

UPSTREAM
GALLERY



M A R C
B I J L



Z E I T -
G E I S T



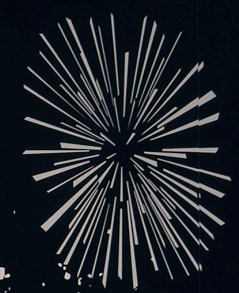
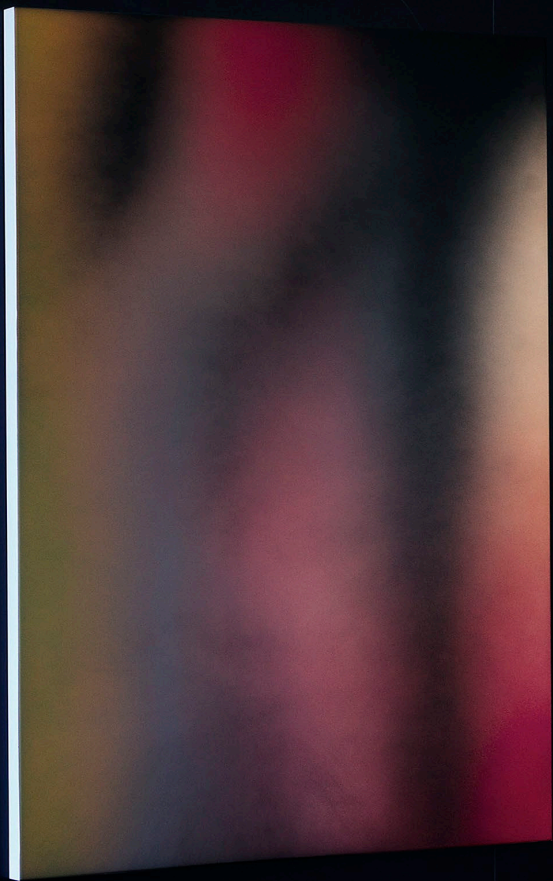
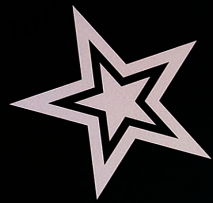
Upstream Gallery presents [Zeitgeist](#), a solo exhibition of conceptual paintings, video and sculpture by [Marc Bijl](#), that question the notion of truth in an overloaded stream of propaganda, tags and fake news.

'Zeitgeist', as the defining spirit of an era, is one of those few German phrases that are also known in the English-speaking world. Marc Bijl, who lives and works in Berlin, chose it as the title for his exhibition in which he shows new works that address our current cultural climate of information overload, and in which too many sources are undermining our view on truth and facts. The political black and white thinking of Bijl's earlier works and the symbolic search for structure seems to have completely vanished in these 'times of blurry conflicts', as Bijl describes them. Furthermore, his distinctive gloomy style has given way to bright colours and an often sleek, and industrial finish. The new works do however remain ominous, as if the use of sweet colours is only meant as an additional smoke curtain for the multitude of disinformation that guides our current society and lifestyle.

The exhibition includes a range of new paintings that are made with an industrial powder coating technique, in which the lacquer is burnt directly into the aluminium. For these works, Bijl uses images from daily news reports of important events or the deaths of celebrities and modifies them to become almost unrecognizable. *After Dark*, for example, is a blurred version of one of the last photos of Prince, taken in his own club 'After Dark'. Others, such as *Brussel* and *Chicago*, are based on news images of terrorist attacks and shootings. This ongoing series of blurry images converted from existing media photos represents Bijl's perspective on the slowly dissolving boundaries between fact and fiction. As Bijl further explains: 'The abstract and haziness symbolize looking away, hypocrisy and refusing to see things clearly: a new political movement'. Within the exhibition, this is further expressed through the *Fake Manifest*, that addresses the volatile character of online statements, and the site specific installation *The Diffusion Politics*, that literally puts its surroundings in a new light. The works combined are an active attempt to broach automated opinions, photos and news feeds through social media and criticize their negative influence and dangerous effects on our perception, on reality and on group dynamics.

Marc Bijl (NL, 1970) has had solo exhibitions at institutions worldwide, including the Groninger Museum (2012); Kunsthalle Fridericianum, Kassel (2009); DA2, Salamanca (2009); Gem Museum, Den Haag (2005); and Kunstlerhaus Bethanien, Berlin (2002), among others. Bijl has participated in significant group exhibitions including those held at Stedelijk Museum, Amsterdam; Van Abbemuseum Eindhoven; Rijksmuseum Twenthe; Groninger Museum; Cobra Museum Amstelveen; Hamburger Bahnhof Berlin; Kunstmuseum St Gallen; Fridericianum Kassel; Kunstmuseum Bonn; and MUSAC Castilla y Leon. The artist's work is held in numerous public collections internationally, including Stedelijk Museum, Amsterdam; Collection MUSAC, Castilla y Leon; Frac, Nord, Pas de Calais; Collection HVCCA, New York; Collection Kunstmuseum Stuttgart; Collection Gemeentemuseum, Den Haag; Groninger Museum; KRC Collection, The Netherlands; and Daskapopoulos Collection, Greece, among others.

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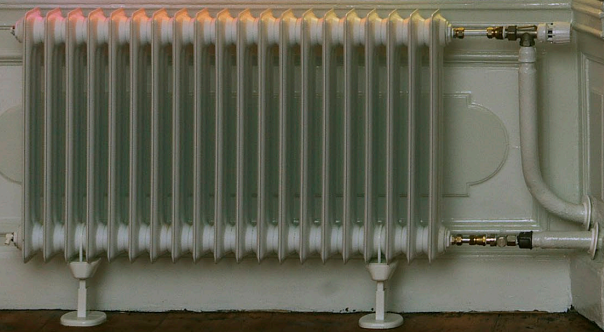


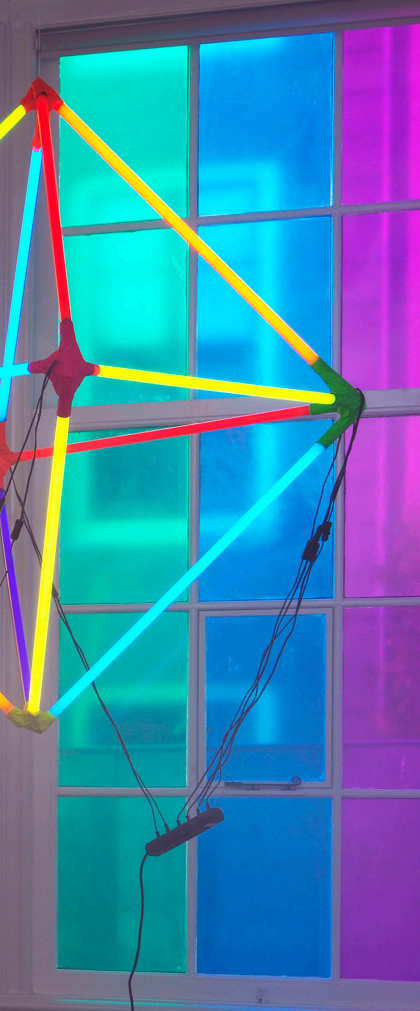
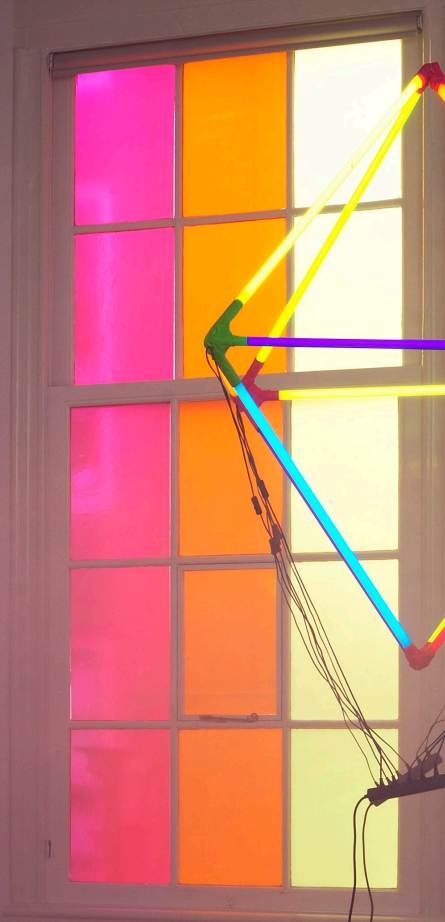
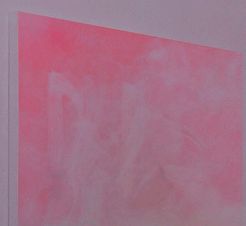
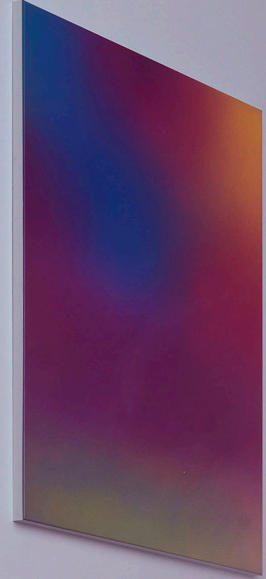
SPLASH

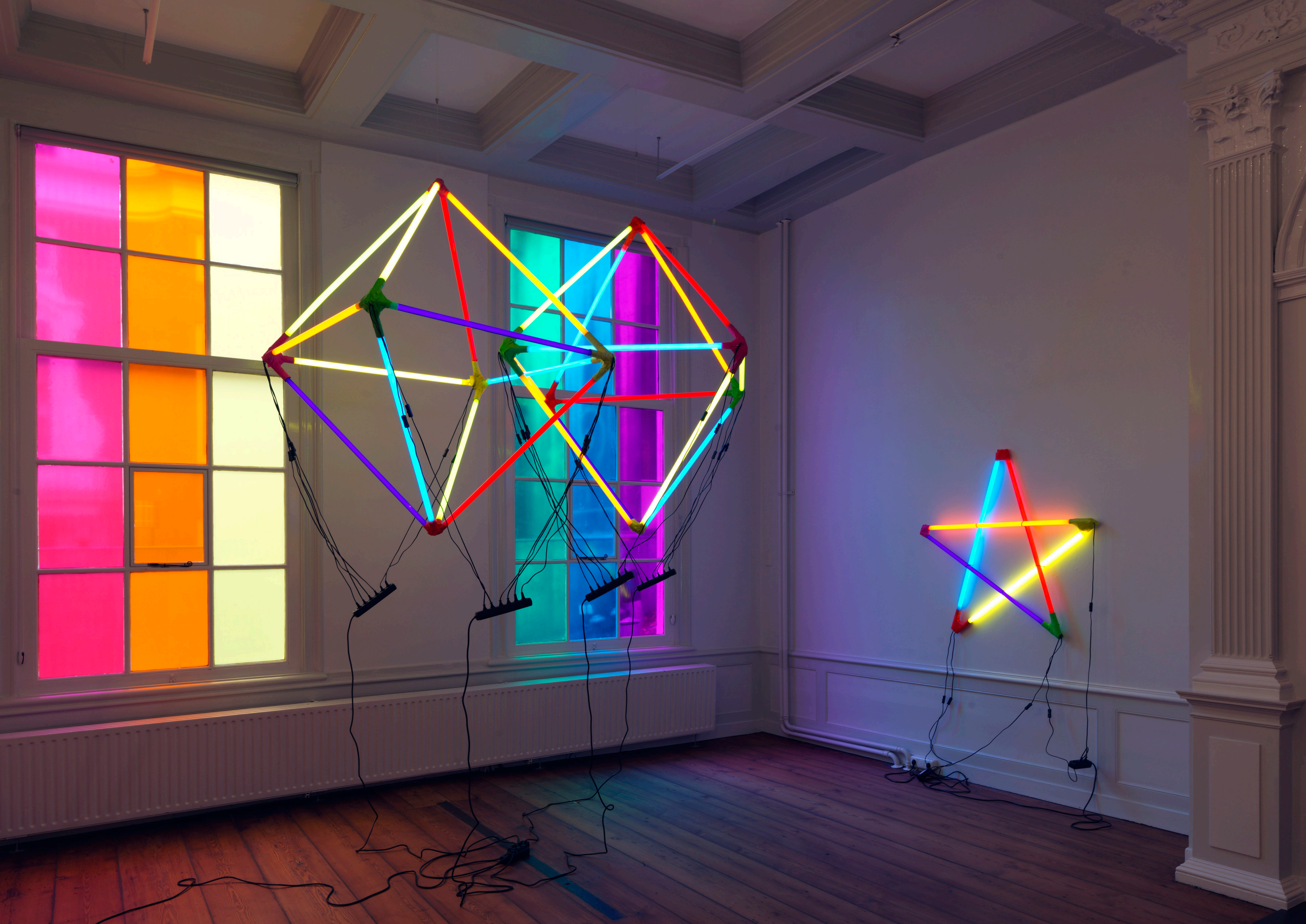
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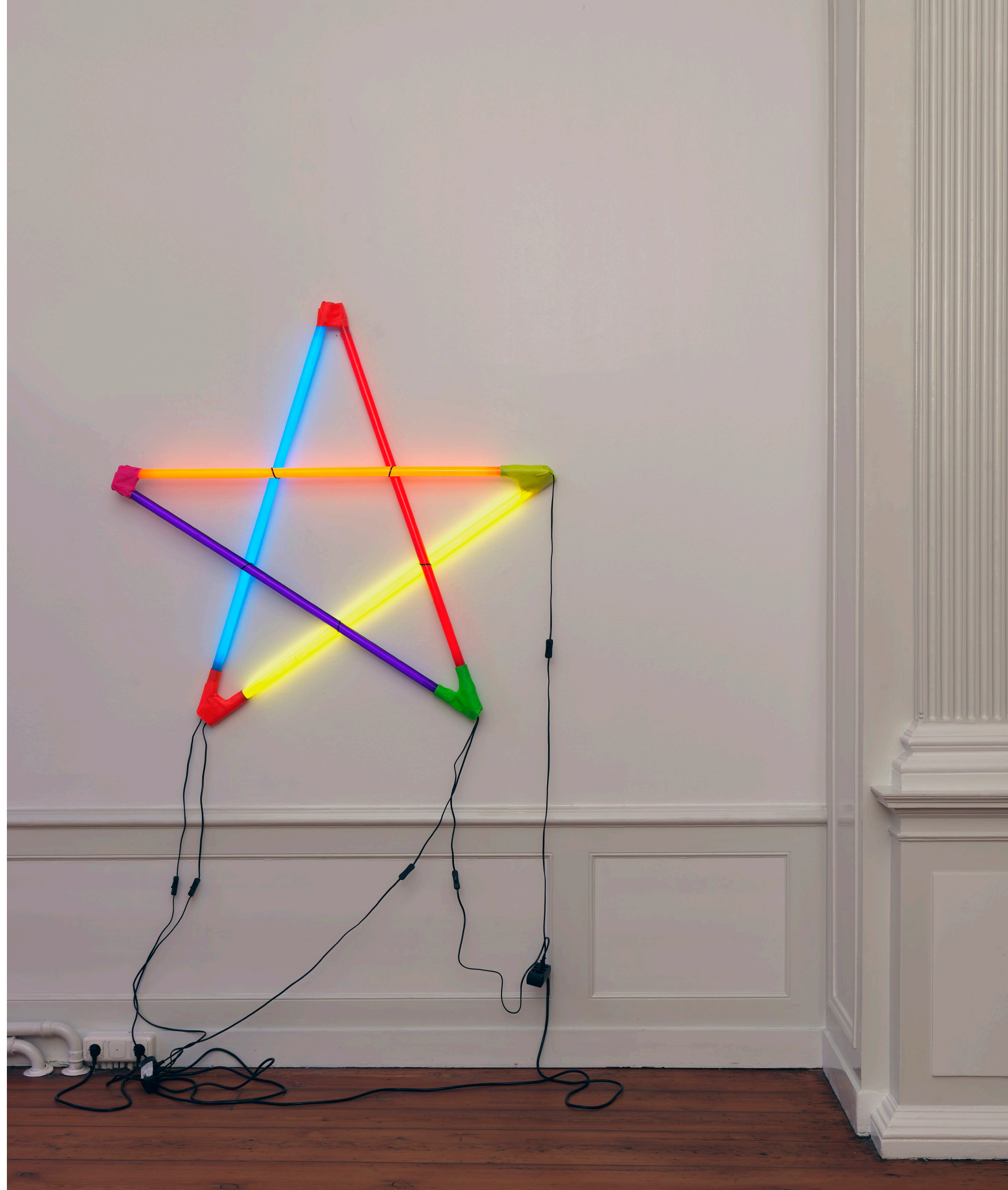






HERE YOU CAN MAKE AN
INSTAGRAM PICTURE WITH THE
FOLLOWING MESSAGE:
WE LIVE IN A TIME OF INFORMATION
OVERLOAD, DEVALUATION OF
PHOTOGRAPHY, FAKE-NEWSFEEDS AND
AUTOMATED OPINIONS THAT MAKES YOU BE-
LIEVE YOU ARE HERE AT UPSTREAM GALLERY
WHILE ACTUALLY YOU ARE SOMEWHERE ELSE,
DOING SOMETHING ELSE AND OTHER PEOPLE
WILL SEE YOUR POST AND ADD A "LIKE" OR
A "♥", SHARE IT OR DO NOTHING AND
CONTINUE READING AN AUTOMATED OPINION
ABOUT DONALD TRUMP'S
LOVE FOR GOLD AND LIONS
WHILE THE ARTIST IS CHECKING YOUR POST.

Dissolving Structures, 2017
tube lights
137 x 137 cm
edition 1 of 3



Zeitgeist, 2016
powder coating on aluminium
100 x 70 cm

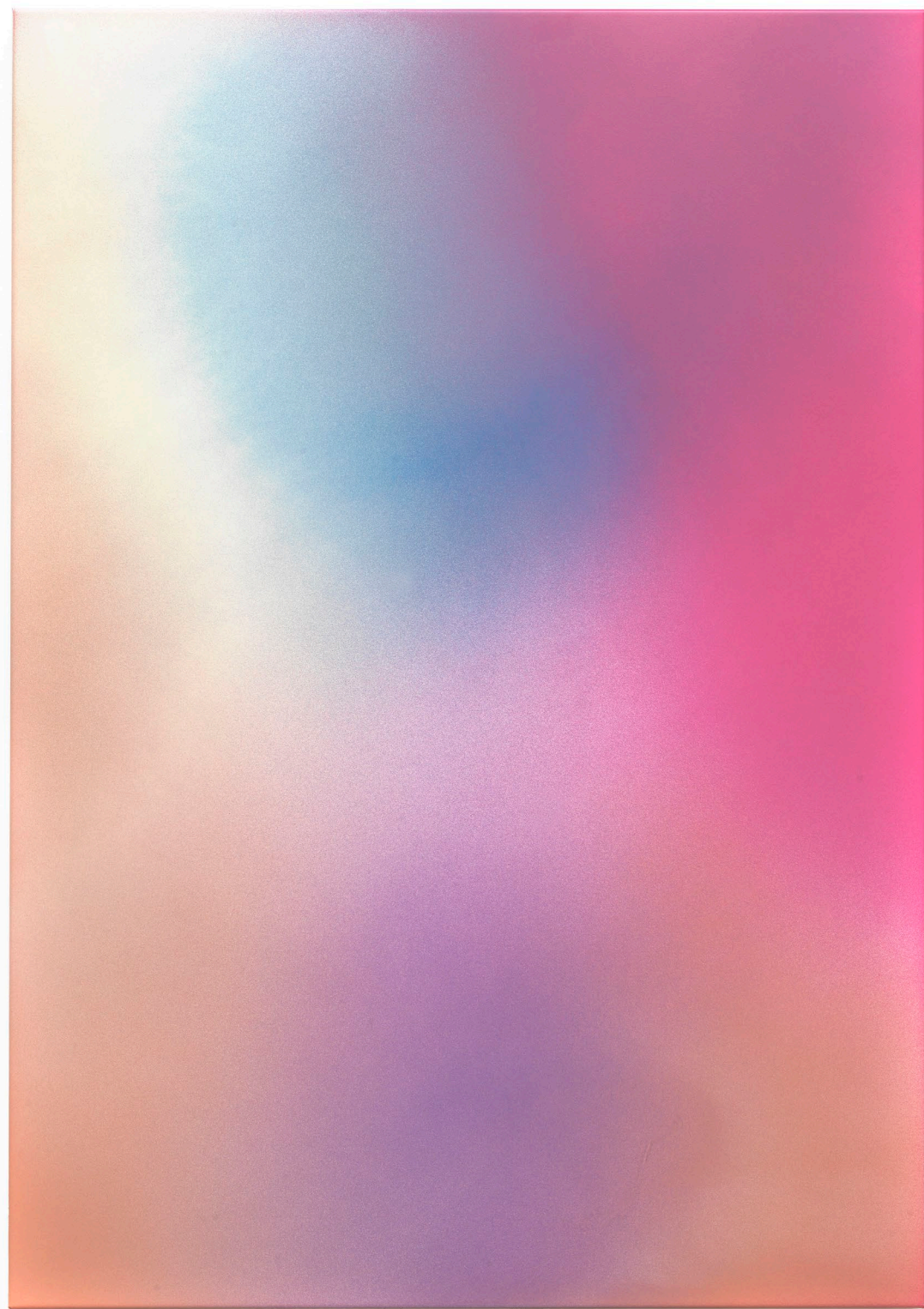




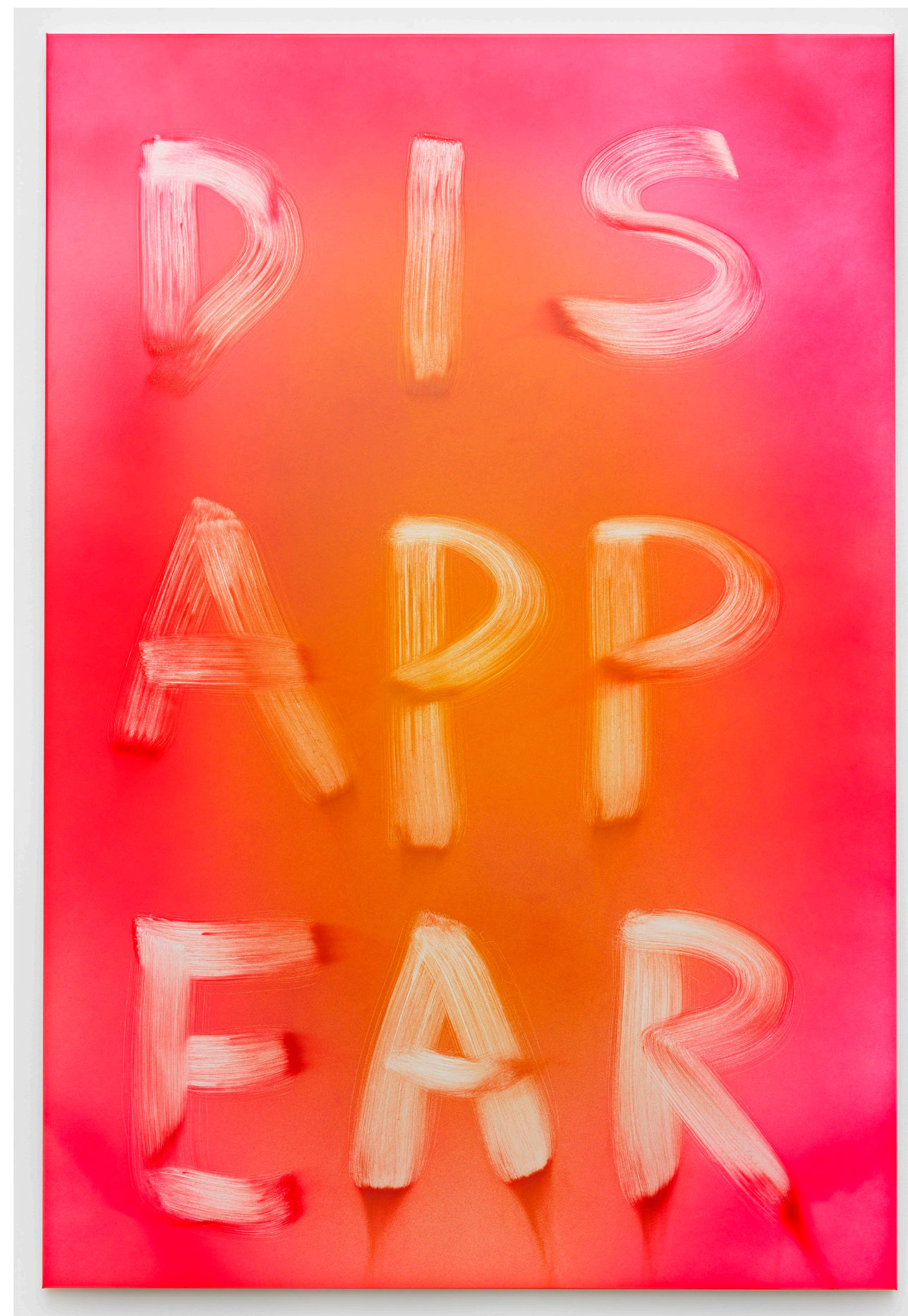
Brussel, 2016
powder coating on aluminium
100 x 70 cm



Dystopian Love II, 2016
powder coating on aluminium
100 x 70 cm



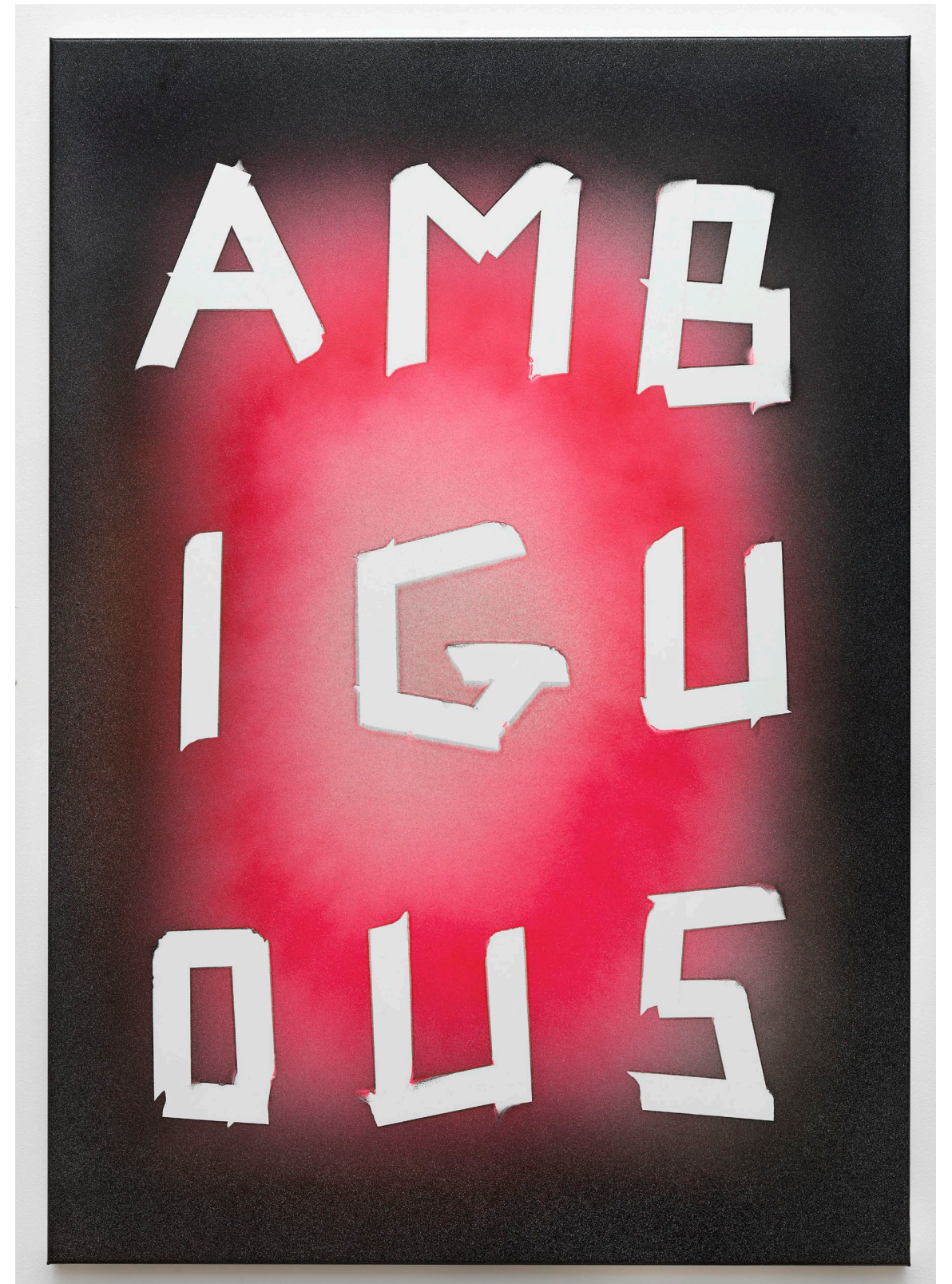
Tay, 2016
powder coating on aluminium
100 x 70 cm



Disappear, 2016
powder coating on aluminium
150 x 100 cm



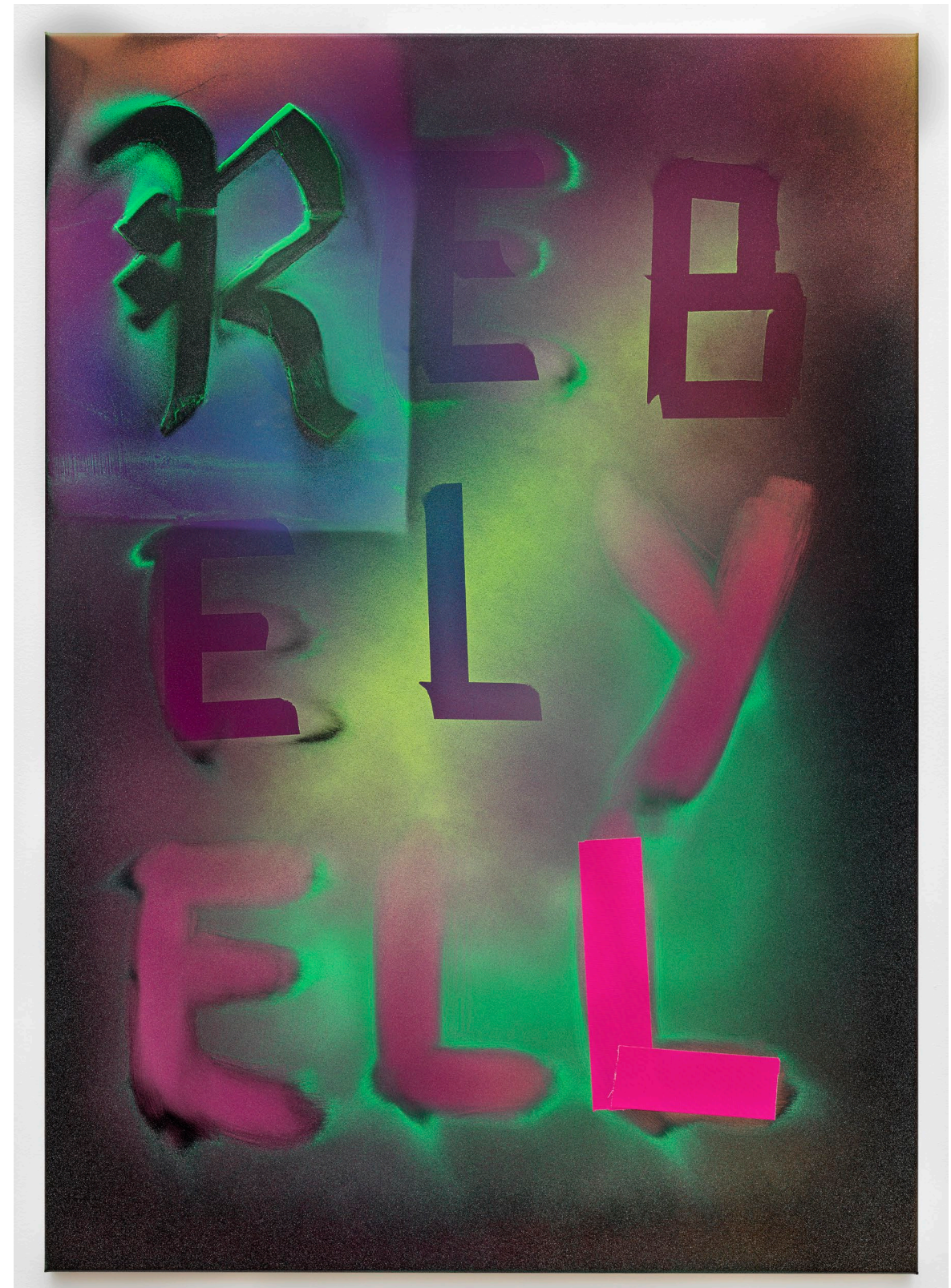
Decorum, 2017
powder coating on aluminium
100 x 70 cm



Ambiguous, 2017
powder coating on aluminium
100 x 70 cm



Rock & Roll, 2017
powder coating on aluminium
150 x 100 cm

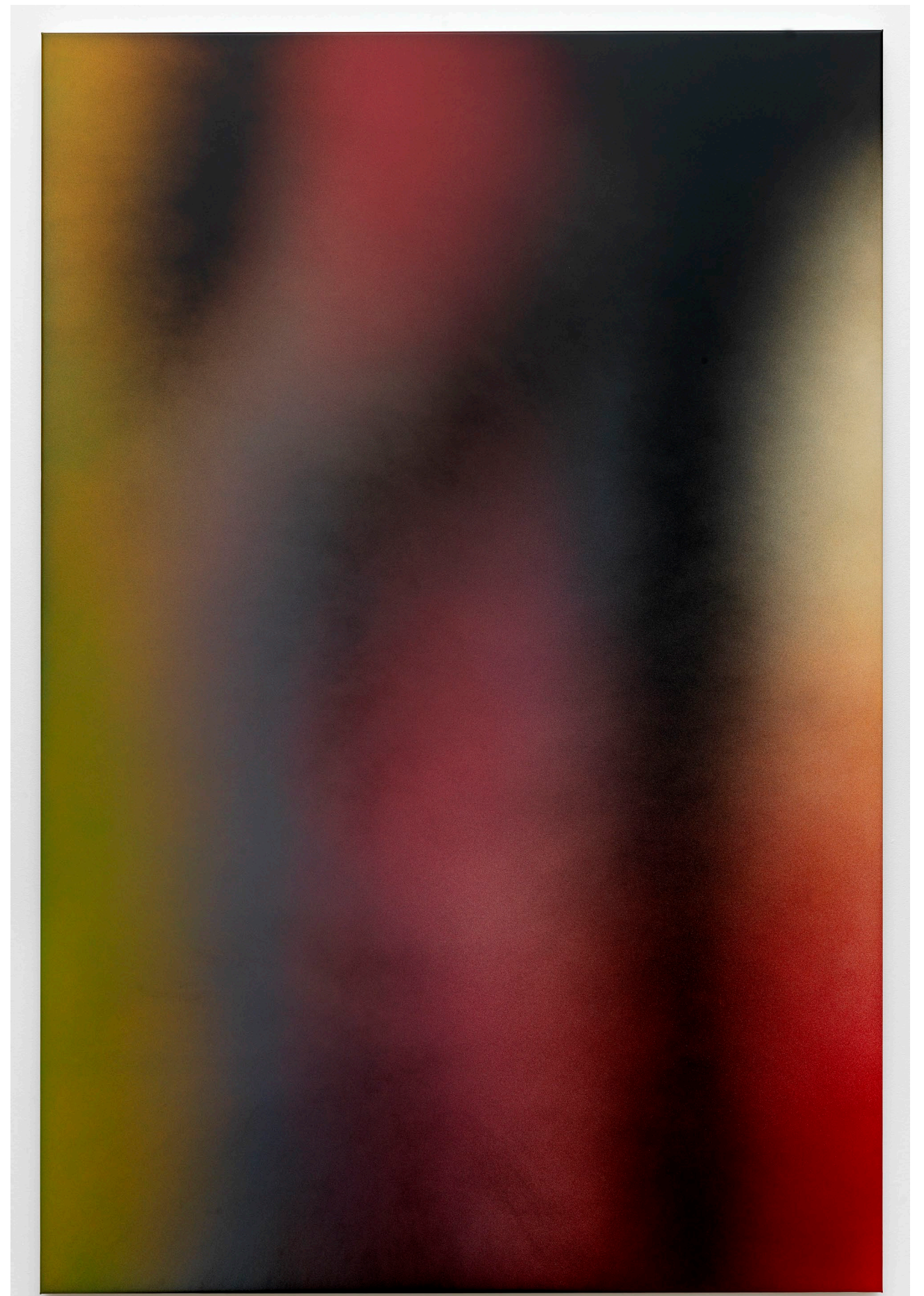


Rebel Yell, 2017
powder coating on aluminium, duct tape
100 x 70 cm





Democracy, 2017
powder coating on aluminium
150 x 100 cm



After Dark, 2016
powder coating on aluminium
150 x 100 cm

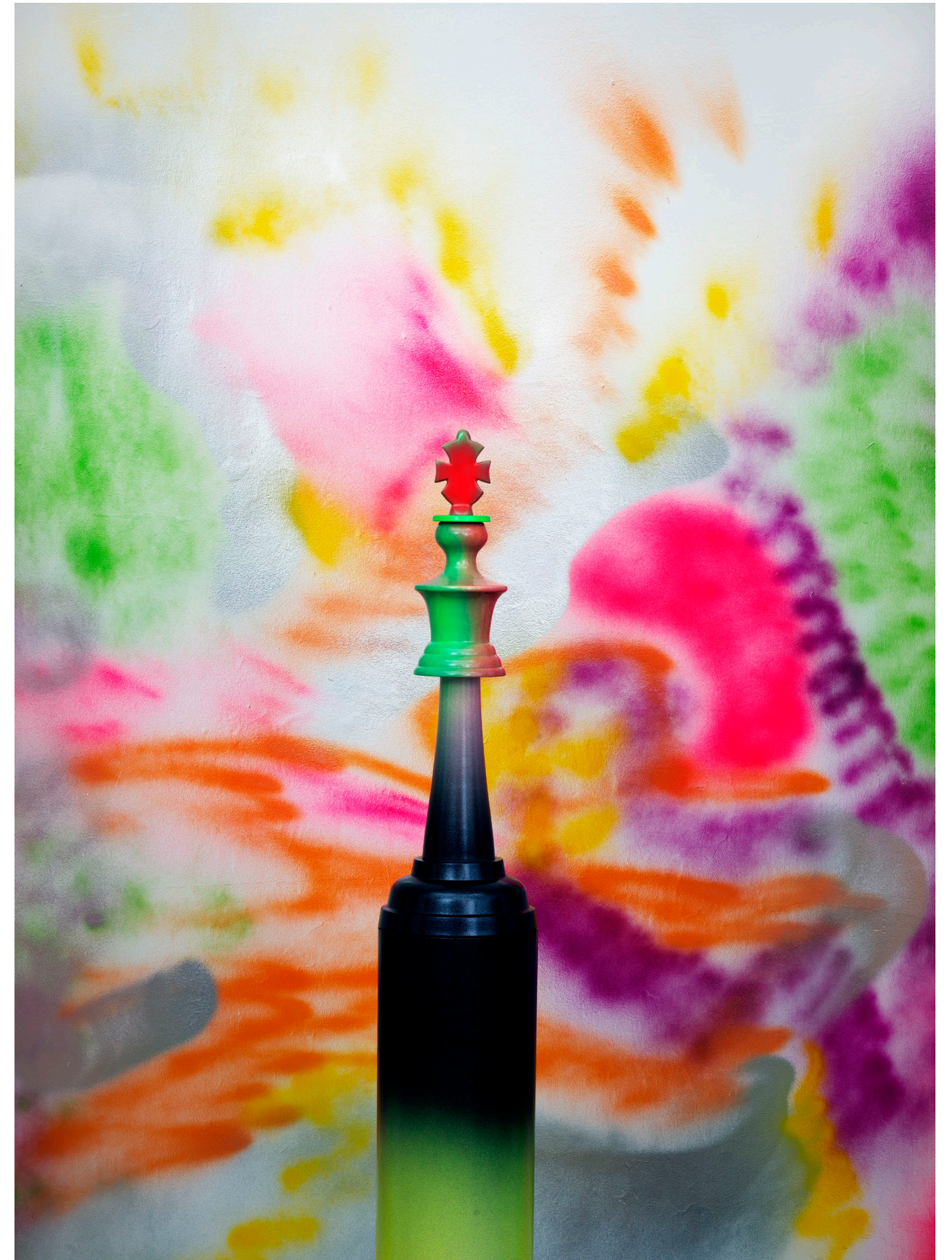


Sculpture, 2016
powder coating on aluminium
98 x 60 x 78 cm

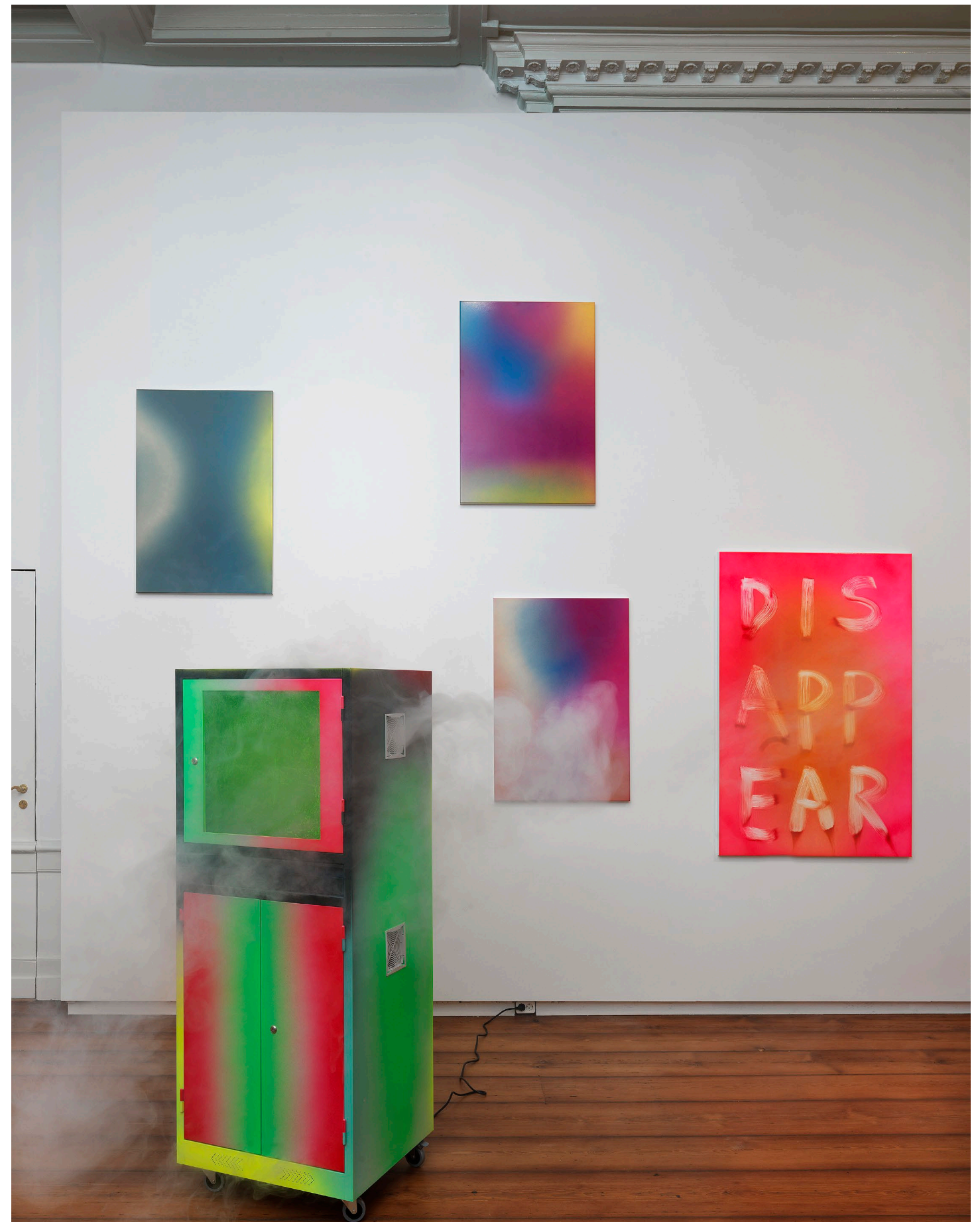




Diffusion, 2016
powder coating on aluminium
98 x 60 x 78 cm



Dominion, 2017
powder coating on aluminium and steel
170 x ø 20 cm



Data Love, 2017
powder coating on metal, fogger, wifi signal blocker
170 x 68 x 60 cm

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CONTINUE READING AN AUTOMATED OPINION
ABOUT DONALD TRUMP'S
LOVE FOR GOLD AND LIONS
WHILE THE ARTIST IS CHECKING YOUR POST,

Fake Manifest, 2017
tape
approx. 250 x 275 cm
ongoing project

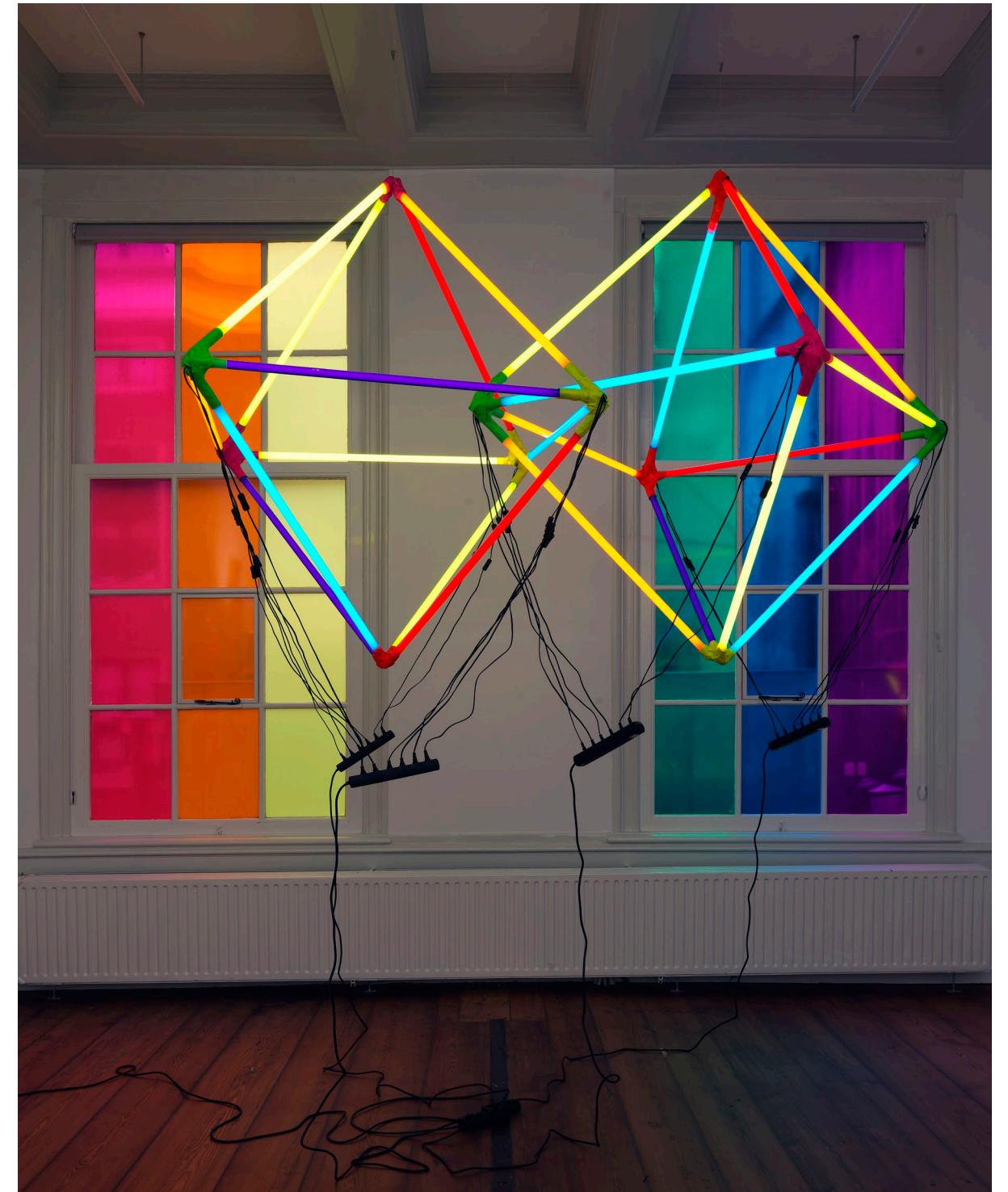
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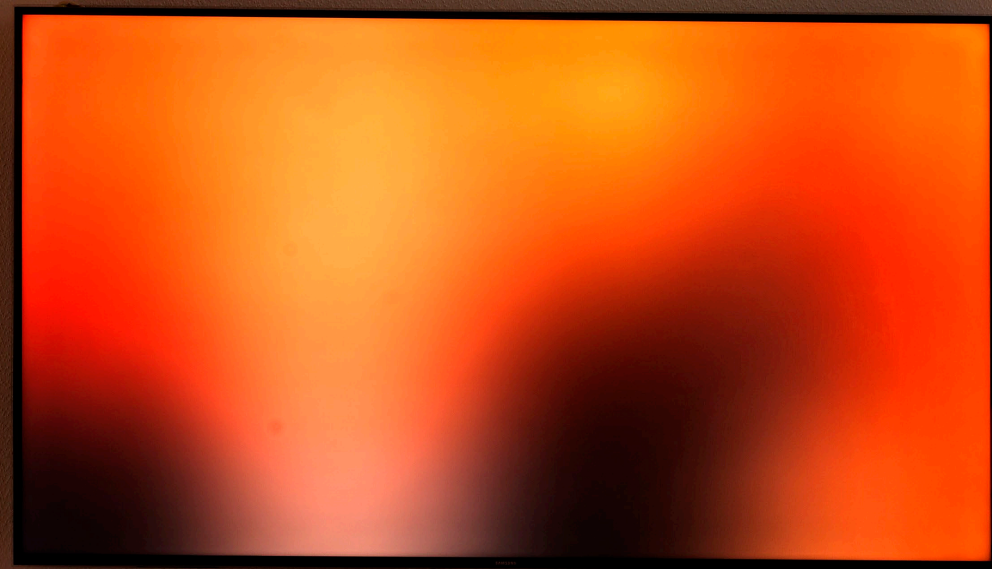


The Diffusion Politics, 2017
site specific installation





Dissolving Structures, 2017
tube lights
dimensions variable



Blurry Conflicts, 2017

video

4'18"

edition 1 of 3

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The prices appearing in this list are valid, but may be subject to errors,
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