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**(PLEASE)**  
DO NOT DISTURB

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2024  
ACROSS RCA / BEING DIGITAL

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## PHYSICAL REALM

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### INTRODUCTION

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## VIRTUAL REALM

ACROSS RCA / BEING DIGITAL

Welcome to (PLEASE) DO NOT DISTURB an immersive journey into a tranquil sanctuary amidst the chaos of the digital age. In a world pulsating with ceaseless information and relentless connectivity, we find ourselves amidst a whirlwind of content, struggling to discern what truly matters. Anxiety seeps through the cracks of our existence as technology, once intended to elevate us, now overwhelms our senses, distorts truths, and amplifies our fears.

The duality of our online personas and the incessant fear of missing out have fragmented our attention spans, transforming us into passive consumers rather than mindful explorers. Algorithms dictate our choices, shaping our experiences into bite-sized stimuli devoid of depth and reflection.

Our project's essence is rooted in a simple yet profound ethos: to guide individuals into the virtual world without the weight of anxiety. We refuse to mimic the physical realm; instead, we strive to craft a unique experience. By not disrupting normal behavior but harnessing the inherent digital interactions, we urge to guide people toward concentration and a sense of collective presence.

We aim to satiate the basic needs of virtual interaction by cultivating connections within a community, offering outlets for sharing experiences, and immersing participants without overwhelming displays. With artworks accumulated through the Open Call, we have curated bodily experiences inspired by EMDR therapy's bilateral interactions, transporting minds and bodies to the state we want to reside in.

Written by Jane Lee



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Written by Jane Lee

# PHYSICAL REALM

•

20

## INTRODUCTION



VIRTUAL  
REALM

# CLOUD



N/A

Cloud of bubbles floating in blue sky  
Screen shot of realistic 3d style cloud  
[www.cleanpng.com](http://www.cleanpng.com)



## CLOUD

PHYSICAL  
REALM

I chose to break free of everything and run wildly through the twilight as it approached. In the twilight, I escaped for a while the pain of silently watching time pass. But the unsettling feeling of time passing still profoundly affected myself. My last glimpses revealed elements that were about to be hidden in the dim light: clouds, mountains, and many unknowns, and the sense of crisis on the eve of the end of everything re-exposed contradictions that were already unresolvable. At least I was temporarily relieved, and my relief was as fleeting as the twilight, but the beauty of the moment lay in the moment itself. The significance of the twilight stampede is that I let go of those obsessions that were once extremely difficult to let go of, and then rejoice in them. Let go of those obsessions that were once extremely difficult to let go of, and then gladly accept the twilight's fleeting embrace.



Zhuoheng Li  
Here Exists Clouds, 2022  
Single image (Photography), 800x600mm  
[www.instagram.com/embracedarkblue](http://www.instagram.com/embracedarkblue)



VIRTUAL  
REALM

## EXPORT

Algorithms and texts form the basic framework of most games. The capture of reality, the imagination, and the creation built on the virtual enrich the internal worldview, rules, and gameplay of the game. By reflecting on the nature of the game framework, the project attempts to consider how engaging narratives and media are embedded. Through pictorial installations, the work explores how the external world is established within the confirmed human consciousness and how the zero dimension in which games are embedded communicates and creates awareness of the three-dimensional world in which we live.



Dalton Huang  
(Dimensional Framework), 2022  
Image installation, 29.7x42cm

[artsted.com/artist-profile/dalton-huang-2573](http://artsted.com/artist-profile/dalton-huang-2573)

## PHYSICAL REALM

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### INTRODUCTION

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## VIRTUAL REALM

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PHYSICAL  
REALM

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Zhuoheng Li

Here Exists Clouds, 2022

Single image (Photography), 800x600mm  
[www.instagram.com/embracedarkblue](http://www.instagram.com/embracedarkblue)



VIRTUAL  
REALM

# CLOUD



N/A

Cloud of bubbles floating in blue sky  
Screen shot of realistic 3d style cloud  
[www.cleapng.com](http://www.cleapng.com)

# EXPORT

PHYSICAL  
REALM

The "Social Forgetting" series reflects on the transient nature of collective memory concerning social events. Initially, these events captured widespread attention, sparking discussions and actions. However, over time, our memory fades, with few recalling their details, especially in environments where speech is monitored, complicating the preservation of their true accounts. This erosion of memory is further compounded by the inherent unreliability of human recollection. The series, generated from memorable news images from 2022 I found on social media, employs techniques like plastic wrapping, dim-light rephotography, and Photoshop mosaics to illustrate the gradual blurring and altering of these memories, mirroring how events dim in our collective consciousness and discourse.



**Qinyao Sun**  
Social Forgetting: A gradual procedure  
of the news being forgotten on the social media platforms  
*Digital image, Variable size, 2023*  
[voidinsea.wixsite.com/portfolio](http://voidinsea.wixsite.com/portfolio)



VIRTUAL  
REALM

# EXPORT

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**Dalion Huang**  
(Dimensional Framework), 2022  
*Image installation, 29.7x42cm*

[artsted.com/artist-profile/dalion-huang](http://artsted.com/artist-profile/dalion-huang) 2573



# HOME

PHYSICAL  
REALM

After learning that my old house was sold, my feelings for it suddenly became even stronger. That space and the life once lived in it could never be rebuilt again. I transformed my feelings for my old home and my late grandmother into a virtual field of nostalgia, which is a reconstruction and re-creation of the real space. I built this space of interweaving reality and memories with 3d scanning of old houses and objects, video, collection of grandmother's handwriting, supplemented by 3d modeling.



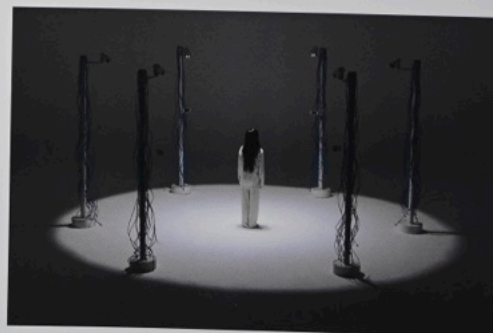
Peijun Jiang  
Go Home, 2023.  
Video 1'57", 1920x800px  
[www.instagram.com/jiang\\_pj](http://www.instagram.com/jiang_pj)



VIRTUAL  
REALM

# HOME

In our digital age, the fine line between convenience and control blurs. As technology evolves, our personal data becomes a commodity, traded in the vast network of the information society. My latest installation, inspired by the 'panopticon,' delves into this modern dilemma. It features surveillance cameras and a tangle of cables, symbolizing the chaotic yet captivating nature of our interconnected world. The cameras, capturing real-time images of the viewers, reflect the irony of our situation: while we embrace the digital age, we also grapple with the loss of privacy and the looming threat of social marginalization for those who opt-out. This work is a commentary on our complex relationship with technology - a dance of worry and dependence as we navigate the ever-evolving landscape of the information society.



Xize Xu  
PRIVACY REPORT, 2022  
Installation, Variable size  
[www.instagram.com/xizexu.work](http://www.instagram.com/xizexu.work)

LIBRARY

PHYSICAL  
REALM



VIRTUAL  
REALM

LIBRARY



Juliana Echavarría

Library, 2023. Film photography. Palomino, Colombia.  
Yesterday, you said tomorrow. Part of the archives 'Intimate Analogies'  
[www.instagram.com/julianaechavarria/](https://www.instagram.com/julianaechavarria/)



N/A  
Adobe Illustrator, 2021  
Screen shot  
N/A



# LOADING

PHYSICAL  
REALM

The Punch and Judy Show in Swanage, loading through the summer day.



Jingyi Yang  
Loading, 2022  
Digital image, Variable size  
[www.instagram.com/y\\_joy\\_y](http://www.instagram.com/y_joy_y)



VIRTUAL  
REALM

# LOADING

Exploring personal digital identities through facial reorganization technology, FALL INTO represents a secondary exposure and usage of personal identities in social media, expressing a state of tension in the virtual world. The work references some of the concepts in "simulacra and simulation" and "infinite proliferation," eventually escaping from the control of the subject. Jin proliferates portraits to break the visual inertia as an analogy for the tension between the existing online portrait and the real portrait.



Ziyuan Jin  
FALL INTO, 2023  
Digital image, Variable size  
[www.instagram.com/no.21\\_fish](http://www.instagram.com/no.21_fish)

# MOUSE

PHYSICAL  
REALM

Within museums, artifacts whisper tales, yet remain bound by time's grasp. As I wander amidst historical echoes, I muse upon how forthcoming souls shall perceive my own narrative. Should I leave clues for them to trace? My work captures the 24-hour journey of my mouse cursor on the laptop, presented with a visual reminiscent of sewing. All is compressed, yet none can unlock the past.



**Siying Cu**  
Unable To Unarchive Into File Path, 2022  
Print on linen, 100x62cm  
[www.instagram.com/siyingcu](http://www.instagram.com/siyingcu)



VIRTUAL  
REALM

# MOUSE

This work explores the dual meanings of the term 'mouse' in both virtual and physical worlds. The journey of a mouse in the physical world conveys how human attitudes towards the virtual world have changed with the advancement of technology. Initially, humans experienced novelty and joy, which then turned into indulgence, leading to confusion and anger when faced with complexity and conflict and eventually descending into nihilism. However, technology will not cease to advance, and time will always move forward. In a fast-paced society, individuals' voices are mere squeaks, akin to the sound of mice, difficult to discern. After the frenzy, through the complex virtual maze, what lies behind technology? Is there a real 'cheese'—an answer waiting for us?



**Xiaotong Liu, Murong Li, Mengdong Luo, and Yujing Xiang**  
Era's Footprint: From Mice to Clicks, 2024  
Video 4'56", Variable size  
[www.instagram.com/doudouzi](http://www.instagram.com/doudouzi), [www.instagram.com/murongli\\_molly](http://www.instagram.com/murongli_molly),  
[www.instagram.com/mstdsdb](http://www.instagram.com/mstdsdb), [www.instagram.com/letanyu\\_dream](http://www.instagram.com/letanyu_dream)



# MOUSE

PHYSICAL  
REALM

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Print on linen, 100x62cm  
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REALM

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Era's Footprint: From Mice to Clicks, 2024

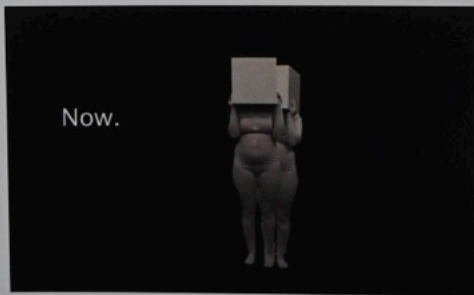
Video 4'56", Variable size

[www.instagram.com/doudoupi](http://www.instagram.com/doudoupi), [www.instagram.com/murongli\\_molly](http://www.instagram.com/murongli_molly),  
[www.instagram.com/mddsdso](http://www.instagram.com/mddsdso), [www.instagram.com/istanyo\\_dream](http://www.instagram.com/istanyo_dream)

## NAVIGATE

PHYSICAL  
REALM

'It Must Be' is a video piece exploring notions of disability politics and discrimination within the workplace. Sullivan's video works explore notions of visibility and invisibility, utilizing their body as a material for performance and an image in the 'non-space' of the screen. Sullivan's intention to pursue their practice is to explore the elements of absurdism through the medium of film, visually similar to the Teletubbies and Alice in Wonderland. Sullivan hopes that her practice will aid a neurotypical's understanding of people on the spectrum through these films, in a similar way Pingu has been made for such an audience.



Roisin Sullivan  
It Must Be..., 2022  
Video 1'01", Variable size  
[www.rsullivan.work](http://www.rsullivan.work)



## NAVIGATE

VIRTUAL  
REALM

I transformed my worship inspired by Buddhism, drawing from Beijing's Fahai Temple. Envisioning the temple's future, the mural featuring the water and moon Guanyin statue played a key role. In my imagined world, water flows beneath Guanyin's seat in Fahai Temple, symbolizing a departure from its current fixed land connection, resembling playful islands on water. The Dharma Sea Temple buildings echo a harmonious blend of Buddhism and Taoism in my constructed world, inspired by the poem "The Tower Rises in Front and the Hill Stands Behind It," forming a circular architectural layout. For my worship offering, I created a digital space using Unity and a spatial platform, allowing web interaction and showcasing a game-like environment where people can explore and interact.



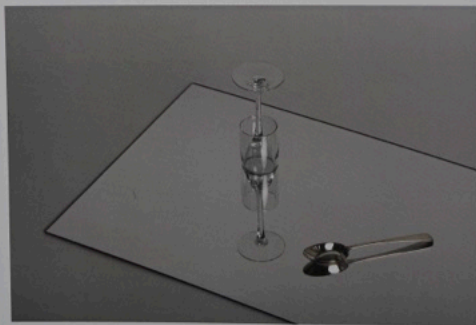
Rui Wang  
Fahai Temple, 2023  
Interactive online game, Variable size  
[www.instagram.com/qiushangqiuklplaycomputer](https://www.instagram.com/qiushangqiuklplaycomputer)



# OBJECT

PHYSICAL  
REALM

Gravity pulls each drop of liquid downward, creating a calm lake in a glass or spoon. At this point, the liquid level becomes critical. The mirror constitutes a subtle boundary; one side is real, and the other is fake. The Narcissus Set is a rhapsody of Jean Baudrillard's simulacra. At the physical level, when the image of a spoon begins to damage its original object, when the two half-real wine glasses entangle, Narcissus holds his lover tight by the lake.



**Ming Zhao**  
Narcissus Set, 2019  
Glass and Silver, 7x7x12cm & 3x12x8cm  
[www.mingzhao.co.uk](http://www.mingzhao.co.uk)



VIRTUAL  
REALM

# OBJECT

Over the past 150 years, as a result of human activity, the concentration of carbon dioxide in the Earth's atmosphere has doubled from its current level. The stomata used by leaves to breathe have decreased by 34 percent, and they are slowly failing. Therefore, Li scanned and extracted the veins of the leaves, imported the texture of the veins into the touch designer to trace the shape of the veins with lines, and simulated the breathing and undulation of the stomata to create an experimental film to present the breathing and crying of the leaves.



**Jinjin Li**  
Cry of Leaves, 2023  
Video 3'10", Variable size  
[jinjini905@163.com](mailto:jinjini905@163.com)

# PROFILE

PHYSICAL  
REALM

The main body of the video is a 300-word statement that identifies the self as a creature and comes to life through dialogue with the viewer. It seeks the words' spectacle. It lurks on the screen, drawing life from human attention through parasitic relationships. It lives with the reader for a while and dies. If you get the chance, do it again. Human time is a different matter to it anyway, and it has a remote control in its hand that we don't. Its soul and body are consistent, unlike humans, who always look for ways to surpass themselves.



While I have no eyes,

Ming Zhao  
Three hundred-word Creature, 2022  
Video 3'20", Variable size  
[www.mingzhao.co.uk](http://www.mingzhao.co.uk)



VIRTUAL  
REALM

# PROFILE

Xiao's creative inspiration comes from the Victorian era's fascination with orchids, particularly the phalaenopsis. During that period, the emergence of orchid hunters severely damaged the natural habitats and local ecosystems of these orchids. Thus, Xiao has embraced digital embroidery as a means to preserve the phalaenopsis, allowing these exquisite flowers to achieve a form of immortality in an entirely new way.



Ziyao Xiao  
To kill an orchid, 2023  
Digital image, 15x15cm  
[www.instagram.com/yaaxiaozi](https://www.instagram.com/yaaxiaozi)



# QUIT

PHYSICAL  
REALM

"Run out" explores individual digital identities by reconfiguring faces, representing a secondary reconfiguration of personal identity in the social media sphere and thus reflecting tensions in the virtual world. The work delves into the expression of the avatar, emphasizing that it is a distortion and obscuring of the real self, examined from a perspective opposite to that of the viewer. Despite this restructuring, the portrait maintains a dewy eye, thus emphasizing the dual relationship between the digital portrait and the viewer. This visual connection illustrates the reciprocal gaze shared by both parties. In this dynamic of mutual manipulation, the once clear mirror relationship between essence and representation, between the real and the conceptual, is blurred, if not disappeared altogether, due to the viewer's subjective interpretation.



Ziyuan Jin  
Run Out, 2023  
Digital image, Variable size  
[www.instagram.com/no.21\\_fish](http://www.instagram.com/no.21_fish)



VIRTUAL  
REALM

# QUIT

My artwork "Glitch (failed to retrieve memories)" reflects my anxiety about storing files on online drives or digital platforms. There's always a risk that a network crash or file corruption could erase our digital memories. The intangible, fleeting nature of digital data feels uncertain, much like Schrödinger's cat - existing in a state of flux until observed. To counter this, I diligently back up my files in multiple locations to enhance the likelihood of recovering my images. "Glitch" represents what happens when retrieval fails. The concept of a virtual brain, once a futuristic idea seen in early sci-fi movies, is increasingly becoming a reality. We're relying more on digital storage and less on our physical brains, shifting our cognitive presence to the realm of the internet.



Qinyao Sun  
Glitch (failed to retrieve memories), 2023  
Digital image, Variable size  
[voidinseo.wixsite.com/portfolio](http://voidinseo.wixsite.com/portfolio)

# RESTART

PHYSICAL  
REALM

In the sea, met the wave  
In the rain, I met a man who swims back in time.  
In the jungle of senses, I glared at a soft body.  
Are his feet at the bottom of the sea, his dreams reverse in time  
I'd ask him, but we're moving forward and he's swimming back.  
Ahead of the journey, we can't meet again, only exist.  
The sea murmurs in silence:  
the delta on the back of the beast is overthrown by the water  
The narrow channels are the whales' way home



Zhuoheng Li  
Reverse, 2022  
Film Still, 600x400mm  
[www.instagram.com/embracedarkblue](http://www.instagram.com/embracedarkblue)



VIRTUAL  
REALM

# RESTART

Different cultures, nationalities, and races give us different identities. We use passports and identity documents to prove who we are. This identification with identity creates groups and communities but also leads to discrimination, division, and hatred. Through digital means, I reconstruct the transformation of my identity as an insect. The images explore material and immaterial existence, the relationship between appearance, body, and identity, and the developmental process of alienation.



Beiyi Zhu  
Reborn, 2023  
Digital image, 51.36x28.79cm  
[www.instagram.com/byz\\_studio](http://www.instagram.com/byz_studio)



## SITE

PHYSICAL  
REALM

The story in the youth hostel is about a mixed group of young men and women who come to the city to work in a karaoke bar. The story in the hostel is about a mixed group of boys and girls who came to work in the city in a karaoke bar. The boys are from the same village, the men have a job as waiters in the karaoke bar, and the women have a job as bartenders. The men were dressed in Korean dresses that did not fit well and were a bit "spiritual", while the women wore revealing halter tops. They were either sitting or half lying on the beds. They were either sitting or half-lying on the beds, some smoking cigarettes, some putting on make-up in the mirror, some chatting, and some looking out of the window. Some of them were smoking cigarettes, some were making up in the mirror, some were chatting, and some were looking out the window. On the table were leftover takeout containers, ashtrays, and beer bottles, and the bedding on the bed was a mess. They are roommates in our lives. They were roommates in their lives, business partners, and their relationship was so ambiguous that no one knew exactly what was going on in their heads. No one knew what was going on in their heads.



Zhuoheng Li  
No Matter\_2, 2023  
Film still, 1200x900mm  
[www.instagram.com/embracedarkblue](http://www.instagram.com/embracedarkblue)



VIRTUAL  
REALM

## SITE

The digital has to start somewhere, right? I tried to find it by using my hands. Extending fingers out to touch what was there. All my hands could feel was what was removed, missing, beyond the world that is here. Removal (2023) is a digital collage that explores the spaces and non-spaces that make up our extended environments and amplified selves.



Stuart Lee  
Removal, 2023  
Digital collage, 1900x1080px  
[www.stuleeart.com](http://www.stuleeart.com)

# SLEEP

PHYSICAL  
REALM

How long has it been since your last sunbath?



Jingyi Yang  
Sun Bath, 2021  
Photography, 4:3  
[www.instagram.com/y\\_joy\\_y](http://www.instagram.com/y_joy_y)



VIRTUAL  
REALM

# SLEEP



N/A  
Alamy, 2024  
Screen shot  
[www.alamy.com](http://www.alamy.com)



## TRASH

PHYSICAL  
REALM

People nowadays can post a self-image that deviates dramatically from their real life or emotional state. This distorted representation stems from the different needs and expectations of social media and the careful molding of one's image. On the other hand, the interaction and feedback mechanisms on those platforms promote the distortion of people's representations. Through the functions of liking, commenting, and sharing, people can gain the recognition and attention of others, thus enhancing their influence and popularity on social media. To gain more attention and praise, people go out of their way to distort their image and create the illusion of looking more attractive and compelling. This behavior, in turn, rubs off on one's own IDENTITY.



Ziyuan Jin  
Overspeed, 2024  
Digital image, Variable size  
[www.instagram.com/no.21\\_fish](http://www.instagram.com/no.21_fish)



VIRTUAL  
REALM

## TRASH

This artwork takes a deep dive into the inner self, exploring various aspects of the ego and reflections in both surreal and realistic dimensions. The central theme revolves around identity, amidst the complexities of self-awareness and perception. Despite the uncertainties, daily activities continue. Encounters with stories of beings existing across different times and places through digital platforms blur the lines between reality, causing confusion. Using fragmented images created with rough brushstrokes and dynamic installations, the artist aimed to show the interaction of colours. "Shadow" not only represents the literal shadow but also symbolizes the overarching presence of the observer.



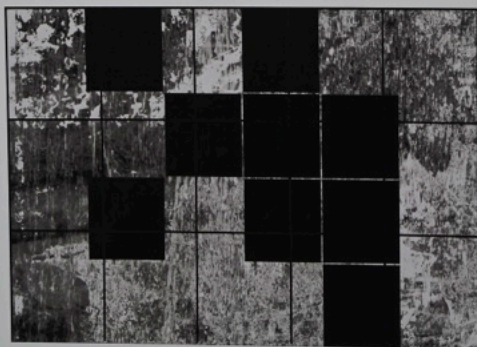
Dina Jin Bae  
Shadow Works, 2022  
Wood, wire and acrylic on hessian, 155x179cm  
[www.dinajinbae.com](http://www.dinajinbae.com)

# WINDOW

PHYSICAL  
REALM



The screen in front of me as a thing that divides my life, but it has also become the one I depend for survival. I strive to control, yet it controls me. Themes of ambiguity, fragmentation, and contradiction prevail, with discrete digital signals as metaphors. Layered print melds with black blocks, inducing fragmentation. The recognizability of the background is further diluted; it could be a satellite map, terrestrial expanse, or blocks resembling a colour field, where the absence of content shifts the focus towards pure perception.



Yanyi Hu  
Black Windows, 2024  
Digital image, Variable size  
[www.instagram.com/hu\\_yanyi](http://www.instagram.com/hu_yanyi)



VIRTUAL  
REALM

# WINDOW

I keep my attention on the present, focusing on what is within my hands.



Uman  
Self Portrait with Scanner, 2016  
Digital image, 6217-5095px  
[www.instagram.com/worldofumans](http://www.instagram.com/worldofumans)



We stand at the pivotal juncture between the tangible and the digital realms, navigating a spectrum of emotional and psychological responses. This era is marked by a complex interplay of feelings, inviting some individuals to grapple with a sense of disorientation and anxiety within the virtual landscape while others embrace the novel virtual world with enthusiasm.

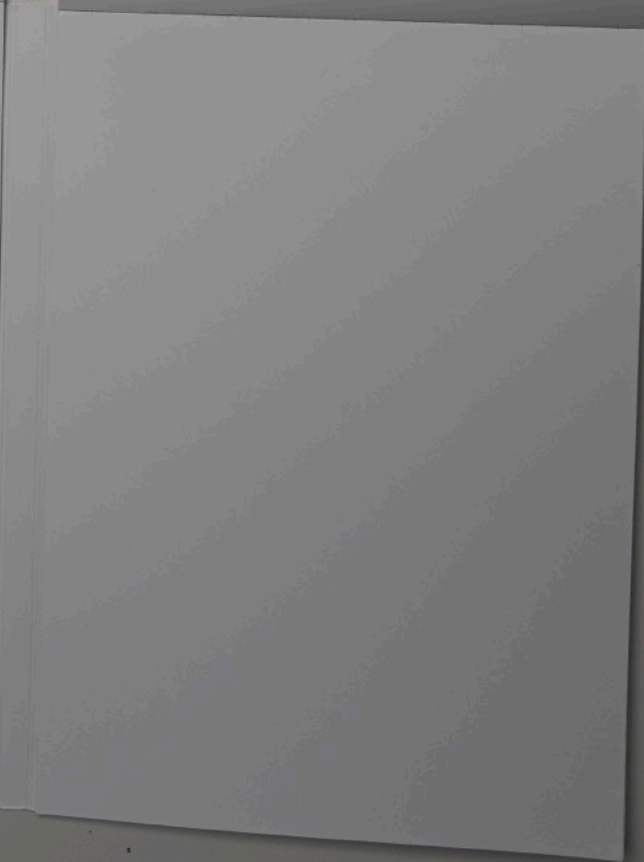
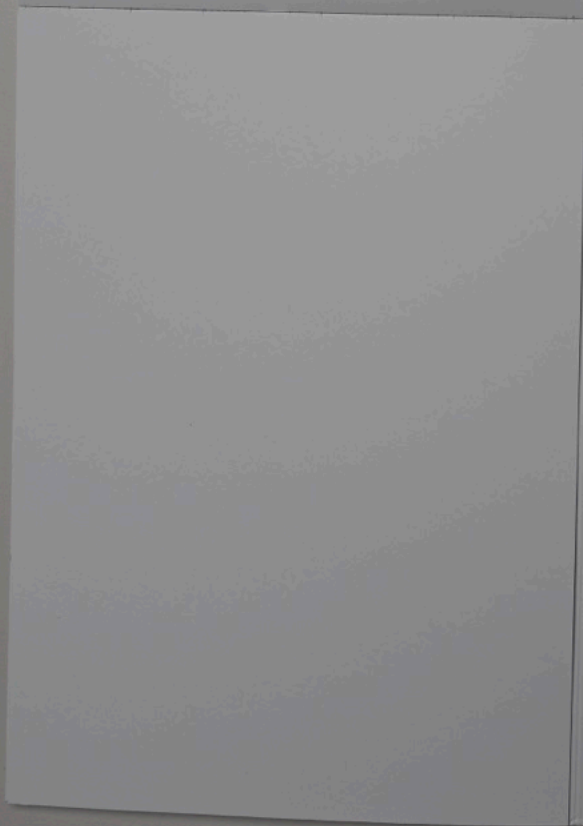
(PLEASE) DO NOT DISTURB aims to bridge this gap by curating a collection of examples that resonate in both the physical and virtual worlds. By presenting the works that interpret the list of glossaries from various angles, it seeks to blur the rigid boundaries between the two realms and create a transitional space that challenges our conventional understanding of reality.

This endeavour isn't just about juxtaposing the two; it's about enriching the dialogue about the liminality between them. It offers the physically inclined mind a glimpse into the virtual, and conversely, provides the digitally native perspective with tangible experiences. Through this synthesis, (PLEASE) DO NOT DISTURB aspires to actively participate in the evolving dialogue of concepts, language, and perceptual interactions, contributing to the dynamic nexus of the physical and virtual worlds.

Zhuoheng Li  
Qinyao Sun  
Dalion Huang  
Peijun Jiang  
Xizo Xu  
Juliana Echavarría  
Jingyi Yang  
Ziyuan Jin  
Siying Cu  
Xiaotong Liu  
Murong Li  
Mengdong Luo  
Yujing Xiang  
Roisin Sullivan  
Rui Wang  
Ming Zhao  
Jinjin Li  
Ziyao Xiao  
Ziyuan Jin  
Beiyi Zhu  
Stuart Lee  
Jingyi Yang  
Ziyuan Jin  
Dina Jin Bao  
Yanyi Hu  
Uman

ACROSS RCA  
BIENG DIGITAL 2024

Curation: Jane Lee  
Graphic Design Book: Natalia Mustafa  
Color Gradients: Lubna Mohamed  
Texts: Jane Lee & Kun Song  
Virtual Exhibition Design: Natalia Mustafa & Maria Camila Miele





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