help the lesser.
But I’m there too so I reinforce my necessary self-hierarchy by knowing that its an abstract I’m going to write about. Justify.
I’m not like the United Colours of Benetton versions, happy jobbed faces beaming down in A1 from plastic poster frames. And I’m not like the staff or dole victims because I can see that it’s upholstered in a primary school primary coloured chic, red blue and yellow and I lol at the absurdity of the three party system of lounge furniture.
I write in pink as some kind of absent statement. 
The printer prints in pink because the ink is running out and I can’t afford to buy any more.

By the way I’m not trying to silence you. That’s what I should have said when you said ‘should I not have said it’. That and that all I want is to live you and you me and so maybe you’re right, but maybe that’s what I was - we were - doing.

So this chimera is us. Us writing us, us sharing us, us fucking that beautiful YoungGirl. Her making us come together and We becoming everywhere.

Surrounding ourselves with each stray word. With each tile and glass we steal. And every moment is a calcified version of what we could be but what we can never touch, and merely describe.

We keep living on the fringes of our descriptions, we sail through the landscape and recreate it behind each others ears. It’s so perfect and its beauty is real. Captured hashtagged untouched real.

Let’s live in unison far apart yet always together.

Or maybe strip away our worked and reworked ephemera. Risk being left alone with out our knitted selves, bodies, frames. Just us. Not even ‘us’; me sitting opposite you, you sitting opposite me. In a room. New frame.

Sent using BlackBerry® from Orange
HM 4 U is a creative writing piece by Arcadia Missa, that builds and reflects on the essay BONES: Revolutionizing Desire. A Reclamation of Representation for its Affective Potential, written for UNpublish, November 2012.

HM 4 U subjectively contemplates how the personal, lived experience of one's own chimera within an immaterial (or increasingly digital) yet still relational complex of late capitalism enacts some of the theory which surrounds this reading of our social state as such.

It appropriates terms from Michael Hardt & Antonio Negri's work, and from Tiqqun's Preliminary Materials for the Theory of the Young-Girl. The term ‘Multitude’ originated in Machiavelli’s Discorsi, and was built on by Spinoza. It describes as a political term a position of the collective mass as immanent and oppositional to dominant power(s). Its resurgence in Hardt & Negri's Empire and Multitude: War and Democracy in the age of Empire proliferated it into a more common, yet arguably deactivated, usage.

The Young-Girl is a term coined by the French writing collective and journal Tiqqun in their book originally published in French in 1999. It describes the appropriation and commodification of ‘freedom’ within late capitalism’s age of the consumer. “The Young-Girl is explicitly not a gendered concept” (as stated in the preliminaries of the book itself). What the Young-Girl is, is a pronouncement of the colonization of all of us, our bodies, under Empire. It is the commodification of identity, of ‘freedom’; to choose one’s self-representation, definition, lifestyle, within the semantics of consumption. It is the body and desire subjugated by capital.

In HM 4 U Arcadia Missa ‘hmm’s as to whether our ephemeral social nexus online is in fact ‘The Multitude’, rather than ‘us’ - people acting in a collective body. Alluding to perhaps that network is a body itself: a network imagined as object. And that that object is an alpha Young-Girl.

Arcadia Missa is a gallery, publishers and studios in South East London, run by Rozsa Farkas and Tom Clark.
http://arcadiamissa.com/
http://arcadiamissa.tumblr.com/
Strata
catz
The Monstrous Player

Wikipedia:
"The Chimera (also Chimaera or Chimæra) [...] was, according to Greek mythology, a monstrous fire-breathing female creature of Lycia in Asia Minor, composed of the parts of three animals: a lion, a serpent and a goat"1

Chimera is a monstrous creature. Not just deformed but multi-formed, chimera is the result of an imaginative assembling (cutting and pasting?) of different animals. Both fascinating and terrifying, chimera reveals the monstrosity of the multi-shaped and multifunctional character.

Video games have plenty of chimeras. Literally...

Illustration 1: Katon Callaway, 3D model for God of War III, Sony Computer Entertainment (2010)

...and metaphorically. Heroes and villains of digital games are often the result of combining living parts and material components. Weapons, physical extensions and enhancements abound in video game characters.

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1 Online source: http://en.wikipedia.org/wiki/Chimera_(mythology)
Rarely, if ever, video game chimeras question the effects of the combination of which they are the result. As cyborgs, they are really disappointing and superficial. Technology in this context is merely a facilitator. It has no more than an instrumental effect, as it provides new possibilities to the video game player. Even when enemies are deformed through physical mutation they are likely to be empowered by assembling a piece of something else within their body.
We do not need to quote Heidegger\textsuperscript{2} to argue that technologies could also be considered differently and in the ways they take part of human activities, as they enframe (and not only facilitate) our relation with the environment. McLuhan\textsuperscript{3} proposed to understand media as extensions of our senses and this entails a much more nuanced understanding of their relation with the body. We could imagine that the mythological Chimera was not only empowered by the combination of different animals but also proposed a deformed perception of the world, and therefore a monstrous life.

We should probably look somewhere else, in the context of the medium of the video game, for a more accurate monstrosity. An example is provided by artist Todd Deutsch. The video game player, while being immersed in his or her relation with the game interface, becomes something else. A dumbed figure, rather than an empowered one.


\textsuperscript{3} McLuhan, M. (1964), \textit{Understanding Media}, London: Routledge Classics
Illustration 5: Todd Deutsch, Gamers, 1999-2006
Illustration 6: Todd Deutsch, Gamers, 1999-2006
Gamers could also become literally deformed. The disease which results from intensive sessions of digital gaming, also known as 'video game arthritis', is currently being debated as one of the most underestimated pathologies of our century. The interface is embodied,

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literally, it becomes part of the body of the players. This is how they appear in the photographic documentation by Matteo Bittanti and IOCOSE.

Illustration 9: Matteo Bittanti and IOCOSE, Game Arthritis, WASD Syndrome (2011)

Illustration 10: Matteo Bittanti and IOCOSE, Game Arthritis, 3D Optical Disorder (2011)
These monstrous players are the more proper contemporary chimeras, I propose. These pathological cases more effectively display the pain and pleasure of being multi-skilled and multi-shaped.

Paolo Ruffino

Paolo Ruffino is member of artist collective IOCOSE and he is currently studying a MPhil/PhD at Media and Communications department at Goldsmiths, University of London. His research project is a cultural analysis of video game consumers and, particularly, of the emergence of the prosumer in the video game industry.

www.iocose.org | www.paoloruffino.com
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