

Spatial Immersions: the field of exhibition practices

[multi-component output - ongoing research project]

Dr Elena Papadaki

Originality

This ongoing research project introduces a new way of thinking about the balance between physical and virtual environments in exhibition practices. It explores different models of 'immersion' via varying axes, disciplines and points of reference. In this context, it is of great topical interest for contemporary curatorial research and exhibition practices, especially as those become increasingly dependent on technological advances.

Rigour

The research develops the concept of 'immersion' with an iterative remodelling in both practice-as-research and contextual frameworks. In each component of this research output, the themes of immersion, spatiality and used media are articulated and explored through curatorial practice and exhibition (with two international group exhibitions), textual form (with the edited volume and the single-authored introduction), and international conference format (with the participation of approximately 70 academics, researchers and practitioners). Researchers and practitioners were involved with the aim to gather feedback to be used for the following iteration.

Significance

The author has been invited to co-curate the exhibition "Radical Immersions" (6-20 September 2019, Watermans Arts Centre). The exhibition "Fast Forward to the Analogue: vintage immersions" and the edited volume "Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition" took place thanks to winning a competitive funding bid by the University of Greenwich Early Career Researchers' Network. The author has been invited to consult on a group exhibition on immersive practices scheduled for early 2020 at the Tallinn Art Hall (Estonia).

Spatial Immersions: the field of exhibition practices

[multi-component outputs - on-going research project]

- 1 Curator. *Fast Forward to the Analogue: vintage immersions* (Project Space, University of Greenwich galleries, 2 July – 3 September 2019) [international group exhibition]
- 2 Editor. *Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition*, London: University of Greenwich Galleries, ISBN: 978-0-9573430-4-7 [edited volume]
- 3 Author. “Elevate me Later – an analogue sea in a digital world”, in Papadaki, E. (ed) (2020) *Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition*, London: University of Greenwich Galleries, pp. 1-5
- 4 Co-convenor. *Radical Immersions: between virtual/physical environments and information bubbles*, DRHA 2019, Watermans Arts Centre, 8-10 September 2019 [International Conference]
- 5 Co-curator. *Radical Immersions*, Watermans Arts Centre, 6-20 September 2019 [International group exhibition]

Spatial Immersions: the field of exhibition practices

Curator. *Fast Forward to the Analogue: vintage immersions*
(Project Space, University of Greenwich galleries, 2 July – 3 September 2019)




Installation view



Spatial Immersions: the field of exhibition practices

Curator. *Fast Forward to the Analogue: vintage immersions*
(Project Space, University of Greenwich galleries, 2 July – 3 September 2019)




UNIVERSITY of GREENWICH GALLERIES
VISUALISING EDUCATION & RESEARCH

Q | on now | exhibitions | events | about | find us

FAST FORWARD TO THE ANALOGUE: VINTAGE IMMERSIONS

Curated by: Elena Papadaki

2nd July - 3 Sept 2019 | Project Space



Fast Forward to the Analogue: Vintage Immersions explores analogue choices in present-day artistic practice.

The analogue is often presented as what preceded the digital. However, the revival of analogue techniques and aesthetic bears witness to a range of practices that operate past the mere opposite of digital technologies. The exhibition examines how those choices are embedded within an interdisciplinary framework.

Launching on the evening of Tuesday 2nd July at the University of Greenwich Galleries' Project Space, this exhibition invites artists and researchers from different disciplines to respond to the notion of the *analogue* as a concept and/or practice.

Works by Mihalis Arfaras, Patrick Beveridge, Eleanor Dare, Carla Garcia, Jim Hobbs, Andrew Knight-Hill, Gabriel Menotti, Dani Ploeger, Audrey Samson, Systaime, Michael Talbot, and extracts from the Cinemathèque Française.

Exhibition extended until Tuesday 3 September 2019.

Curated by Elena Papadaki.

Exhibition Launch:
Tuesday 2nd July, 6-9 pm | Free | All welcome

[On Now](#) | [Exhibitions](#) | [Events](#) | [About](#) | [Find Us](#)

[XML Sitemap](#)

Web design by [Nicola Campbell](#) © 2020 University of Greenwich Galleries

ACCESS

The gallery provides full access for those with disabilities.

NEWSLETTER SIGNUP

Keep up-to-date with news of forthcoming events and exhibitions. * Required fields

Full Name *

Email *

Here at University of Greenwich Galleries we take your privacy very seriously. Please have a read through our [privacy policy](#) for full details on how we keep your data.

I agree with the privacy policy statement

VERIFICATION

Please enter any two digits *

<http://www.greenwichunigalleries.co.uk/fast-forward-to-the-analogue/>

Spatial Immersions: the field of exhibition practices

Editor. *Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition*,
London: University of Greenwich Galleries, ISBN: 978-0-9573430-4-7

Exhibiting the Analogue / the Digital afterthoughts on an exhibition

Exhibiting the Analogue / Exhibiting the Digital:
afterthoughts on the exhibition

Fast Forward to the Analogue:
vintage Immersions

2 July – 3 September 2019
Project Space
University of Greenwich Galleries
10 Stockwell street
London SE10 9BD

Editor: Elena Papadaki
Design: Scott Joseph
Publisher: University of Greenwich Galleries /
Incandescent Square, 2020
ISBN: 978-0-9573430-4-7

Order a copy of this book
by sending an email to:

ugg@gre.ac.uk
or
elena@incandescent-square.com

No article in this volume may be reproduced in
any form by any electronic or mechanical means
without permission in writing from the author.

Contents

<u>Elevate Me Later</u> <u>Elena Papadaki</u>	1	<u>Constellations (above</u> <u>Vila Itororó)</u> <u>Gabriel Menotti</u>	27
<u>Mihalis Arfaras</u> <u>Wochenschau &</u> <u>City Life Graffiti</u>	6	<u>European Studies #1</u> <u>Dani Ploeger</u>	29
<u>Sea Cave Cinema</u> <u>Carla Garcia</u>	11	<u>Goodnight</u> <u>Sweetheart</u> <u>Audrey Samson</u>	32
<u>Empathy for the Devil</u> <u>Eleanor Dare</u>	15	<u>The Overloaded</u> <u>Minimalist</u> <u>Systaime a.k.a</u> <u>Michaël Borrás</u>	35
<u>The Mountain Lake</u> <u>Patrick Beveridge</u>	17	<u>Notes on</u> <u>'Acemaşiran Kantosu</u> <u>Aklım Başımдан'</u> <u>Michael Talbot</u>	38
<u>Vesuvius: (I wish I</u> <u>had _____) & It's</u> <u>allright. I came back</u> <u>Jim Hobbs</u>	19		
<u>Child of the Big City</u> <u>Andrew Knight-Hill</u>	25		

Spatial Immersions: the field of exhibition practices

**Author. “Elevate me Later – an analogue sea in a digital world”,
in Papadaki, E. (ed) (2020) *Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition*, London:
University of Greenwich Galleries, pp. 1-5**

Elevate Me Later – an analogue sea in a digital world

Elevate Me Later

“Elevate Me Later” is the title of a 1994 song by a band called Pavement; I was reminded of it, approximately 20 years after the last time I listened to it, by a fellow academic I recently met at a conference who posted it on Facebook. The YouTube link showed a static picture of the band (as there is no official music clip); equally, all other links to the same song present various static images of band members or the album cover whilst the song itself comes in different sound qualities from one link to another. In the 1990s, I had to go to a specialist record store to buy the album, as the band never became popular enough to be stocked by major chains. I also used a slow dial-up connection to search for the lyrics (which I didn’t find). It now takes less than a second for a series of results about the very same song to appear on my screen. Whenever I listen to a track I like but don’t recognize, I raise my phone close to the speakers and an app instantly gives me its full details. I am part of a generation that was born analogue and raised digital; new technologies constitute an essential part of my daily routine and yet, I feel a bizarre combination of nostalgia and disdain when I realize that, at present times, mixtapes are sold out at Rough Trade or that Lomography is becoming stronger than ever.

The technological changes of the past thirty years have not only impacted irreversibly our perception (and use) of time but also our interconnectedness and access to information. Images, sounds, texts are continuously reproduced, fragmented, edited, manipulated, appropriated, redistributed. Ten years after Hito Steyerl’s “In Defense of the Poor Image” (2009), the finding that the ‘new’ condition of poor images and their subsequent circulation creates an “alternative

economy of images, an imperfect cinema existing inside as well as beyond and under commercial media streams” (Steyerl 2009) seems more topical than ever. At the same time, free access to information and the development of user-friendly software for image manipulation seems to have resulted in the birth of new online ‘tribes’ based on a series of brand new (and often algorithmically complex) set of criteria. Lev Manovich has coined the term “Instagrammism” to talk about the new ‘aesthetics of the image’, going as far as suggesting that this is a historical moment of a new movement. Initially talking about the photo and video sharing social media platform Instagram but expanding the argument further to include a range of creative practices, he suggests that there is a standardization of aesthetics on different online platforms that is directly dependent on the style associated with the platform itself. Discussions about social media encouraging gang conformism via “likes” and “retweets” and algorithms devised by online retailers short circuiting choice (Moss 2015) bring forward a constant questioning of the space that is left for originality and/or the ways in which meaning is defined in artistic practices.

So on one hand we have endless reproductions of images, sounds, and texts of various qualities and on the other a set of implied rules associated with different online communities that creates a rhizomatic development of online ‘tribes’. The latter often relies on analogue aesthetics or the return of long-forgotten media via the fetishisation of anachronistic technologies (Kholeif 2018). In this light, it is interesting to revisit the way in which analogue practices today are renegotiated and examine how technological symbiosis may lead to works that remain true to their own materiality.

Spatial Immersions: the field of exhibition practices

**Author. “Elevate me Later – an analogue sea in a digital world”,
in Papadaki, E. (ed) (2020) *Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition*, London:
University of Greenwich Galleries, pp. 1-5**

Fast Forward to the Analogue

The works that appear in this volume were shown at the exhibition “Fast Forward to the Analogue: vintage immersions” (Project Space, University of Greenwich Galleries, 2 July – 3 September 2019), which sought to explore the use of analogue techniques and to place them within the wider realm visual arts. Over the past years, digital and immersive technologies have been hyped as consumer gadgets, entertainment media and the future of exhibition practices. The free distribution of VR headsets with smartphones and the increasing interest of museums, festivals and other cultural organisers towards ‘immersive digital content’ have quickly turned VR and AR devices and applications into widely recognized cultural artefacts. The promotion of digital and interactive technologies in the physical spaces of exhibitions and museums has led to some venues relying solely on projections and audience interaction (Papadaki & Ploeger 2019). In this context, the ‘analogue’ is often presented as what preceded the ‘digital’. However, the revival of analogue techniques and aesthetics bears witness to a range of practices that are beyond the mere polarising opposite of digital practices. The exhibition examined how those choices are embedded within an interdisciplinary framework.

The works presented by contributing artists and/or researchers (Mihalis Arfaras, Patrick Beveridge, Eleanor Dare, Carla Garcia, Jim Hobbs, Andrew Knight-Hill, Gabriel Menotti, Dani Ploeger, Audrey Samson, Systaime, Michael Talbot) showcase a wide range of approaches to the notion of the analogue as a concept and practice. After having selected the works in question, and whilst visualising their placement in the exhibition space, it quickly became apparent that groups of works fell into specific narrative threads and entered into a dialogue with one another. Arfaras’ *Wochenschau* and *City Life Graffiti*s were hung side by side Systaime’s *Post-Internet Ecology* and offered different takes on pastiche images and collage practices. From

a painstakingly frame-by-frame drawing onto film (reminiscent of traditional printmaking techniques) to a quick copy-paste of online imagery, a powerful commentary is made on the abundance of images, the creation of subjective narratives and a diametrically opposed concept of time in the creation of a work. Samson’s *Goodnight Sweetheart*, Hobbs’ *It’s all right. I came back*, and Talbot’s *‘Acemaşiran Kantosu Aklım Başımдан’* by Hanede İbrahim Efendi automatically evoke memories from a (collective?) past and thoughts on the materiality of both analogue and digital technologies, as well as the handling of the objects themselves at present times. Samson embalms her father’s hard drive in resin, whilst Hobbs takes digital scans of his late father’s digital slides and presents them both as images and palimpsest-objects. As part of his research on the Ottoman Empire, Talbot presents a shellac record from the early 20th century; in this case, the sound is digitised and accessed via headphones whilst the exhibition of the object itself stands as a reminder of the history contained within the actual physical object. At the same time, Menotti takes us on a virtual tour of Vila Itororó via a VR installation (*Old Constellations [above Vila Itororó]*) that explores material heritage and where, amongst digitally-created ‘constellations’, objects left behind at Vila Itororó tell their stories through the voices of their former owners. Right next to it, Carla Garcia’s *Sea Cave Cinema* and Patrick Beveridge’s *The Mountain Lake* insist on ‘film as film’ and on the effect of its materiality over their work and the narrative they create within it. Garcia plays with the relation between the moving light in a cave in Portugal and the importance of the medium of film *per se*, whilst Beveridge creates a revisited analogy of the film camera mechanism to the movement of the sun. At the same time, Dare, Hobbs and Knight-Hill ‘alter’ some well-known references of our cultural and historical heritage. In the VR installation *Empathy for the Devil*, Dare offers an insight into Hotel Room number 1 (i.e. Norman Bates’ room) from Alfred Hitchcock’s *Psycho* (1960). Apart from questioning VR’s function as a potential ‘empathy machine’, the work makes use of our prior

Spatial Immersions: the field of exhibition practices

**Author. “Elevate me Later – an analogue sea in a digital world”,
in Papadaki, E. (ed) (2020) *Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition*, London:
University of Greenwich Galleries, pp. 1-5**

knowledge of the film (and the recognition of the sound sequence from the famous shower scene) to create an unexpected sense of tranquillity: we know that we are ‘safe’ while looking around Bates’ room because at that very moment he is elsewhere and won’t be coming back for a while. In *Vesuvius (I wish I had___)*, Hobbs draws in pencil a top back on Mount Vesuvius on an analogue photograph that has been digitally reprinted. His work is meticulous to the point where one can hardly recognise the volcano, although the latter remains seemingly familiar to the well-known image of Vesuvius that has been widely circulated throughout the years. Knight-Hill’s *Whispers of a Long-forgotten Dream* offers two soundtracks for the film *Child of the Big City* (dir. Evgeni Bauer, 1914). Apart from altering our perception of the –originally silent- film, the two scores (one a fully analogue instrumental score and the other an electronic instrument rendering) stand as witnesses to the tension between analogue and digital executions of the same soundtrack. Finally, Ploeger’s *European Studies #1* uses 6x6 negative film to capture the ‘advanced technologies’ of contemporary border fences. An ironic take on the ‘high-tech’ aspect of the material itself versus the physical violence often associated with crossing said fences, he uses an ‘old’ technology for a result that could be seen as an Instagrammable and over-aestheticised implicit depiction of fear.

Different thematic and conceptual threads could be endlessly devised between the works in question. However, the essential characteristic here is the symbiotic way in which analogue practices are inscribed onto the creative process in order to contribute in the creation of a work of art with a clearly communicated message. In this respect, the analogue component of the works is not isolated but assessed in relation to the other components and to the intended aims of their creators.

An Analogue Sea in a Digital World

The digital world already counts decades of life and yet one could argue that contemporary art has failed to adequately respond to the impact of the digital revolution (Bishop 2012). Along the same line, it could equally be suggested that digital artworks themselves have not yet made a groundbreaking impact on the cultural landscape of the 21st century, which is partly due to the obsolete model of agency deployed by many digital artists (Dare and Papadaki 2015). In reality, this is not a question about the use of medium in the visual arts, but one about being truthful to and challenging the times via creative expression, and thus, going back to the track at the beginning of this text, creating art with ‘elevating’ qualities. Oil on canvas can do this just as easily as a VR installation; however, merely following the trends in terms of medium and form without fully realizing the impact of these choices resembles following the ‘likes’ and resulting in the awkward situation where everyone can say anything via an abundance of means but nobody has really anything to say. After all the media, genres, techniques, and -isms, all we are left with is the work itself and its impact on us. In this context, identifying the cultural and historical signifiers of analogue practices within a digital framework becomes a question of understanding and appreciating how the creative interplay between said media can contribute in a complete work of art.

Spatial Immersions: the field of exhibition practices

**Author. “Elevate me Later – an analogue sea in a digital world”,
in Papadaki, E. (ed) (2020) *Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition*, London:
University of Greenwich Galleries, pp. 1-5**

knowledge of the film (and the recognition of the sound sequence from the famous shower scene) to create an unexpected sense of tranquillity: we know that we are ‘safe’ while looking around Bates’ room because at that very moment he is elsewhere and won’t be coming back for a while. In *Vesuvius (I wish I had_____)*, Hobbs draws in pencil a top back on Mount Vesuvius on an analogue photograph that has been digitally reprinted. His work is meticulous to the point where one can hardly recognise the volcano, although the latter remains seemingly familiar to the well-known image of Vesuvius that has been widely circulated throughout the years. Knight-Hill’s *Whispers of a Long-forgotten Dream* offers two soundtracks for the film *Child of the Big City* (dir. Evgeni Bauer, 1914). Apart from altering our perception of the –originally silent- film, the two scores (one a fully analogue instrumental score and the other an electronic instrument rendering) stand as witnesses to the tension between analogue and digital executions of the same soundtrack. Finally, Ploeger’s *European Studies #1* uses 6x6 negative film to capture the ‘advanced technologies’ of contemporary border fences. An ironic take on the ‘high-tech’ aspect of the material itself versus the physical violence often associated with crossing said fences, he uses an ‘old’ technology for a result that could be seen as an Instagrammable and over-aestheticised implicit depiction of fear.

Different thematic and conceptual threads could be endlessly devised between the works in question. However, the essential characteristic here is the symbiotic way in which analogue practices are inscribed onto the creative process in order to contribute in the creation of a work of art with a clearly communicated message. In this respect, the analogue component of the works is not isolated but assessed in relation to the other components and to the intended aims of their creators.

An Analogue Sea in a Digital World

The digital world already counts decades of life and yet one could argue that contemporary art has failed to adequately respond to the impact of the digital revolution (Bishop 2012). Along the same line, it could equally be suggested that digital artworks themselves have not yet made a groundbreaking impact on the cultural landscape of the 21st century, which is partly due to the obsolete model of agency deployed by many digital artists (Dare and Papadaki 2015). In reality, this is not a question about the use of medium in the visual arts, but one about being truthful to and challenging the times via creative expression, and thus, going back to the track at the beginning of this text, creating art with ‘elevating’ qualities. Oil on canvas can do this just as easily as a VR installation; however, merely following the trends in terms of medium and form without fully realizing the impact of these choices resembles following the ‘likes’ and resulting in the awkward situation where everyone can say anything via an abundance of means but nobody has really anything to say. After all the media, genres, techniques, and -isms, all we are left with is the work itself and its impact on us. In this context, identifying the cultural and historical signifiers of analogue practices within a digital framework becomes a question of understanding and appreciating how the creative interplay between said media can contribute in a complete work of art.

Spatial Immersions: the field of exhibition practices

**Author. “Elevate me Later – an analogue sea in a digital world”,
in Papadaki, E. (ed) (2020) *Exhibiting the Analogue / Exhibiting the Digital: afterthoughts on an exhibition*, London:
University of Greenwich Galleries, pp. 1-5**

References

- Bishop, Claire (2012) “Digital Divide: Contemporary Art and New Media”, *Artforum* (online version: July 2012, print version: September 2012),
<https://www.artforum.com/print/201207/digital-divide-contemporary-art-and-new-media-31944> [last accessed: 30 December 2019]
- Dare, Eleanor and Papadaki, Elena (2015) “Bare Nothingness: situated objects in embodied artists’ systems”, in Ioannis Deliyannis and Christine Banou (eds) *Experimental Multimedia Systems for Interactivity and Strategic Innovation*, Hershey: IGI global, pp. 16-48
- Kholeif, Omar (2018) *Goodbye, World! Looking at Art in the Digital Age*, Berlin: Sternberg Pess
- Manovich, Lev (2017) *Instagram and Contemporary Image*, published online and available under a Creative Commons License:
http://manovich.net/content/04-projects/152-instagram-and-contemporary-image/instagram_book_manovich_2017.pdf
[accessed: 30 December 2019]
- Moss, Chris (2015) “Why don’t young people want to be part of a tribe any more?”, *The Telegraph*, 26 May 2015,
<https://www.telegraph.co.uk/men/fashion-and-style/11624401/Why-dont-young-people-want-to-be-part-of-a-tribe-any-more.html> [last accessed: 30 December 2019]
- Papadaki, Elena & Ploeger, Dani (2019) “DRHA 2019 – Radical Immersions: navigating between virtual / physical environments and information bubbles”, online at: <http://www.2019.drha.uk/about/>
[accessed: 10 December 2019]
- Steyerl, Hito (2009) “In Defense of the Poor Image”, *e-flux journal* #10, November 2009,
<https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/> [accessed: 30 December 2019]
- Webber, Mark (2014) (ed) *Film as Film: The Collected Writings of Gregory J. Markopoulos*, London: The Visible Press

Spatial Immersions: the field of exhibition practices

Co-convenor. *Radical Immersions: between virtual/physical environments and information bubbles*,
DRHA 2019, Watermans Arts Centre, 8-10 September 2019

[Home](#) [About](#) [Conference info](#) [Registration](#) [Watch](#) [Contact](#)

WELCOME TO DRHA2019

Radical Immersions:
Navigating between virtual/physical environments and information bubbles

Watermans Arts Centre (London)
8-10 September 2019

Keynote Speakers:
Prof Matthew Fuller (Goldsmiths University of London)
Dr Maria Chatzichristodoulou (aka Maria X; London Southbank University)

Radical Immersions is convened by Dr Dani Ploeger and Dr Elena Papadaki. The conference will take place at Watermans Arts Centre in West London and is hosted by The Royal Central School of Speech and Drama, University of London.

ROYAL CENTRAL
SCHOOL OF SPEECH & DRAMA
UNIVERSITY OF LONDON



<http://www.2019.drha.uk/>

WATCH LIVE STREAM FROM DRHA2019

[DRHA2019](#)

Spatial Immersions: the field of exhibition practices

Co-curator *Radical Immersions*,
Watermans Arts Centre, 6-20 September 2019

The image is a screenshot of the Watermans website. At the top left is the Watermans logo. To its right is a search bar with the word "Search" and a magnifying glass icon. Further right are the links "SUPPORT US TODAY" and "DONATE" (in a yellow box), followed by social media icons for Facebook, Twitter, and a shopping cart. Below this is a navigation menu with items: "CALENDAR" (in a yellow box), "WHAT'S ON" (with a dropdown arrow), "TAKE PART", "IMPACT", "HIRE", "YOUR VISIT" (with a dropdown arrow), "SUPPORT US", and "ABOUT US" (with a dropdown arrow). The main content area features a large image of an exhibition space. On the left, a screen displays news snippets: "Arrests after animals dismembered in [REDACTED]", "1,500p [REDACTED] Greek manuscript recovered by laser [REDACTED]", and "BIGDATA". In the center, a white board reads "A RITUAL ABOUT THE INVISIBLE DIMENSION OF BIG DATA". On the right, text describes the exhibition: "RADICAL IMMERSIONS EXHIBITION", "Partner(s): Digital Research in the Humanities & Arts (DRHA) conference", "Running Time: Fri 6 - Fri 20 September, open daily 10am - 9pm", and "Price: FREE". At the bottom right, it states "THIS IS A FREE EVENT AND OPEN TO ALL, SO NO TICKET IS REQUIRED." Below the main image, the text "ABOUT THIS EVENT" is written in yellow, with "Exhibition runs 6-20 September" underneath.

watermans

Search

SUPPORT US TODAY **DONATE**

f t 🛒

CALENDAR WHAT'S ON ▼ TAKE PART IMPACT HIRE YOUR VISIT ▼ SUPPORT US ABOUT US ▼

RADICAL IMMERSIONS EXHIBITION

Partner(s): Digital Research in the Humanities & Arts (DRHA) conference
Running Time: Fri 6 - Fri 20 September, open daily 10am - 9pm
Price: FREE

THIS IS A FREE EVENT AND OPEN TO ALL, SO NO TICKET IS REQUIRED.

ABOUT THIS EVENT
Exhibition runs 6-20 September

<https://www.watermans.org.uk/new-media-arts-archive/radical-immersions-exhibition/>