

UPSTREAM
GALLERY

CONSTANT
DULLAART



Constant Dullaart

Like the work of his digital native peers, Constant Dullaart's often conceptual work manifests itself both online and off. Within his practice, he reflects on the broad cultural and social effects of communication and image processing technologies while critically engaging the power structures of mega corporations that dramatically influence our worldview through the internet. He examines the boundaries of manipulating Google, Facebook and Instagram and started his own tech company Dulltech™ with Kickstarter.

Constant Dullaart (NL, 1979) is a former resident of the Rijksakademie in Amsterdam, and lives and works in Berlin. His works were shown in MCA, Chicago, Whitechapel Gallery London, Kindl, Berlin Schirn Kunsthalle Frankfurt, Import Projects Berlin, Utah Museum of Contemporary Art, ZKM Karlsruhe, Victoria & Albert Museum London, and MAAT Lisbon. Dullaart has curated several exhibitions and lectured at universities and academies throughout Europe, most recently at Werkplaats Typografie, a post-graduate programme at ArtEZ, Arnhem. In 2015, he was awarded the Prix Net-Art, the international prize for internet art.





Hack hustle histo

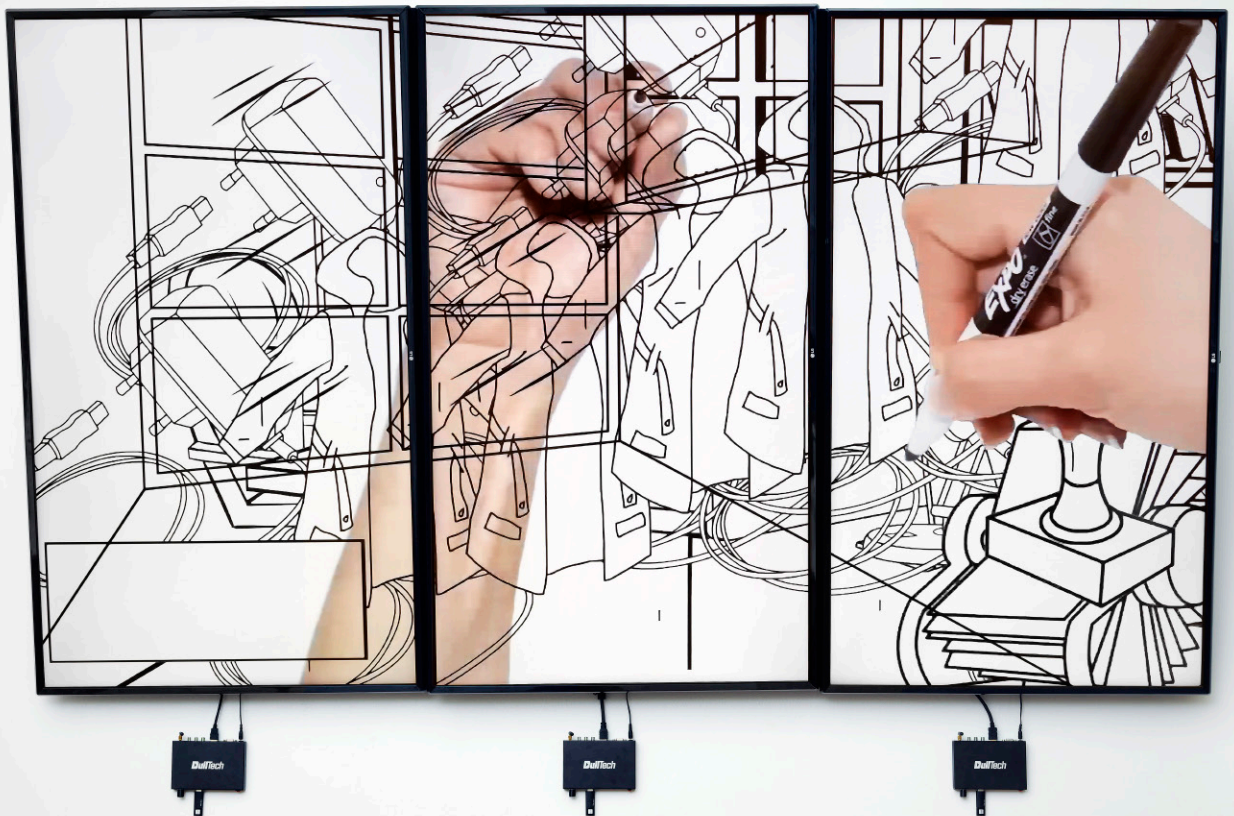
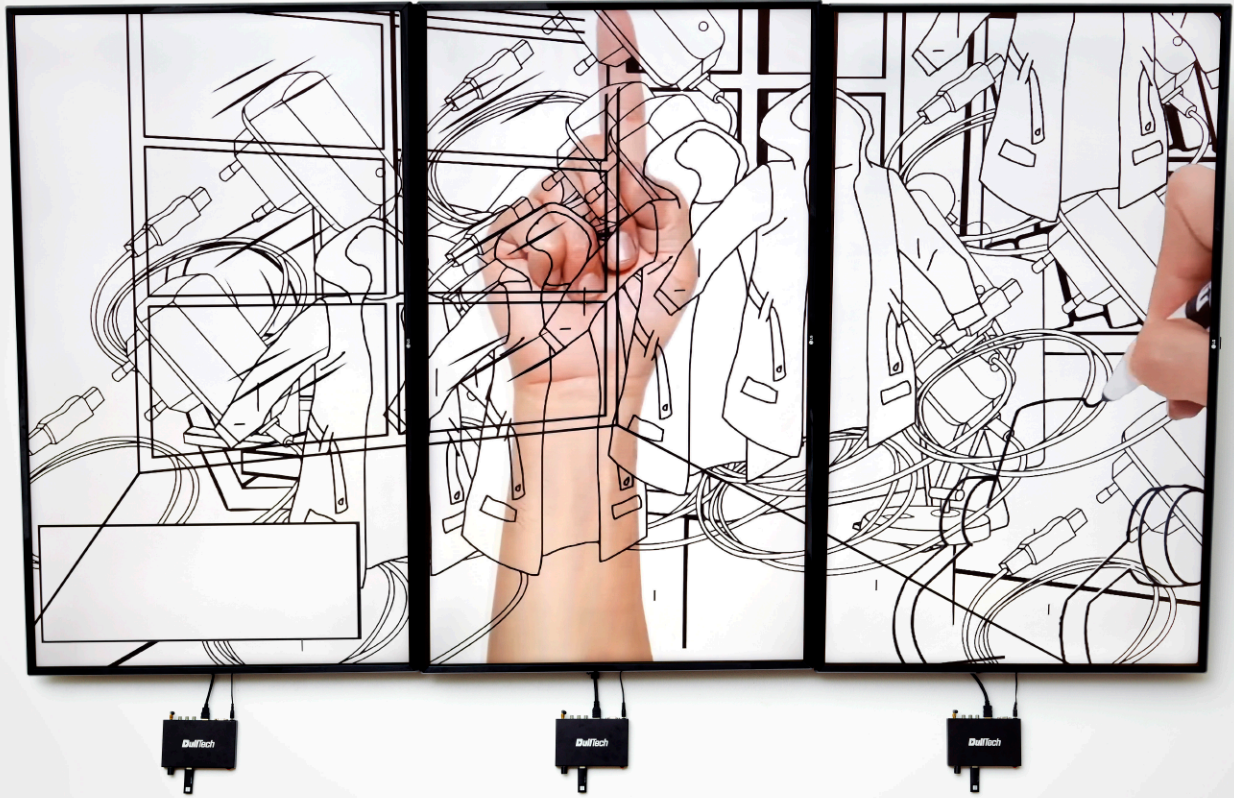
be bra

Constant Dullaart's solo exhibition *dull.life - hack, hustle, historicize* at Upstream Gallery, Amsterdam (2019)





Constant Dullaart in the show *Behind the Screen* at Kindl, Berlin (2019).



DullTech™

Entrepreneurship turned out to be an important factor in Dullaart's artistic endeavors, since it has given him the autonomy to engage with power structures of corporations on a global level. Dullaart's first artistic-entrepreneurial project was DullTech™. In 2015, this startup raised enough money through a crowd-funding campaign to develop a media player. On a superficial level, the DullTech™ mediaplayer is just another commercial tech product. But in fact, DullTech™ gave Dullaart ample opportunity to research and comment upon the creative and productive sides of the tech industry.

With developing DullTech™, Dullaart became embedded in the production chain of electronic devices. By going to Shenzhen, South China, a region known as "The Silicon Valley of Hardware", Dullaart got to see the geopolitical reality behind many of these electronic devices. *dull. life™* evokes similar questions on the working conditions within and beyond the co-working space. While artists and entrepreneurs can work safely behind their computer, cheap laborers on the other side of the globe will build their product. The product created in the co-working space hides the physical labor and neglects the people behind this.

DullTech™ demonstrated that not only the factory worker in Shenzhen, but also the artist in the West got marginalized by the creative industry.

The explainer video *Never complain, never explain* shows the workings of a coworking space, while at the same time showing the limits and possibilities of Dullaart's own product: the DullTech player.

Never complain, never explain, 2019
Video, here displayed on 3 screens and
3 DullTech media players
Unique

Machine learned, man made paintings. Synthesized image concepts.

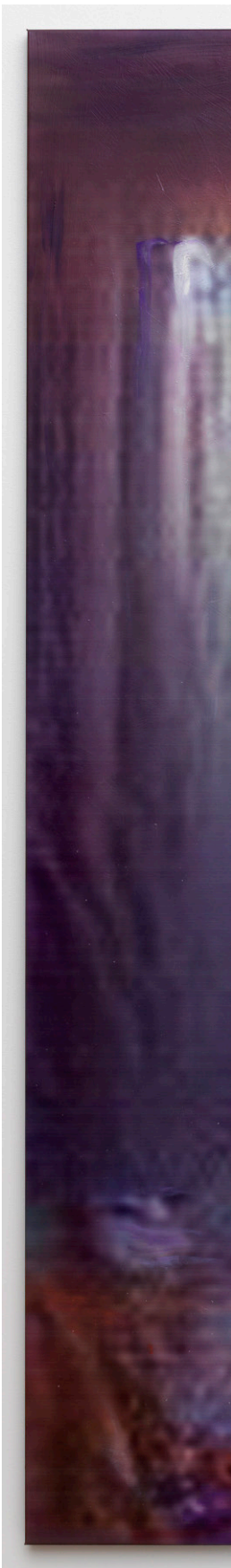
Within the current Machine Learning Revolution, so-called convolutional networks (ConvNets) can now recognize objects within photographic images. This might seem like a trivial addition to already existing computer and online service capabilities, but it is a crucial step in how humans can interact with representation and depiction. The enhanced agency differentiating a cow from a horse, is rapidly developing into recognizing specific people and their moods, and interpreting behaviour.

If we all collectively imagine a candle, what would come out? Thousands, millions of images of candles are photographed and archived, representing so many aspects of our lives. Dinner conversations, social relationships, health, design, wealth, culture. Reverse engineering the so-called 'neural networks' that Facebook and Google use to recognize image content with, shows however what these networks understand of us so far: a cold machine-like interpretation of what we prefer to see and what we depict when representing a restaurant, fire, a refrigerator or a handkerchief. A collective visual consciousness learning to recognize the gradients, saliency, angles, curves and hues of every visual concept we can imagine. It shows what translates of our culture to machine understanding at this moment. Every day, new interpretation skills are outsourced to a neural network and every month shows us new applications of creative labour learned to a machine. Security cameras recording to the cloud are feeding the network to learn what evil is, based on statistics. We are outsourcing judgement and prejudice to facts interpreted by rules. It's not our decision, it is the network's decision based on learning from all the facts in the world.

In a way these synthesised images, based on photographic representation, show a mechanised version of the collective consciousness of Western societies. These current state-of-the-art, synthesised images look quite painterly, very surreal, copying human sense of documentation, and composition, rendering each visualised class a deadly but sympathetic rendering of the gestalt of the class in question.

This mechanical depiction of a concept questions our understanding of depiction in general, especially when positioned within a timeframe of rapid development of these convolutional networks. The sheer amount of money, education, talent and computing power Facebook, Google, OpenAI and others are throwing at these developments, does not suggest anything else then a future in which these techniques will be utilised and rapidly developed beyond the current painterly, even beautifully naive level.

Selected to show the trivial banal technicalities of human life, and the Convolutional Networks vision of its own parts, Dullaart sent the slightly naive, yet cold and surreal depictions to paint factories in Dafen Village, Shenzhen, China and translated into oil paintings on canvas. Continuing the image automation process with outsourced human labour. The TNT express delivered canvases were treated with an automotive clear coat mixed with ghost pearls, normally used in car paint and product design, amplifying the mechanically attractive, adversarially authentic compositions.



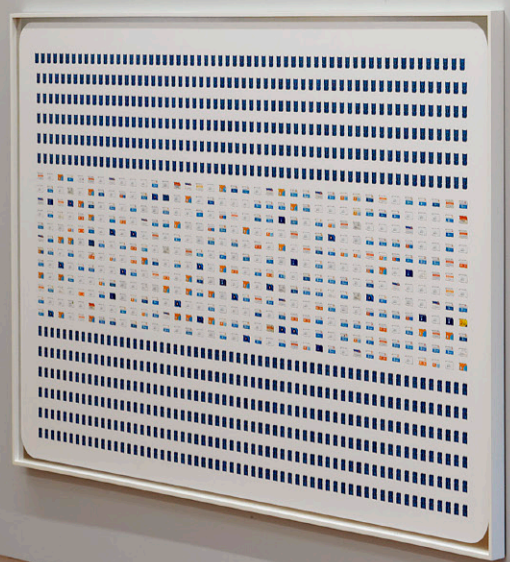
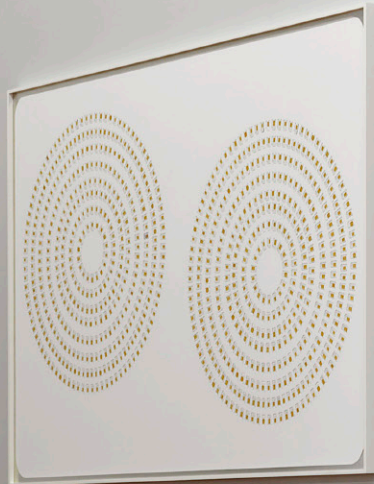
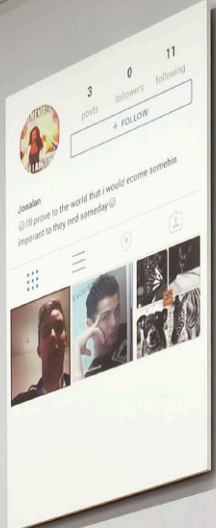
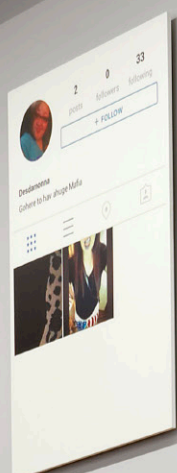
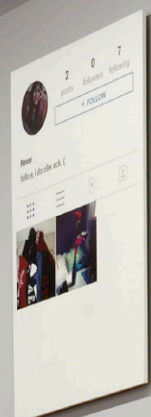


Sliding Door, 2017
Neural network synthesised images class;
Acrylic and clear coat on canvas
200 x 200 cm
Unique

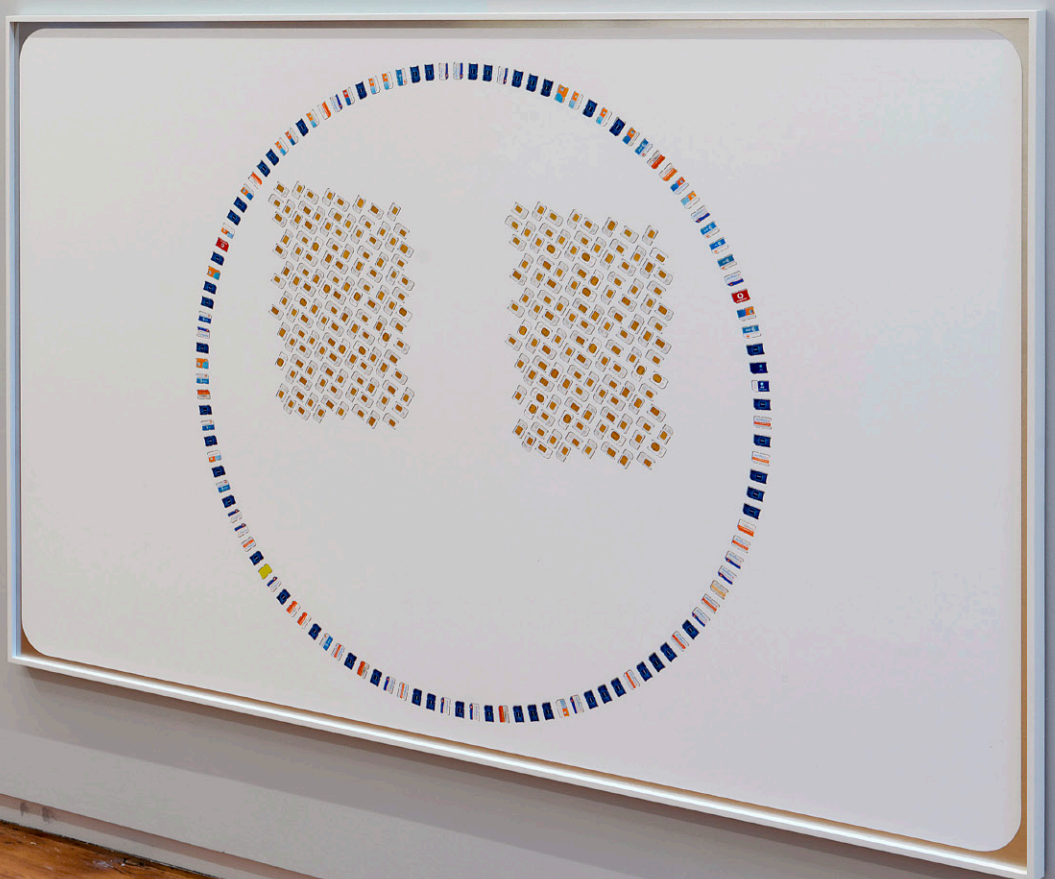
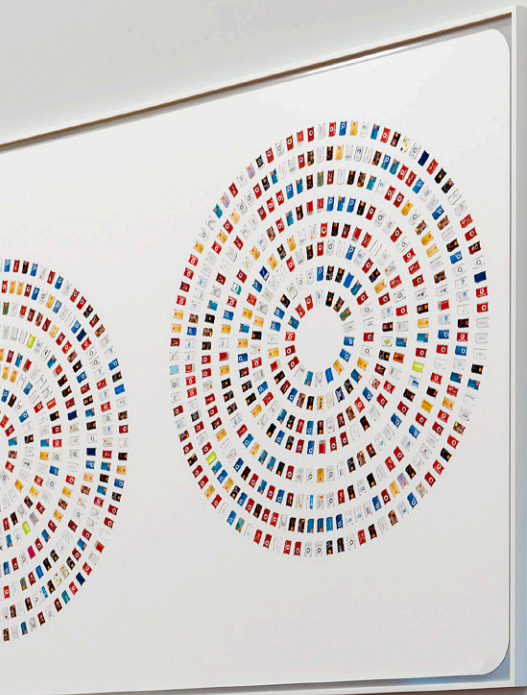
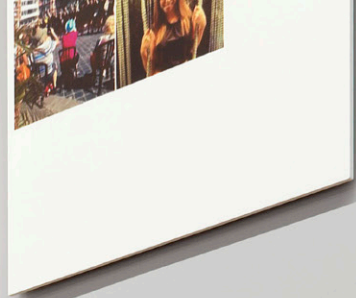
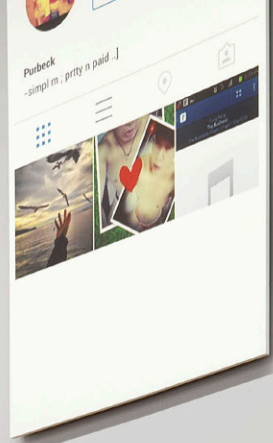


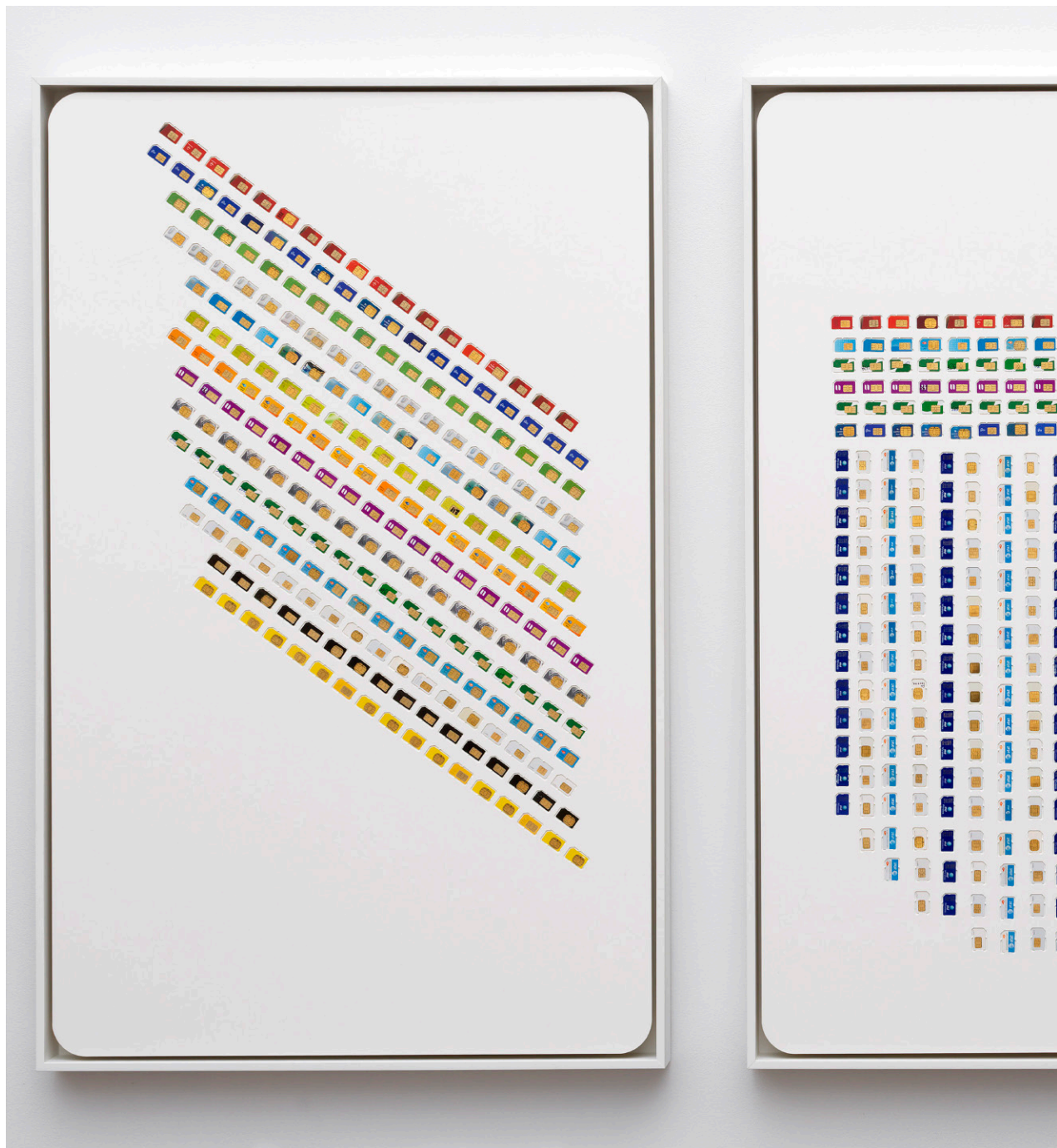
Factory, 2016
Neural network synthesised images class;
Oil and clear coat on canvas, 100 x 100 cm





Overview of the exhibition Deep Epoch (2016), at Upstream Gallery, Amsterdam (NL)

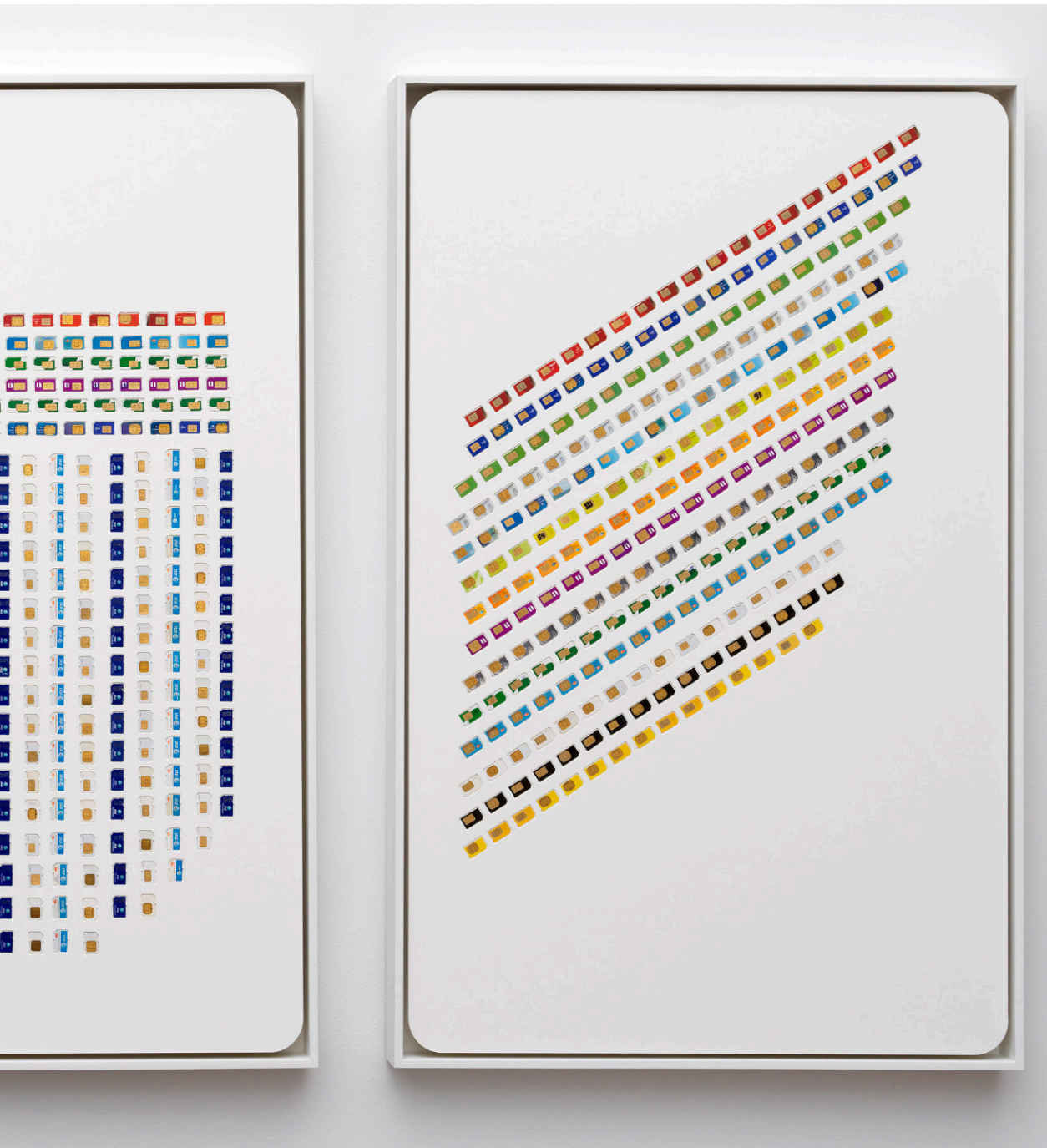




PVA Formations (SIM card choreographies)

In Dullaart's durational performance *The Possibility of an Army* at Schirn Kunsthalle, he critically explored the importance gained through the daily use of social networks. Dullaart created a 'fake' army to stand up in revolution the false validation systems in journalism based on follower counts. The army was assembled which the artist used the names of the original Hessian mercenaries who were hired by the British to fight the Seven Years' War. The original army generated a new income to Landgraf Friedrich II of Hessen, which he used to build the Fridericianum.

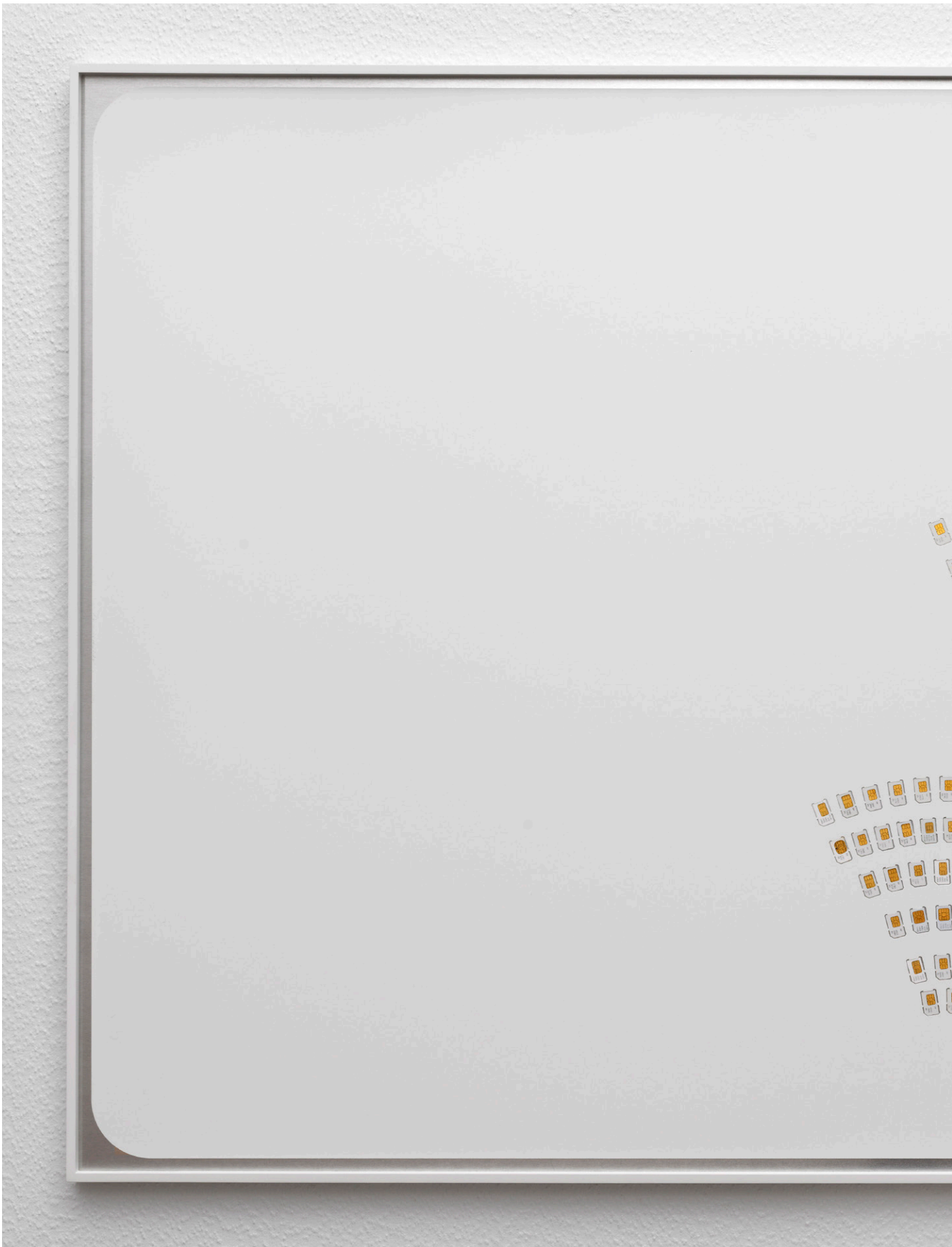
The fake profiles' accounts were registered on phone numbers bought in bulk in multiple countries. The companies offering PVAs (Phone Verified Accounts) as a service to create multiple user accounts, acting as passkeys for this project, the artist has created compositions out of the purchased SIM cards. Waging a war against Facebook, SIM cards also act as the only physical remnants of the soldiers, as Facebook has now deleted 90% of the soldiers' names. Purchased by kilo, the SIM cards are often recycled for their gold recovery, a process so they therefore stand as a placeholder for the inherent value of identity as a commodity, turned to profit by having been sold. Leaving a thin sliver of gold worth a few cents when recovered. These frozen choreographies featuring further standing armies in ongoing and future information wars fought with automated cultural output.



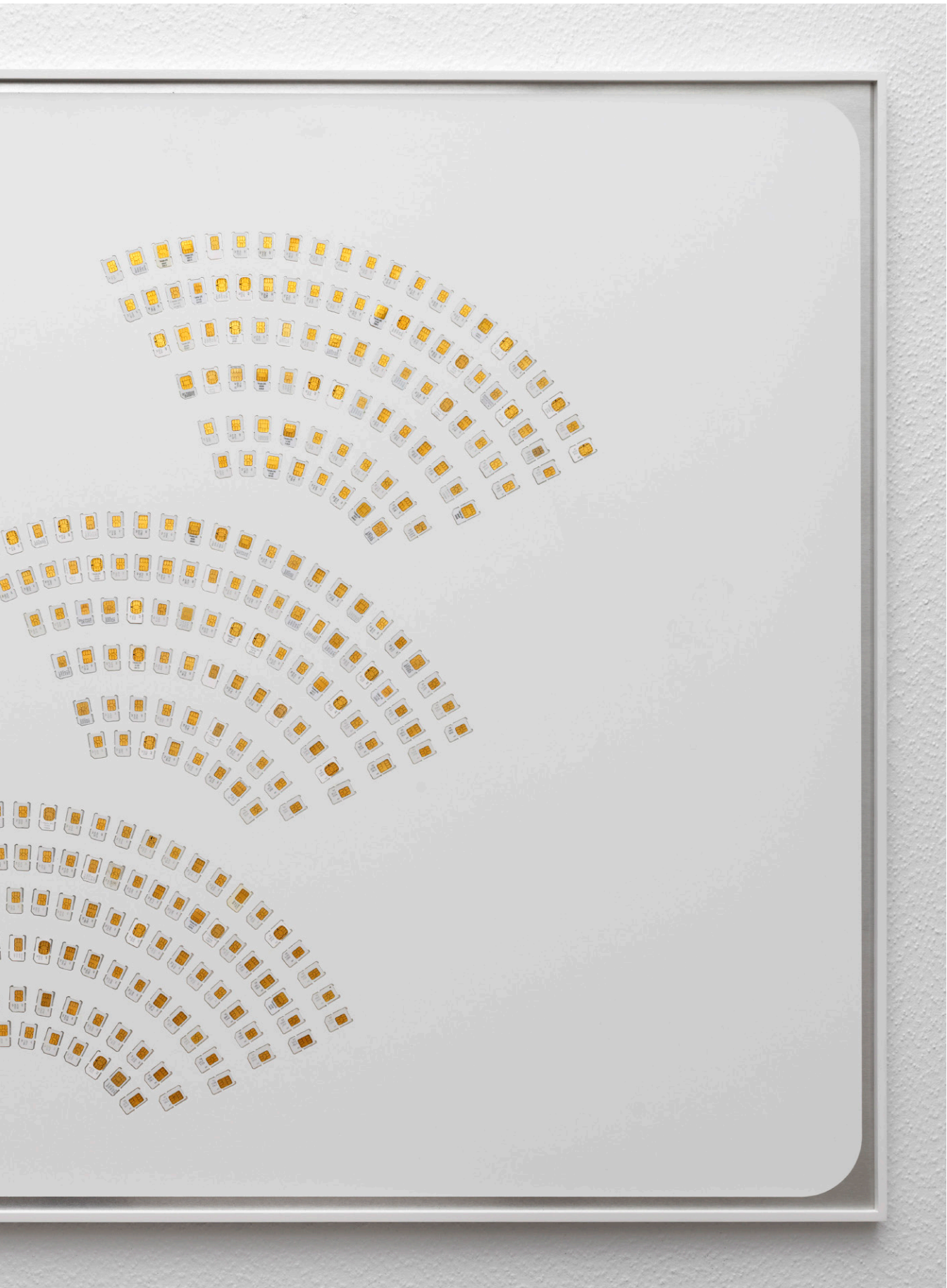
the concept of digital identity, which has strongly
the war against the current American social media
of thousands of artificial profiles on Facebook, for
in the American Revolutionary Wars (1775–1783).
first publicly accessible art museum in the world:

comparing SIM cards are by-products of compa-
ports to new identities. As a physical extension of
Facebook through the channels of mass media , the
Dullaart released the historic source of the Hessian
been as contemporary or urban mining. The works
ing the new identity click, like, retweet and follow.
physical remnants of artificial identities represent

*Ey Pleuribus Umnumnum, Subscriber
Identity Module commemoration, 2018
Sintra PVC, SIM cards
3 x 114,3 x 72 cm
Unique*



PVA Composition
Forex, alumi
117 x

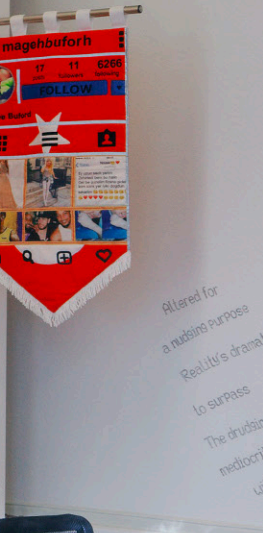


Three Wifi, 2017
Aluminum, SIM cards
182 cm

This DVD guy

Constant Dullaart has been exploring the internet as a medium since the early 2000s. With works such as Youtube as a Sculpture (2009) – a sculptural rendition of the ‘loading’ animation on Youtube, Dullaart explored the technical limits and possibilities of the digital medium. Similarly, he worked with the DVD screensaver in a webcam performance, by moving himself within the screen and acting the bouncing of the logo on each side. This video work, known to many as “This DVD Guy”, recently became a hit on the popular social media website Reddit. In dull.life™ you can watch the internet meme displayed on two LED Cubes.

DVD-sub-e-large, 2019
LED-Cube, video
70 x 70 x 170 cm
Unique





JOE ROSA
BLDG25
IT DEPT





2006 - Transformer, 2019
Aluminium, UV print
121 x 95,8 cm, framed
Unique

2006

The dark infinite stream of clouds in the website dulldawn.io can also be seen in the the physical artworks 2006. These nostalgic works refer to a period in time when there were still high hopes about the the social and democratic benefits of the internet. In addition, it was the year in which the post-internet scene began to take shape.



Jennifer in Paradise (2013 - present)

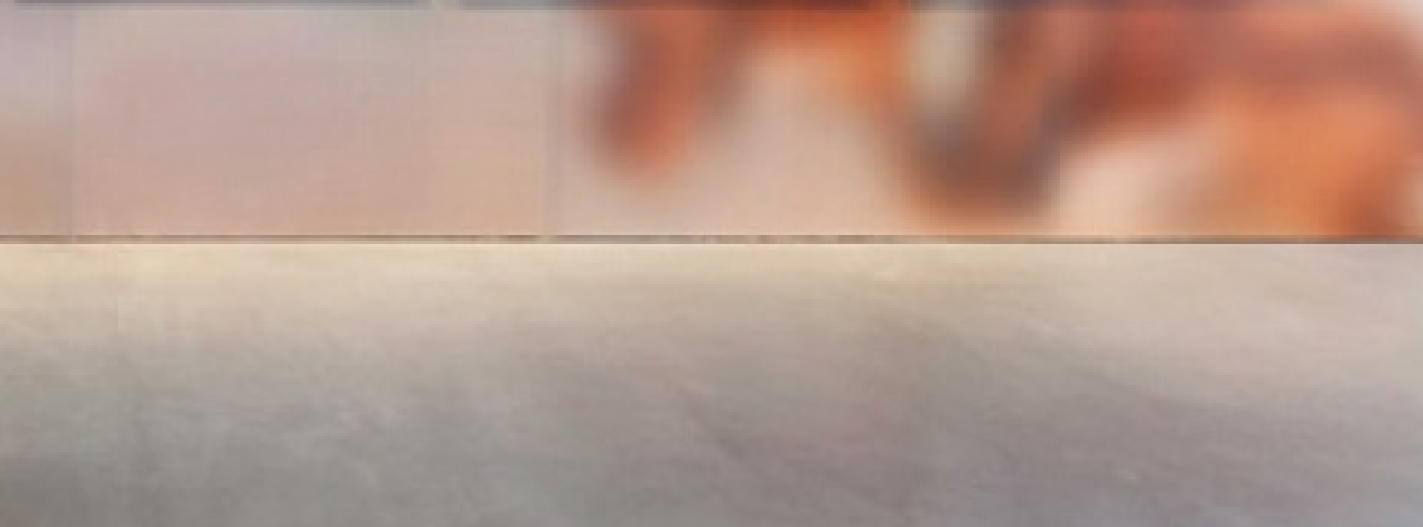
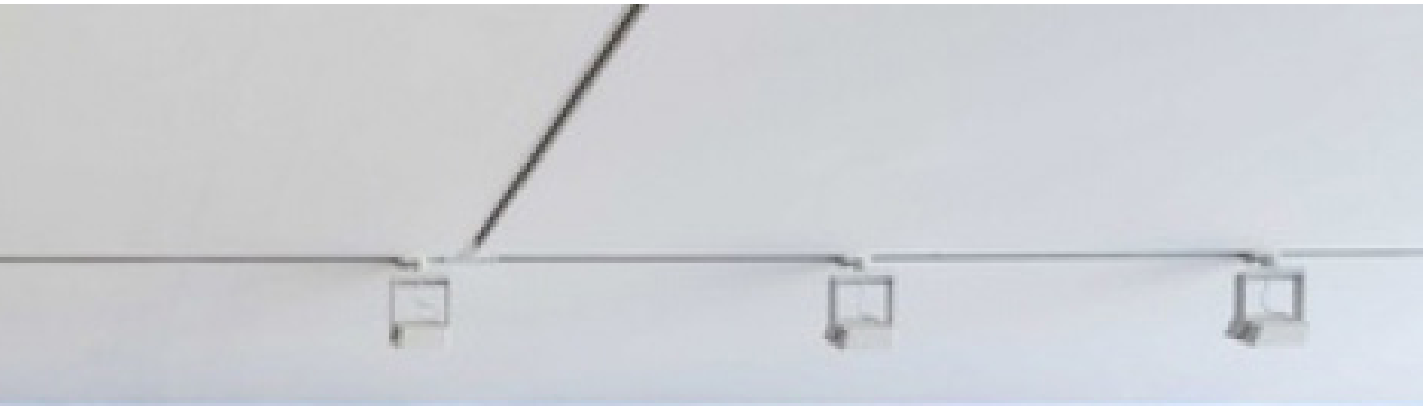
Dullaart's 'Jennifer in Paradise' series (2013-present) redistributes the image of a woman reclining on a beach in Bora Bora, originally taken in 1988 by John Knoll, the co-creator of Photoshop. This image subsequently became used as the programme's demonstration image and was therefore one of the world's first and most Photoshopped photographs, as new users became acquainted with the program. The high-resolution version of the image is no longer available online, and so the artist has recreated the image file pixel by pixel, before applying Photoshop's generic filters to create a range of distorted



Installation view of Jennifer in Paradise wallpaper and lenticular prints in the exhibition Electronic Superhighway (2016) at Whitechapel Gallery, London.

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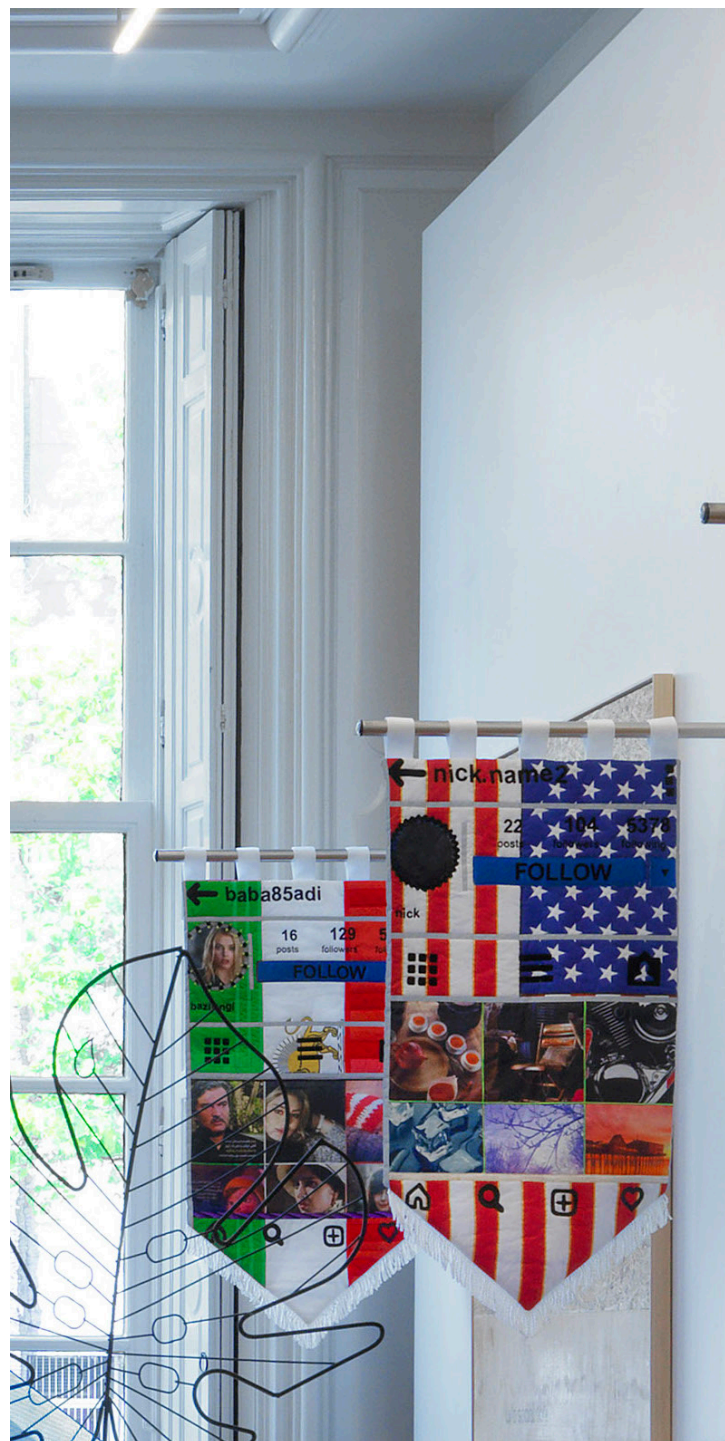


Jennifer in Paradise (Basrelief_BottomLeft_13.4), 2017
Lenticular print, 79 x 119 cm

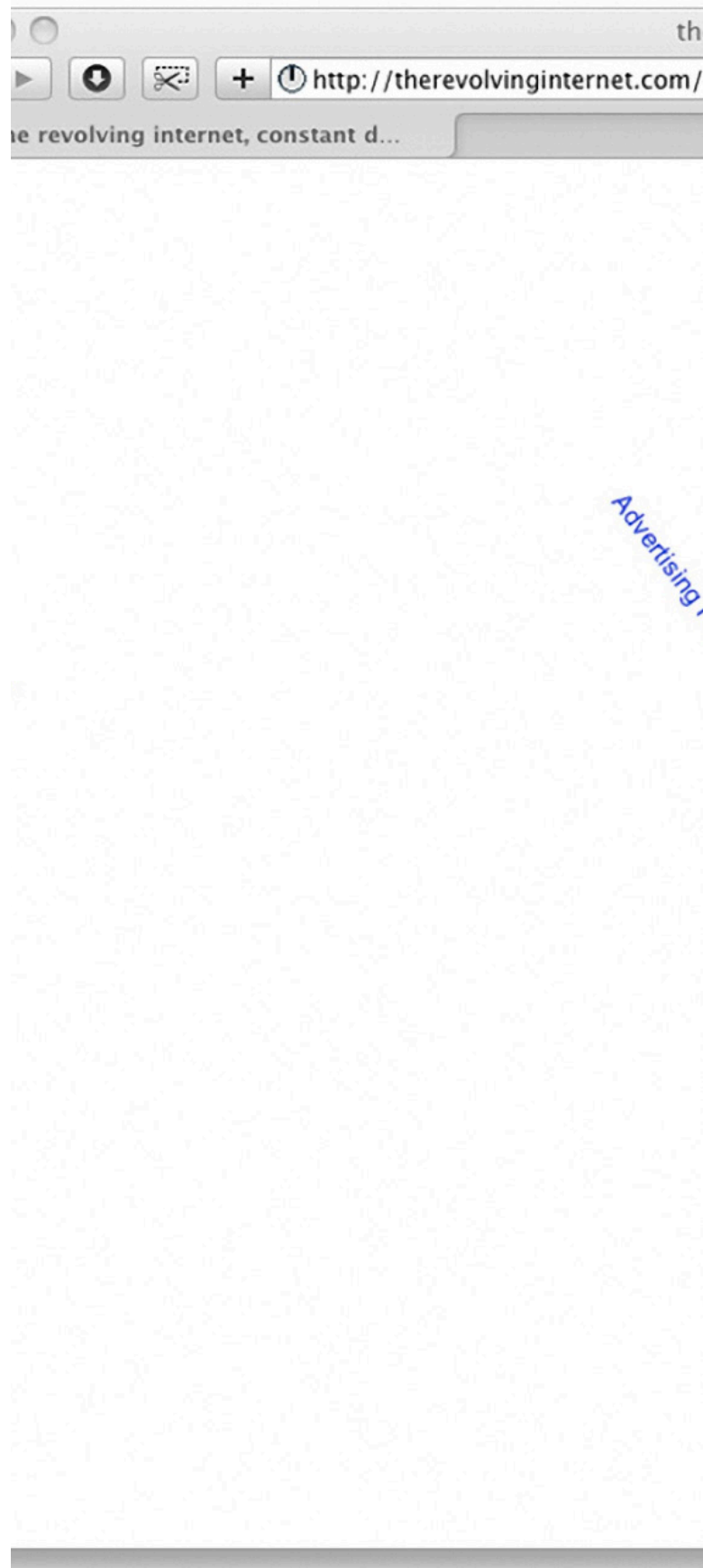
Follower profiles

Dullaart explores how online activity can be manipulated to generate social capital. His interventions on social media have shown the impact these platforms have and how they influence us in our daily lives. Additionally, he critically investigates the concept of digital identity which has strongly gained in importance through the daily use of social networks.

With his Instagram follower works, Dullaart points to the implications of the attention economy, based on audience as the ultimate commodity. In 2014, he bought and distributed 2.5 million artificial followers to 'follow' a selection of active art-world Instagram accounts. With this action, he equalized the amount of followers on each account, and inherently removed the issue of quantified popularity from this part of the art scene. The Instagram profiles seen here are physical realizations of these fake follower profiles, quilted on flags of different countries, with a female and a male side. Dullaart shows how identities are capitalized and what worrying implications this has, for instance, when buying followers, an American male follower is worth more than an Iranian female.







Websites

‘Since the beginning, I was always interested in dogmas or clichés shaping the way we view the world. Google became a really big part of that. I wanted to animate that, to change that. It’s not objective, it’s subjective. I started animating the Google page. I thought of making thedisagreeinginternet.com, thedoubtinginternet.com and therevolvinginternet.com, where the page is shown in a revolving sequence, just as the world spins.’

therevolvinginternet.com, 2010
Website



Google



[more](#) ▾

Google

Deutschland

[Google Search](#)

[I'm Feeling Lucky](#)

Google.de offered in: [Deutsch](#)

[Programs](#)

[Business Solutions](#)

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[About Google](#)

[Go to Google.com](#)

[Advanced search](#)
[Language tools](#)

[Search](#)

The Google logo is partially visible, showing the letters 'G', 'O', and 'O' in blue, red, and yellow respectively.

Animal

Google Terms of Service

Terms of Service (2012), part of a series of works dealing with the advertising industry, transforms the search bar into a literal face which recites Google's terms of service, created for several internet services. Terms which one implicitly agrees to when using them, but are always too long to read, and do not give any information about how they are used. In 2012, the New Museum (New York, 2012) Dullaart rewrote a standard TOS text to enter into a contract with the New Museum and the City of New York as a performance. He also published a book in which the social networking site was influencing his life and social life. <http://constantdullaart.com/TOS/>

The Google logo is displayed in its characteristic multi-colored font: 'G' is yellow, 'o' is blue, 'g' is green, 'l' is red, and 'e' is blue. A small 'TM' trademark symbol is positioned to the upper right of the 'e'.

Google Terms of Service English, 2012
acted Google search page, reading the Terms of Service conditions out loud

using company's search interface, is a work that transforms the Google se-
by Dullaart as a response to the continuously changing TOS conditions of
these seemingly public and transparent information representation service,
by the displayed information is selected. During his TOS performance at the
emphasize the audience had an agreement with him as a performer and with
publicly gave away his Facebook account password, as a reaction to the way



THE DEATH
CONSTANT
2013

XXXXXXXXXXXXXXXXXXXXX.XXX/XXXXXXXXXXXXXXXXXXXXX.XXXXXXXXXXX/XXXXX/XXXXXXXXX...



H OF THE URL DULLAART



The Censored Internet

The Censored Internet (2014) is based on the official list that are accused of cyber censorship and restricting free flagpoles so as to invade the space, combined with LED as to make them almost indiscernible, questioning the filt



The Censored Internet, 2014

Flags, lasers, domain name, custom vinyl wallpaper
628 x 520 cm

of the 19 countries named as enemies of the internet
dom of information. The countries' flags are hung from
spot lighting, which changes the colours of the flags so
ering of information via the Internet.

UPSTREAM GALLERY

Kloveniersburgwal 95 - 1011KB Amsterdam - The Netherlands

Curriculum Vitae // Constant Dullaart

Name	Constant Dullaart
Birth	1979, Leiderdorp, NL
Residence	Berlin, DE
Education	2002 Gerrit Rietveld Academie, Amsterdam 2008 Rijksakademie van beeldende kunsten / Dutch Ministry of Education, Culture and Science

Solo Exhibitions (Selection)

- 2019 *Profile Wars*, Cirl.Art, ABN AMRO, Amsterdam
dull.life™ - hack, hustle, historicize, Upstream Gallery, Amsterdam
- 2018 *Cultural Matter: Constant Dullaart*, LIMA, Amsterdam
Constant Dullaart 100.000 Followers for Everyone, FOAM Museum, Amsterdam
The Armory Show New York with Upstream Gallery
- 2016 *Deep Epoch*, Upstream Gallery, Amsterdam
Future Gallery, Berlin, Germany
MU, Eindhoven,
Smart Objects, Los Angeles
- 2015 *The Possibility of an Army*, Schirn Kunsthalle Frankfurt, Frankfurt, Germany
Jennifer, Futura, Prague
Opening Times, London
Filter economy and quantified social capital, Dutch National Bank, Amsterdam
ABC with Future Gallery, Berlin
The Censored Internet, Aksioma, Ljubiana
- 2014 *High Retention Slow Delivery*, Jeu de Paume-espace virtuel, Paris
Stringendo, Vanishing Mediators, Carroll / Fletcher, London
Brave New Panderers, XPO Gallery, Paris
- 2013 *Jennifer in Paradise*, Future Gallery, Berlin
Jennifer in Paradise, Import Projects, Berlin
- 2012 *Onomatopoeia*, Utah Museum of Contemporary Art, Salt Lake City
HEALING, Fabio Paris Gallery, Brescia, Italy
Treffpunkt Internet, speedshow, Berlin

Group Exhibitions (selection)

- 2019 *Uncanny Values*, MAK, Vienna
Screen it! at Art Brussels, Brussels
Festival van de Controle, Cultuurcentrum Hasselt, Hasselt
Behind the Screen, Kindl, Berlin
Influencers, Galerie Husenot, Paris
- 2018 Strasbourg Biennale, Strasbourg, France
Agency, NOME Gallery, Berlin
All I Know is What's on the Internet, The Photographers Gallery, London
Algorithmic Superstructures, Impakt Festival, Utrecht
Berlin Zentrum der Netzkunst - Damals und Heute, Panke Gallery, Berlin
I Was Raised On The Internet, Museum of Contemporary Art, Chicago
When Facts don't Matter, Lismore Castle Arts, Lismore
From ZERO to 2018, Upstream Gallery, Amsterdam
- 2017 *Electronic Superhighway*, MAAT, Lisbon
Open Codes, ZKM, Karlsruhe, Germany
Windows, Basel
Collecting Europe, Victoria & Albert Museum, London
How to Disappear Completely, Garage Rotterdam, Rotterdam
Human/Digital: a Symbiotic Love Affair, Kunsthal Rotterdam, Rotterdam
Transmediale, Berlin
- 2016 *Electronic Super Highway*, White Chapel, London
Neo Liberal Lulz, Carroll / Fletcher, London
- 2015 *Find your Beach*, Kurator, Rapperswill, CH Follow, Fact, Liverpool
Sign of the Times, Zeeuws Museum, Middelburg
Kvalitar, Prague
Planet Hype, Museum of the Image, Breda
Then they form us, Museum of Contemporary Art, Santa Barbara
YouTube, Kunsthaus Langenthal
Algorithmic Rubbish, Stedelijk Museum Bureau Amsterdam, Amsterdam
Mijn Vlakke Land, Foto Museum Antwerpen
Muse, Frans Hals museum / de Hallen, Haarlem
When I give, I give myself, van Gogh Museum, Amsterdam
Výstava, Plato, Ostrava
Panopticon, UMOCA, Salt Lake City
PEBCAK IMHO, HEK / Liste 2015, Basel
Hamster Hipster Handy, Museum Angewandte Kunst, Frankfurt
Digital // Analog: Indifferenz, Motorenhalle, Dresden
- 2014 *Böse Clowns*, HMKV, Dortmund
BALCONISM, MoMart, Amsterdam
The Fluidity Aspect, Today's Art 2014, The Hague
Megarave, Kunsthaus Langenthal, Langenthal
Treasure of Lima, TBA21, Vienna
Net.Art painters and poets, City Art Gallery, Ljubljana
Les Immaterieux for instance, Kunstverein Dusseldorf
net.art Painters and Poets, City Art Museum Ljubljana, Ljubljana
Real Imaginary Futures, Bureau Europa Maastricht

Surplus Living, KM Temporaer, Berlin
Online / Offline / Encoding Everyday Life, Transmediale, Berlin

2013
 Casting a Wide net, Postmasters, New York
Come all ye Faithful, Seedorf residence, Zurich
Young Bohemia, Moscow Biennale, Russia Run
Computer Run, Rua Red, Dublin
Summer Splash 2, DAM, Berlin
Offline-art: Hardcore, Kasseler Kunstverein
Tactical Magick, Cast Gallery, Hobart
Sight and Sound Festival, Eastern Bloc, Montreal
Brand Innovations for Ubiquitous authorship, Carroll Fletcher, London
SECONDO ANNIVERSARIO, Seventeen Gallery, London
From Here on, Arts Santa Monica, Barcelona
Club Transmediale, Berlin
Sight & Sound, Eastern Bloc, Montreal
Art Geneve, Future Gallery, Geneva
Offline Art, Xpo Gallery, Paris
In that weird Age, Club Transmediale, Berlin

2012
Analogital, UMOCA, Salt Lake City
Online Mythologies, Polytechnic Museum, Moscow
Collect the Wworld, 319 Scholes, New York
Not by Default, [DAM], Berlin
Hot, DVD deaddrop, Museum of the Moving Image, New York
Streamlines, Kansas Gallery, New York
Collect the Wworld, Haus für elektronische Künste, Basel
From here on, Fotomuseum, Antwerpen
DOTCOM, Centre d'Art Bastille, Grenoble
GIF's 4 life, Irish Museum of Contemporary Art, Dublin
Tranceiver, Bemis Center for Contemporary Art, Omaha
In-compatible, Transmediale, Berlin
The rescue of the Effects, General Public, Berlin

2011
Screen test, CAC, Cincinnati, USA
Collect the Wworld, the LINK center, Brescia
Transcendental Empiricism, Rob Tufnell, London
Truck Gallery, Calgary
Moscow Biennale, Moscow
Genius without talent, de Appel, Amsterdam
From here on, Rencontre d'Arles
Landart for a new Generation, MAMA, Rotterdam
Gegen Null, Binz39, Zurich
Filetype, Gallery 400, Chicago
A Painting Show, Autocenter, Berlin
Curator Battle, Aaron Moulton v.s. Carson Chan, Grimuseum, Berlin
Memery, MassMoCA, Boston
Big screen project / CultureHall, New York
Gif Show, MU, Eindhoven

2010
LaFiac.com, Paris
Artie Vierkant & Constant Dullaart, Extra Extra, Philadelphia, USA
Sound walk, Vienna
Eine Hand voll Leben, Atelierhof Kreuzberg, Berlin
Easyjetsetters & Protection, Forgotten Bar Project, Berlin
Palais Paradiso, Amsterdam

3 hours in one second, BASSO, Berlin
Fluxus, WORM, Rotterdam
Don't worry be happy, MAMA, Rotterdam

2009 *Photography in Reverse*, FOAM Museum, Amsterdam
Versions, NIMK, Amsterdam
MBIBTY, Lyon Biennial, Lyon
Off the record, Stedelijk Museum, Amsterdam
Here we are there we go, NIMK, Amsterdam
Contemporary Semantics Beta, Arti et Amicitiae, Amsterdam
Forms of Melancholy, Sego Art Center, Utah

Film/Video Screenings (selection)

2013 International Film Festival, Rotterdam

2011 *Prosume this*, Berlin
Lost & Found, Amsterdam

2009 *Lost & Found in the New Museum*, New York
Just add Water, by Pascual Sisto, DeSoto Gallery, Los Angeles
Secret Life, part of Version Festival, by Ola Vasiljeva, Chicago
Mirror Site by Jon Rafman, MWNM, New York

Curatorial projects (selection)

2013 Another Fluxconcert in Amsterdam (Googleism), NASA, Amsterdam

2011 Interfacial Gesture Salon, CSS Bard with Laurel Ptak

2010 Public Interfacial Gesture Salon, Berlin and Vienna

2009 *Versions*, NIMK, Amsterdam
Video Vortex, Cimatics, Atomium Brussels
Lost & Found, New Museum, New York
Contemporary Semantics Beta, Arti et Amicitiae, Amsterdam

2008-9 *Lost and Found*, Amsterdam

2008 *K.I.S.S.*, www.clubinternet.org
CYCLUS DVD, Mr motley magazine

2006 The €10.000 show, w139, Amsterdam

Lectures, Performances, Debates and Seminars (selection)

2016 Workshop, HFG Offenbach, Germany

2015 *Competing with the outsourced*, Mertz Academy, Stuttgart
Writing Workshop, Sidney Bienale, Sidney
Neo Liberal Lulz, Stroom, Den Haag

Art as Start up? Spike magazine at Paris Internationale, Paris
Lunchbytes conference, Haus der Kulturen der Welt, Berlin
Lafayette Re:Source, Paris
Les Immatériaux: towards the virtual with J.-F. Lyotard, Courtauld institute London
Internacional, Witte de With, Showroom Mamma, V2, Rotterdam
Share this, Het Nieuwe Instituut, Rotterdam

- 2014 Do You Follow? Art in Circulation #2, Rhizome/ICA, London
Society: Utopia, Lunch Bytes #1 Seminar, Stockholm
- 2013 Marc Berville Projects Paris
- 2012 MIACA, Hong Kong PAF, Olomouc
Digital October, Moscow
OCT design Museum, Shenzhen, China Guangzhou art academy,
Guangzhou, China Global Art Forum, Dubai
New Silent Series, New Museum, New York, USA Utah Moca, Saltlake City
The Influencers, Barcelona
Transmediale, Berlin
- 2011 Visual responses to a colonized medium, Museum für Angewante Kunst, Vienna
- 2010 Data 4.4 Dublin
Dropshadow talk, Berliner Technische Kunsthochschule, Berlin
Domain (rhizome), 01SJ biannual, San Jose
Incubate, Tilburg
Performikka Internetikka, NIMK, Amsterdam
- 2009 Society of the Query, Amsterdam
Video Vortex, Cinemania, Atomium Brussels
Impact online, the slow web, Utrecht
Jury member International Bunker Film Festival, Ventimiglia
- 2007 Moderator, vwork.com artblog discussion, Gallerie West, The Hague

Awards

- 2015 Prix Net-Art
2004 One Minute Award
2003 One minute award

Residencies

- 2017 ISCP residency, Mondriaan Fund, New York City, USA
2014 Opening Times, London, UK
2013 [space] residency with Goethe Institute, London, UK
2012 OCAT, Shenzhen, China
2010 Quartier 21, Museums Quartier Vienna, Austria
Shortfuse, UK
2007 Rijksakademie van beeldende kunsten / Dutch Ministry of
Education, Culture and Science, the Netherlands

Selected publications

“The Revolving Internet is one in a series of browser-based works by artist Constant Dullaart that animated the iconic Google search page, drawing attention to the infrastructure that framed most users’ experience of the internet. By adding animation to the Google interface but retaining its functionality, Dullaart’s formalist experiments cheekily questioned the platform’s growing power. A steadily rotating version of the Google home page, The Revolving Internet is soundtracked by Dusty Springfield’s “Windmills of your Mind,” heightening the absurdity of the experience. Through this deceptively simple intervention, Dullaart reached a broad public while prompting users to consider their growing reliance on platforms.”

in: *The Art Happens Here: Net Art Anthology* (2019) by Rhizome (affiliate of the New Museum, New York)

“Dullaart explores how online activity can be manipulated to generate social capital and how systems of power can exist covertly on the internet.”

Omar Kholeif in: *The Artists Who Will Change the World* (2018)

“The fluidity of boundaries between artist and tech communities and questions of authorship, virtuosity, and the performativity of art in a mediated environment are an important aspect of the work of the winner of the 2015 Prix Net Art, Constant Dullaart. Dullaart’s work stays firmly yet defiantly within the realm of contemporary art, but from a position profoundly informed by the conditions of new media networks—technical as well as cultural, social, economical, and political networks. Dullaart strives for an honest, respectful, yet unembellished approach to the materials and conditions of the network. At the same time his work is full of humor, wit, and critical commentary.”

Jury Prix Net Art 2015 statement excerpt on Constant Dullaart

“Dullaart proves himself as one of the most relevant artists of this moment. He mercilessly lays bare the sore points of the computerized society. He cleverly links activist fire and conceptual depth to a visually interesting execution”

Edo Dijksterhuis (journalist) on the solo exhibition *Deep Epoch* (2016)

Also featured in these recent publications:

Omar Kholeif, *Looking at Art in the Digital Age* (2018)

Omar Kholeif, *You Are Here. Art After the Internet* (2017)

Electronic Superhighway. From *Experiments in Art and Technology to Art After the Internet* (2016)

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