

COMPUTALA

LCB Depot's exhibition & events programme highlights work from different creative practices every month.

This month the focus is on digital art with [@newmediaartclub](#)'s COMPUTALA exploring art with the internet, with work from established professionals and emerging creatives. Exhibitions and events run from **13th – 31st January 2025**

Find out more [@lcbdepot](#) or at lcbdepot.co.uk/event/computala/



Ko Thames tōku pūahatanga

annaro.se

'I AM' is a series of websites drawing inspiration from the Māori tradition of self-introduction through connection to natural landmarks (pepeha), whilst critically examining if non-indigenous (Pākehā) people's adoption of this practice can perpetuate colonisation. In "Ko Thames tōku pūahatanga," annaro.se interrogates how place-identity is mediated through both indigenous knowledge systems and colonial technologies. This juxtaposition of Google Street View images presents a liminal coastal scene that operates simultaneously as document and abstraction. The rocky foreshore of The Thames, where their ancestors left England, dissolves into Waitematā's steel-grey waters, where those same ancestors arrived by ship to Aotearoa

New Zealand in the 19th century. This work leverages technological mediations to examine how colonial naming practices extend into contemporary digital mapping projects.

Artist Bio

annaro.se is a transdisciplinary artist from Aotearoa (New Zealand) whose practice interrogates colonial inheritances through digital mediation and emerging technologies. Their work spans browser-based interventions, participatory installations, visual and sound art, examining how technological systems both perpetuate and potentially disrupt established power structures. In 'I AM' (2023), they explore how Google Street View's planetary scanning project extends historical practices of territorial documentation, while their podcast 'British Subjects' (2019) weaves together 52 narratives from Commonwealth immigrants to challenge monolithic representations of British identity. Recent work investigates the boundaries between human and machine perception, including oil paintings that reclaim AI-rejected memories and collaborative projects translating canonical artworks into machine-illegible colour fields. They hold an MA in Art History from Birkbeck, where their research focused on digital embodiment in contemporary painting.

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