



WildPing Manifesto 2026

WildPing begins with attention.

A pause.

A sound in the hedge.

A flicker of movement.

A strange conversation between people, technology and the living world.

WildPing is not an artwork that sits quietly on a wall waiting to be understood. It is an invitation to participate, notice, wander, listen, record, play and reconnect. It values curiosity over expertise and shared experience over polished spectacle.

WildPing believes that the ecological crisis is also a crisis of attention. We have become separated from the rhythms, textures and voices of the environments we move through every day. WildPing attempts to gently interrupt this separation through playful systems, collective actions, temporary gatherings and sensory encounters.

WildPing uses rules, games, chance operations, sound loops, projections, workshops, walks, recordings, found materials, conversations and improvised technologies not to control

experience but to open it up. The framework may be simple, but what emerges is unpredictable because people are unpredictable and nature is alive.

WildPing rejects passive consumption.
Everyone present becomes part of the work.
The audience is never only an audience.

WildPing values rough edges, experimentation and failure. Some actions create delight, some confusion, some silence. All responses become information. The work evolves through testing, adaptation and participation rather than fixed outcomes.

WildPing is suspicious of perfection.
A shaky recording of birds at dawn may contain more truth than a polished media production.
A temporary interaction in a car park may hold more meaning than a permanent monument.

WildPing embraces low-cost, accessible and DIY approaches. Phones, cheap speakers, hand-built objects, public spaces and improvised installations become tools for collective noticing. Technology is used not as spectacle but as a bridge between people and environment.

WildPing creates temporary communities.
Moments where strangers collaborate.
Moments where listening becomes communal.
Moments where everyday social structures soften and people become present together.

WildPing exists between art, ecology, play, research and social experiment. It does not sit comfortably inside one discipline because living systems themselves refuse neat categories.

WildPing does not try to save nature through grand statements.
Instead it asks people to pay attention.
To notice the birds already singing in the city.
To hear layered soundscapes differently.
To become conscious of place, presence and interdependence.

WildPing believes small acts of attention matter.

The project is unfinished by design.
It changes with location, participants, weather, technology and chance encounters.
Every version is provisional.
Every participant alters the work.

WildPing is an open invitation to reconnect with the living world through collective acts of curiosity, play and listening.

Installation

WildPing occupies the alleyway.
Not the clean white gallery.
Not the polished architectural rendering of culture.
But the cramped backstreet. The overlooked cut-through. The place that smells faintly of damp walls, cigarettes and stale beer.

The installation exists in a narrow seedy alley reminiscent of old Soho, where wildlife, like people, is squeezed into shrinking fragments of space. The alley becomes symbolic of ecological pressure. Nature pushed to the margins. Survival in the gaps left behind by development, noise and consumption.

WildPing understands the city as habitat.
Foxes move through it.
Pigeons adapt to it.
Humans rush through it staring at glowing screens.

The projections reference Wardour Street and Dean Street, once home to the British film industry, where private preview cinemas screened unfinished films to executives, distributors and funders. WildPing hijacks this language of promotion and spectacle. Instead of blockbuster trailers there are short Ping films: fragments of human and non-human entanglements, absurd encounters, awkward participation, accidental intimacy and fleeting ecological moments.

These are not polished narratives.
They are interruptions.
Signals from another possible relationship with the living world.

The fake film posters (AI gen) oversell these moments deliberately. They borrow the exaggerated promises of cinema advertising while documenting ordinary acts of connection: a conversation, a walk, a sound, a shared encounter with weather, birds or movement. The humour matters. The absurdity matters. WildPing believes play can bypass cynicism.

Many participants are not art audiences.
WildPing does not wait for permission from cultural gatekeepers.
It enters everyday life directly.

The Ping itself comes from the invasive notifications of modern technology. The constant demand for attention. The small digital interruptions that fracture everyday experience day and night. WildPing steals this mechanism and redirects it toward ecology, listening and presence.

WildPing is a fictional app.
An impossible platform.

A speculative technology where nature pushes notifications back into human consciousness.

PING.
Look up.

PING.

Listen carefully.

PING.

The wind is changing.

PING.

A bird still survives here.

At the end of the alley there is a door. Beyond it is the real world: air, weather, uncertainty and wind. An exit from simulation into sensory experience. But WildPing knows even nature now arrives mediated through warnings, alerts and systems of control.

Occasionally the projection issues a warning.

Not as apocalypse.

Not as moral instruction.

But as a reminder that the distance between humans and the living world is becoming dangerous.

WildPing does not offer escape through technology.

It offers temporary reconnection through attention, participation and shared experience.

The alley is not the end point.

It is the threshold.



The Cupboard Became the Work

The space for my installation kept changing throughout the project and I eventually had to come to terms with working in a confined cupboard-like room, roughly a seventh of the size I had originally planned for. I had imagined WildPing as a walk-through environment where people could physically move through sound, projection and shifting atmospheres. Instead, the restricted space forced me to rethink the work completely. Rather than resisting the limitations, I began adapting to them, treating compression and containment as part of the piece itself. The installation became more intense, enclosed and strangely intimate, reflecting the compromises, frustrations and unpredictability that often shape collaborative exhibition spaces.