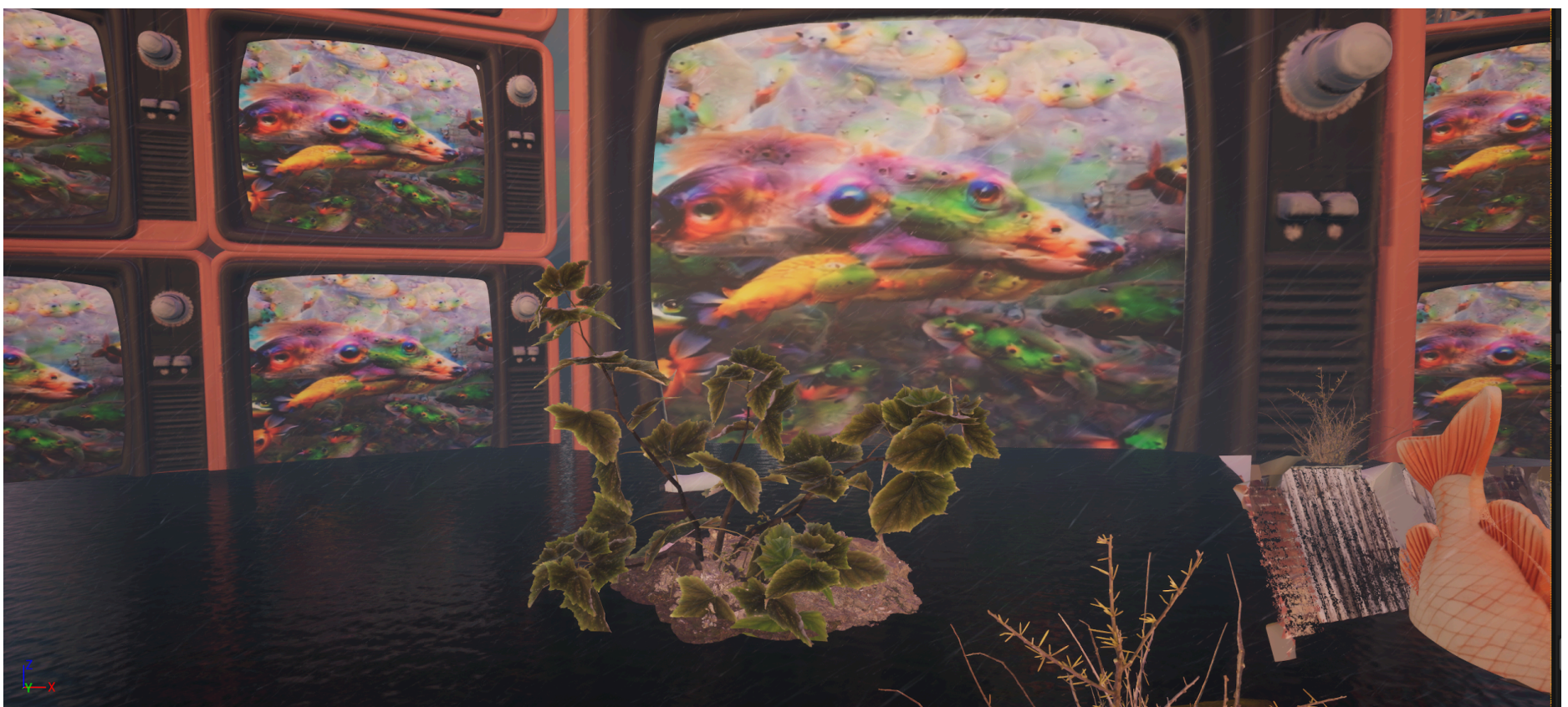


# COMPUTALA

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

This month the focus is on digital art with [@newmediaartclub](https://twitter.com/newmediaartclub)'s computala exploring art with the internet, with work from established professionals and emerging creatives. Exhibitions and events run from **13<sup>th</sup> – 31<sup>st</sup> January 2025**

Find out more [@lcbdepot](https://twitter.com/lcbdepot) or at [lcbdepot.co.uk/event/computala/](https://lcbdepot.co.uk/event/computala/)



## ***Body Drift***

Tengjin Bian

This project presents a post-apocalyptic, heavily polluted, and abandoned virtual environment inhabited by 3D drag character models, inspired by the looks of drag artist Reese and generated using AI. The envisioned future depicts a world engulfed by rising sea levels, erasing the remnants of industrial civilization. Plastic debris, wrecked cars, dead fish, and architectural fragments drift across the water's surface, embodying the stark symbols of humanity's environmental collapse.

Body Drift deliberately diverges from the realistic, market-driven conventions of VR embodiment design, instead centering on fragmented bodies, diverse digital traces, and a dystopian aesthetic that embraces disorientation and queer temporalities. During development, the project faced significant

technical challenges, including frequent system crashes caused by GPU limitations, insufficient data bandwidth between VR devices and computers, and persistent rendering errors within Unreal Engine 5. These failures disrupted production but also provided critical insight into the inherent fragility of digital infrastructures. By reframing these technical glitches as conceptual elements, the project examines their broader implications, challenging linear narratives and fixed gender constructs while uncovering the creative potential embedded in failure.

By foregrounding imperfection and instability, No Future critiques the relentless pursuit of seamless VR experiences. The deliberate incorporation of glitches and fragmented bodies creates a dynamic interplay between digital breakdowns and physical-world decay, reimagining virtual entities as inherently unstable and incomplete. These imperfections are not accidental but essential to the creative process, challenging conventional logic and highlighting the transformative possibilities of disruption.

## **Artist Bio**

Tengjin Bian is a practised-based doctoral researcher in Feminism, Sexual Politics, and Visual Culture at Loughborough University. Her dissertation focuses on posthuman virtual drag, exploring the potential of non-human entities as new posthuman drag subjects. Her research interests include gender fluidity, body performativity, posthuman aesthetics, and techno-mythologies. As an interdisciplinary artist, Bian primarily employs digital technologies to create installations, videos, sculptures, and media-based works. Recent projects involve training posthuman drag subjects using Stable Diffusion and utilizing VR/AR technologies to develop wearable virtual devices and immersive environments.

[@yirubian.00](https://www.instagram.com/yirubian.00)

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## *Deep Deepdream*

Tengjin Bian

This experimental video artwork employs a deepdream image generator showcasing a fantastical, surreal style. It is neither a utopian paradise nor a dystopian world; rather, it exists somewhere in between. The video is filled with technical glitches and impurities as machines fall into deep hallucinations. These malfunctions and distortions are intentionally created and preserved, symbolizing a departure from reality.

## Artist Bio

As an interdisciplinary artist, I primarily utilize digital technologies to create images, videos, and media-based works. My recent projects include training stable diffusion models with posthuman drag personas and developing wearable virtual devices and immersive environments using VR/AR technologies. In addition to my artistic practice, I am a practice-based PhD researcher at Loughborough University, focusing on feminist, sexual politics, and visual culture. My dissertation explores posthuman digital performance, investigating the potential of non-human entities as new posthuman performative agents. My research interests encompass gender fluidity, corporeal performativity, posthuman aesthetics, and the mythology of technology.

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