

Wormhole
/'wɜ:mhəʊl/

noun: wormhole; plural noun: wormholes

1. A hole made by a burrowing insect larva or worm in wood, fruit, books, or other materials.
2. A wormhole (or Einstein–Rosen bridge or Einstein–Rosen wormhole) is a speculative structure linking disparate points in spacetime, and is based on a special solution of the Einstein field equations. A wormhole can be visualised as a tunnel with two ends at separate points in spacetime (i.e., different locations, or different points in time, or both). Wormholes are consistent with the general theory of relativity, but whether wormholes actually exist remains to be seen. Many scientists postulate wormholes are merely a projection of the 4th dimension, analogous to how a 2D being could experience only part of a 3D object.
A wormhole could connect extremely long distances such as a billion light years or more, short distances such as a few meters, different universes, or different points in time.
3. A phenomenon that has a way of completely absorbing the attention of its user. It usually has a flat surface, it is some sort of technological device, it illuminates bright colours from its surface, and is usually connected to the information superhighway.

My father always told me that television was the 22 minutes made to fill the space between the commercials.

The abundance of information over the internet creates a complex world where you feel a need to continuously find more information. Endless image loops and repetition cycles catapult users into vast wormholes of information. When traveling from information point to point, the distance and understanding of the direction might seem arbitrary, but this sequence has been planned ahead of time by you.

Information points have been placed everywhere to keep you interested until the advertising can be presented. Tactical ways to keep feeding on society's perverse obsession with the replenishment of the New. Is this a contemporary phenomenon or an instinctive habit? Either way, it has now become a natural desire for most of the connected world. Advertising has trained consumers to feel a need to replenish the New or risk feeling empty or excluded if not continuously topped up. The way that you navigate the possibility of replenishment is mostly done through images: hundreds of billions of images in circulation - new and old - recycled and appropriated, dripping with consumables. Objects of desire, images designed to place a binary reading of good and not good, like or dislike, swipe left swipe right, an immediate gratification presented for the selector, and for the eventual consumer.

While flowing through a seemingly arbitrary route of image selections, this process is all but random. Data points have been collected and distributed to algorithmic programs to pre-emptively select what is believed to be our image selection pattern. When breaking from the information feed, meticulously placed objects of desire have been arranged in or around the images we consume. We are a specifically targeted group and the way that we travel through images has been documented. Specific information has been collected about our habits. Micro-marketing has created a data point register documenting our

habits and has a pre-emptive algorithms designed to target our exact demographical register.

What is collected is the sequence of repetition, and most importantly when this repetition sequence is broken. A person has developed a way to read a screen, the sequence of positions and locations the eye scans. The study of screen ambulation could be seen decidedly as the Rembrandt golden ratio, or a magpie syndrome. Most people now read through images. This shift from writing to visualisation has become a natural way for a majority of the population to gather, assess and redistribute information. The term visual language can now be connected to literacy.

We cannot think without technology.

People are generally lazy and want to be told how and what to watch. The less effort is put into the selection process, the better. Clickbait sequentially refurbishes the rolling narrative of images. It continues the flow of repetition dragging its viewer into a wormhole. Memory becomes stagnated and the objects that are seen are rarely remembered. What is kept is the idea of the object, its shape, colour and proximity to a commodity. The viewer has been trained to allow the commodity to interchange without interference to their desire flow: the continuous repetition mutates through form but holds tight to the attention of the lucid consumer, who is forever victim to their own boredom.

Serial voyeurs, serial consumers and serial returners. All mutations of desire, and all victim to clickbait. Once an object is consumed it immediately becomes inactive and exhausts its potential, and thus perpetuate withdrawal anxiety, setting in motion the repetition cycle of desire and consumption. Therefore, mass graveyards of objects, both in image and material form, are floating on the surface of the ocean and millions of daily discards add to the surplus of detritus left behind for another generation to clean up.

Text by Nicholas Cheveldave