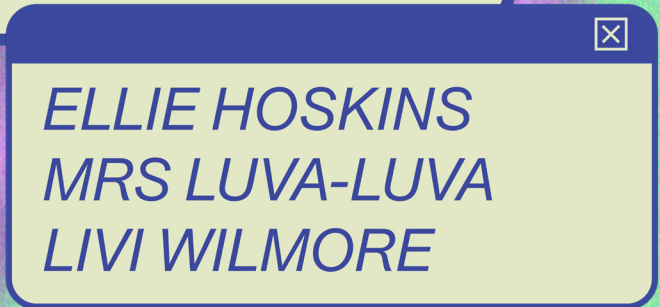


EXHIBITION GUIDE



18 SEP - 6 DEC 2026



BRB

18 Sep - 16 Dec 2026

FACT

88 Wood Street

Liverpool

L1 4DQ

Wed - Sun, 11:00 - 18:00

Free entry

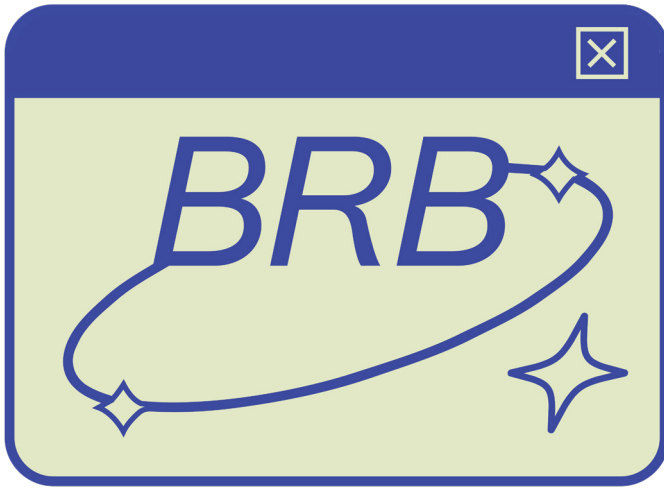


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Culture
LIVERPOOL



BRB brings together three North-West-based artists and members of FACT's Studio/Lab who explore how constant connectivity is reshaping our understanding of ourselves, each other, and the world around us. *BRB* (meaning 'be right back') is internet slang used on early messaging platforms to indicate a temporary step away from the screen. Today, that separation feels harder to find. The boundaries between online and offline have collapsed as digital platforms have become more entwined with our personal and professional lives. We are always connected, contactable and consuming new information.

Through film, animation, installation and playable works, Livi Wilmore, Mrs Luva-Luva and Ellie Hoskins explore the emotional and psychological impact of living in this way. Livi Wilmore transforms addictive digital platforms into a soft play centre for adult minds. Mrs Luva-Luva uses sculpture and film to question our agency and sense of self in a world where personal data is a lucrative commodity. Ellie Hoskins' towering rollercoaster captures the mania and mundanity of contemporary existence. Across these three installations, *BRB* presents the internet not simply as a technology but as an inhabitable environment. Together, the artists ask what happens when attention becomes a commodity, identities become platforms, and being "away" is no longer as simple as typing three letters.

ELLIE HOSKINS

*Alive in a world of car parks, armed
with an air fryer and a fake baby (2026)*

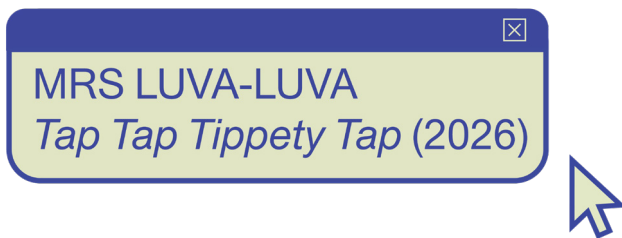


Ellie Hoskins combines sculpture, video, text and sound to create installations that blend personal memories, the excesses of internet culture and ordinary observations into immersive fictional worlds. Balancing humour with melancholy, her work finds unexpected emotion in the overlooked details of everyday contemporary life.

Central to this installation is a baby: Ellie imagines her life with a fictional child to both interrupt reality, and reinforce it. An audio work follows the artist and this baby through the world, where fairy tales unravel into lists of different types of car parks and domestic scenes become reflections on technology, loneliness and our desire for connection.

A wonky, dilapidated rollercoaster forms the structure of the installation, a ride built for pleasure that is slowly falling apart. Woven into its frame is a constellation of screens showing simple yet surreal videos in which the artist's face is camouflaged into everyday scenes through face painting, revealing itself only through the occasional blink. Sculptural figures resembling the artist and her child cling to or drift through the structure, caught between movement and stillness.

These fragments form a landscape where humour, decay and longing coexist without resolution. *Alive in a world of car parks, armed with an air fryer and a fake baby* reflects on the emotional contradictions of contemporary life. This is a world that is difficult to make sense of, where technology, domestic life and the built environment quietly shape the ways we experience each other and ourselves.

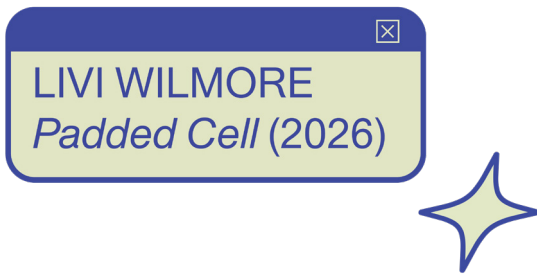


Mrs Luva-Luva's work examines digital culture and the pervasive influence of AI systems that increasingly shape how we see ourselves and others. Her film *Tap Tap Tippety Tap* follows a woman whose emotional vulnerability and transparency online transform her into a featureless lump to be harvested and sold at the surreal LLM (Large Language Model) Supermarket.

Humorous and visually playful, the film draws on the upbeat language and colourful aesthetics of influencers, while critiquing the platforms they exist on. Though influencer culture appears to encourage self-expression, it can also flatten identities into brands and turns personal data into a commodity. Inside the gallery, an eerie supermarket aisle displays a series of homogeneous lumps like fresh produce. As you pass by, a chorus of voices pose existential questions.

Mrs Luva-Luva explores the dissolving boundaries between forms and disciplines through AI. Her artistic practice embraces the creative possibilities of emerging technologies and explores how far technical tasks can be automated. Within her practice, she navigates co-working relationships with AI tools, negotiating different levels of control and unpredictability. Whilst integrating these tools, her work also questions the consequences of continual technological acceleration. Mrs Luva-Luva's work asks how we can hold on to agency, privacy and individuality as the systems we use every day are increasingly designed to strip these away.

This artwork was created using the AI tools Meshy and Higgsfield AI.



Livi Wilmore's practice revolves around interactive installations that explore our relationship with the internet, focusing on information overload and the influence of algorithms. In this new work, Livi looks at how the intuitive user interfaces and friendly 'padded cell' graphic designs pioneered by Kai Krause in the 1990s have been co-opted by those wanting us glued to the web for capitalist gain. Her work references a time when digital spaces were becoming user-friendly, colourful and easily accessible.

Inviting visitors into this soft-play centre for adults of the digital era, Livi transforms Krause's padded cell into something more literal and ominous. Increasingly, we are unable to disconnect from our phones as they offer dangerously addictive distraction, as well as comfort from the realities of the external world. We entertain ourselves in the colourful, cosy space of our screens, where simple games soothe our overstimulated minds, and dopamine hits keep us scrolling endlessly.

Livi's work highlights how dramatically our relationship to online spaces has changed in just a few decades. Whereas early digital platforms encouraged genuine exploration and discovery, today they are purposefully engineered to be difficult to leave. Reimagining the padded cell as a physical metaphor for the digital world, Livi questions what we lose by always being 'plugged in'.

ARTIST BIOS

ELLIE HOSKINS is an artist from North-West Cumbria, now based in Liverpool. Her work is a written and material response to the bleak, mundane and existentially absurd realities of being alive in contemporary Britain. Beginning with an observation, an obsession or a feeling, she wrestles with and builds upon a train of thought until it feels like something worth sharing. The results are often multimedia installations that sit somewhere between a diary entry and a cartoon fever dream; between tragedy and comedy; between harsh truth, and playful fiction.

MRS LUVA-LUVA works across moving image, interactive systems, sculpture and AI film. Her practice examines how bodies, identities and emotions are altered when they pass through technological systems, from the browser and webcam to generative image tools, 3D modelling and physical fabrication. She completed an MA Fine Art at the University of Brighton in 2025. In the same year, her AI films were acquired by the BFI National Archive as early examples of AI native experimental film.

LIVI WILMORE is a creative technologist and installation artist from North Wales. Her practice uses gamified interactions, speculative fiction and satire to challenge perspectives and create mirror realities as cultural parody to address societal issues with a focus on Information Overload. Blurring the lines between contemporary art, participatory installation, and public service announcement, Livi uses our relationship with nostalgia and escapism to understand the societal impact of the Information Age.

