The Choice of a New Generation

Jerk your head out of the dusty, ash infused water, you see a vague outline of a figure approaching from afar, partially obscured by dirty droplets pouring down your face. Who are they? What information do they have? You slowly lower your head back into the bucket. Who cares anymore, as long as they don’t try to take my bucket, everything will stay as it was and always will be.

You are from the past, and they are from the future. Everything makes sense. Nothing makes sense. There are new rules here, new ways of living, new ways of functioning. Technology is thriving. Technology is surviving. Technology is dying. I guess it depends on who you listen to, where your limbs rest at night and the colour of your bucket.

You’d have gone by now if it wasn’t for the bucket. The bucket is easy. The bucket is rusty. The bucket makes you feel safe. Why wouldn’t you want to feel safe, when so much is changing? Bones are breaking, eyes are burning. Even your hands are shaking.

It’s okay, you reassure yourself. There are plenty of buckets out there, why would someone want to take yours? Maybe they were told that your bucket was special, special abilities, special powers even. Granting the users head to evolve, to change, to adapt, to skip the bone breaking and the hand shaking. Maybe this bucket is special?

They must have moved past by now.

Bob Bicknell-knight
The Choice of a New Generation
8th - 13th August 2017
PV 8th August, 7-10pm

Bora Akincituktur
Bob Bicknell-Knight
Juan Covelli
Anne de Boer
Pippa Eason
Roxman Gatt
Gordon Holden
Joey Holder
Will Kendrick
Jake Kent
Eden Mitsenmacher
Aaron Scheer
Willem Weismann
Trystan Williams
Lewk Wilmshurst
Xim Xom
Jiyoung Yoo
Yorkson

Curated by Bob Bicknell-Knight
Programme direction by Jonny Tanna

The Choice of a New Generation seeks to present an exhibition of works exploring the end of a post-internet generation, apocalyptic tendencies, post-truth agendas and the evolving, technology infused future.

Taking its title from the 1985 Pepsi commercial of the same name, where a group of school children are being escorted around an archaeological site whilst consuming cans of Pepsi. During the visit one of the kids comes upon a misshapen rock, later being revealed to be a coke bottle. When questioned the archaeologist confesses that he has no idea what the object could be.

Within the show, consumerist ideologies are questioned, our increased connection to the screen is embraced and true selves are ignored.