



HYPERCULTURE

ARTIST LIBBY HOFFENBERG PRESENTS

*Hyperculture*

Supported by The Koppel Project

“We are all more or less tourists in Hawaiian shirts,” writes Byung-chul Han in *Hyperculture*, quoting anthropologist Nigel Barley. After globalization, the boundaries between here and there have all but dissolved; everything is available for hyperlinked connection with everything else. Driven by technological change and the accelerated mobility of media, hyperculture is organized not by boundaries but by network connections. Spatial continuity gives way to the sampling of cultural forms; site and identity are no longer coupled. Uprootedness becomes the fundamental atmosphere of contemporary existence: a planetary condition that both destabilizes fixed forms of identity and frees identity to become multiple and relational.

*Hyperculture* performs this condition through an imagined future tiki bar, using this particular cultural form to elaborate both the ravages and aspirations of syncretism. It brings together a series of works that engage the material and visual idioms of global leisure, the beach house, and dreams of paradise as an aesthetics of utopia. These familiar forms, at once banal and seductive, stage the ambivalence of a world in which mobility promises freedom while flattening perception, blurring the lines between everywhere and nowhere.

The icon of the exhibition is the beach chair, a mass-produced artefact that functions as a form of nomadic architecture. In a world where, as Theodor W. Adorno suggests, “dwelling in the proper sense is now impossible,” the chair is a propositional gesture of inhabitation in the context of alienation, a mundane spiritualism that seeks warmth and presence within the very materials that signal damage. From this central motif, the exhibition extends into the tiki-tropical aesthetic as a global vernacular. The island, long imagined as civilisation’s outside, appears not as a fixed geography but as a virtualised image, shaped by histories of colonial trade, tourism, and mass reproduction.

*Hyperculture* does not simply critique this mass-produced exoticism, but rather attends to the utopian desire embedded in bad taste and the persistence of longing within a world of images. By playfully engaging eclectic hypercultural forms, the exhibition centres the genuine ambivalences at the heart of globalisation and the pathos embedded in longing for a deeper mode of emplacement. *Hyperculture* explores how modes of solidarity and imagination might arise from shared uprootedness, asking how the question of dwelling might be embodied at a planetary scale. What forms of relation are possible within a global commons shaped by circulation and mediation? What does it mean to inhabit a world where the elsewhere collapses continually into the present?

**157 Regent's Park Rd, Chalk Farm, London NW1 8BB**

**Open:** April 12-17 12-6 pm

**PV:** Monday, April 13 6-9 pm

Libby Hoffenberg (b.1996, Honolulu, Hawaii) makes paintings and sculptures as machines for the disorganisation and reassembly of thought. She investigates how technological systems reshape cognition, belief, and embodiment, and how meaning provisionally coalesces through language, image, and symbol. Particularly intrigued by the logics of suprarational systems, she collides multiple image ecosystems to centre the paradoxes at the heart of modernity.

She works with the image as an open-ended semiotic machine bearing the melancholy decay of consensus reality, the end of the image transparent to a single world. Her work proffers a fragile commons of perception, a space of epistemic generosity, where minds that do not entirely coincide can try to reach toward one another. When a singular clarity is no longer possible, there remains only an ethics of attention and attunement, a practice of remaining porous to logics that are other than one's own, and a willingness to be changed by the encounter.

She recently obtained her M.A. in Painting from the Royal College of Art. Her work can be found at [libbyjennifer.com](http://libbyjennifer.com).

For more information, please email [libbyhoffenberg@gmail.com](mailto:libbyhoffenberg@gmail.com)