UPSTREAM
GALLERY

ONLINE PLATFORM

UPSTREAM.GALLERY

2020

PETRA CORTRIGHT
SAM LAVIGNE & TEGA BRAIN
SAM LAVIGNE & TEGA BRAIN
LUCA NAPOLI
PETRA CORTRIGHT
LATURBO AVEDON
CONSTANT DULLAART
RAPHAEL BASTIDE
CONSTANT DULLAART
ROSA MENKMAN
KATJA NOVITSKOVA
CHRIS COLLINS
JAN ROBERT LEEGTE

Propo
Submitted by: Theo Schear, LaTurt
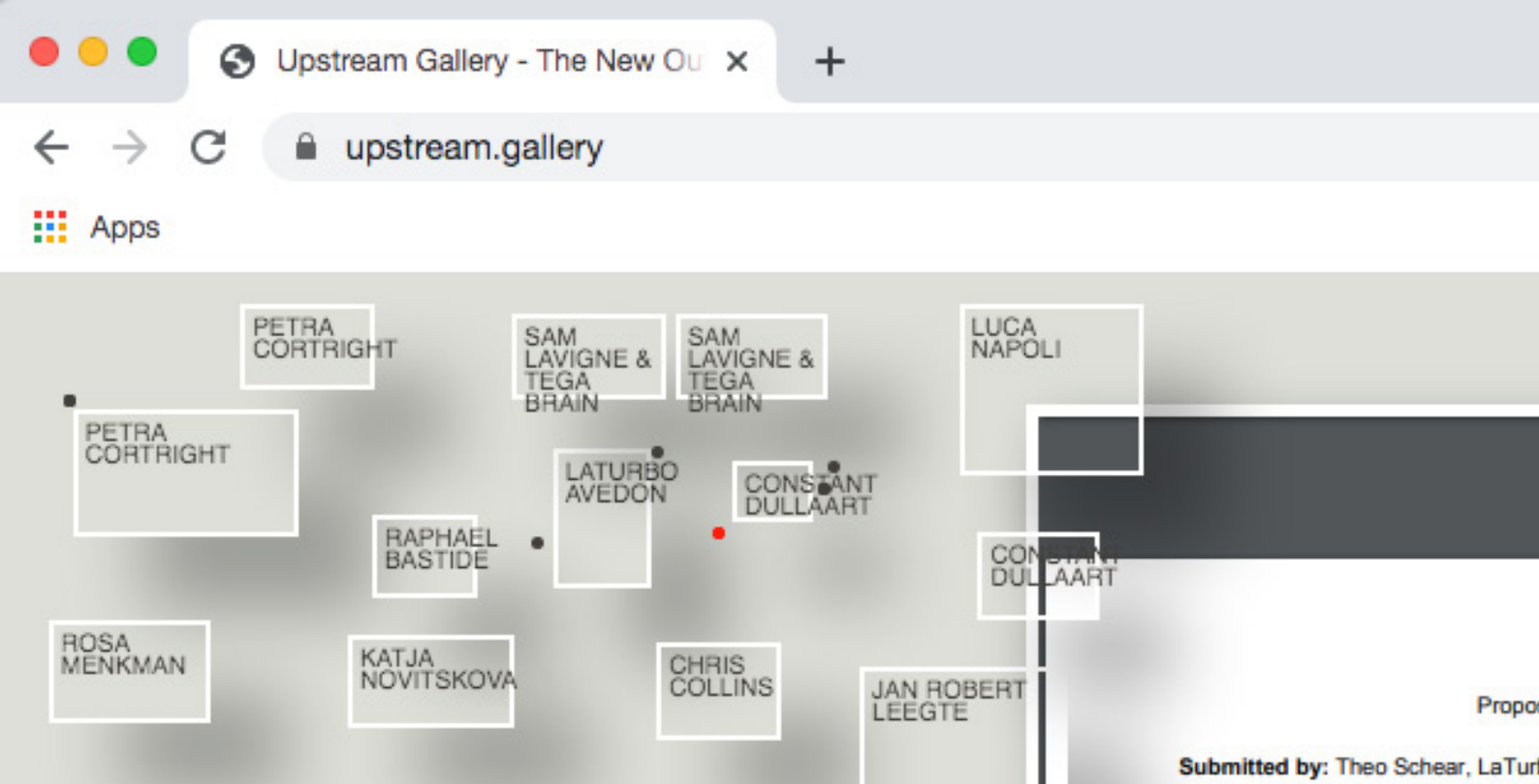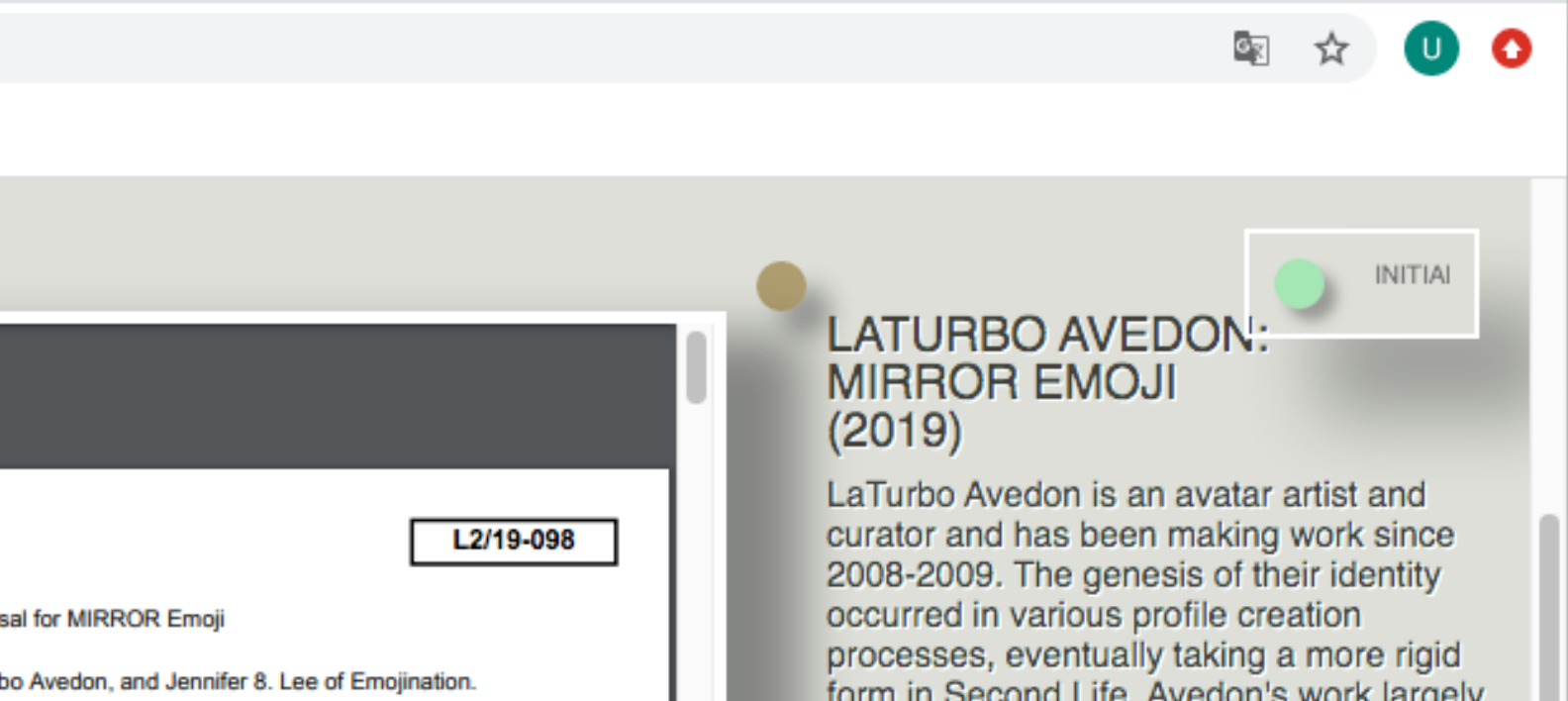
upstream.gallery

Galleries, museums and other exhibition spaces are closed due to Covid-19 safety measures. Art remains unseen and cultural institutions, and especially artists, miss out on a lot of their income. Online initiatives are popping up everywhere in order to draw attention to works of art. Unfortunately, in many cases this means that a photo of an artwork appears online which does not do the original justice. For traditional art forms, the online display of art is a difficult hurdle to overcome in the Covid-19 era. However there is an art form that is not bothered by this and that is made for one to experience at home, behind one's own computer. Internet art.

As a gallery we have specialized in recent years in digital art and have a particular affinity with internet art - an art form that originated in the 1990s. We see digital art as the most radical art development in decades, just like conceptual art in the 1960s, this is an art form that questions the traditional way of looking at and thinking about art. Internet art can be seen as a contemporary avant-garde in more ways than one: it bypasses the traditional settings of galleries and museums and is distributed around the world so that everyone (with an internet connection) can see it at the same time. In many cases the work

is interactive and requires some form of participation from the viewer. The work usually has no beginning or end. Internet art is rooted in disparate artistic traditions and movements, such as Dada, Conceptual Art, Fluxus and Performance Art. Although Internet art has been around since the mid-90s, now is a great time to dive back into all of the great works of art the internet has to offer. Upstream Gallery has represented internet artists for years. For example JODI, who pioneered the field in the 90s, or Rafaël Rozendaal, who annually attracts more than 60 million unique visitors with his online works.

The urgency for this type of art is becoming clear during these strange times. No transport is required to experience online work, no one has to leave the safety of their home. And the best part is: the works can be experienced in their full glory. All you need is an internet connection.

Even before the crisis, the importance of this type of art was already underlined; the MoMA has dedicated an entire room to the Dutch internet artist duo JODI in their new collection arrangement; Upstream Gallery will be at Art Basel this year (moved to 2021) with the same duo; the Stedelijk Museum Amsterdam has made a large purchase

LATURBO AVEDON: MIRROR EMOJI (2019)

INITIAl

L2/19-098

sal for MIRROR Emoji

bo Avedon, and Jennifer 8. Lee of Emojination.

LaTurbo Avedon is an avatar artist and curator and has been making work since 2008-2009. The genesis of their identity occurred in various profile creation processes, eventually taking a more rigid form in Second Life. Avedon's work largely

of digital work in 2016 as a means to fill the gap in their collection. It is also important to mention that the Netherlands has always played an important role in the development of internet art. Dutch artists have been at the forefront of this field since the 1990s. It is important that as such we continue to promote this unique position internationally.

As a result, together with (internet) artists Constant Dullaart and Jan Robert Leegte, we came up with the idea to develop an online platform, dedicated to showing internet art. We want to use this platform to create group exhibitions, developed and curated by artists and other important figures from the (internet art) world. As a gallery we traditionally sell art, this is, however, not the main goal on this platform. Although some of the works are for sale, this platform is mainly there to make internet art more accessible as well as more approachable to a wider audience, to show the diversity of this art form, to support the artists and to bring art directly to everyone's home.

Upstream Gallery, March 2020, Amsterdam.

QUIET, CALM, S

Curator: Rafaël Rozendaal

10 - 26 April 2020

Participating artists:
Claude Closky, Constant Dullaart, JODI, Jan Robert Leegte,
Olia Lialina, Guthrie Lonergan, Peter Luining, Jonas Lund,
Michael Manning, Claudia Maté, Jonathan Puckey / Moniker,
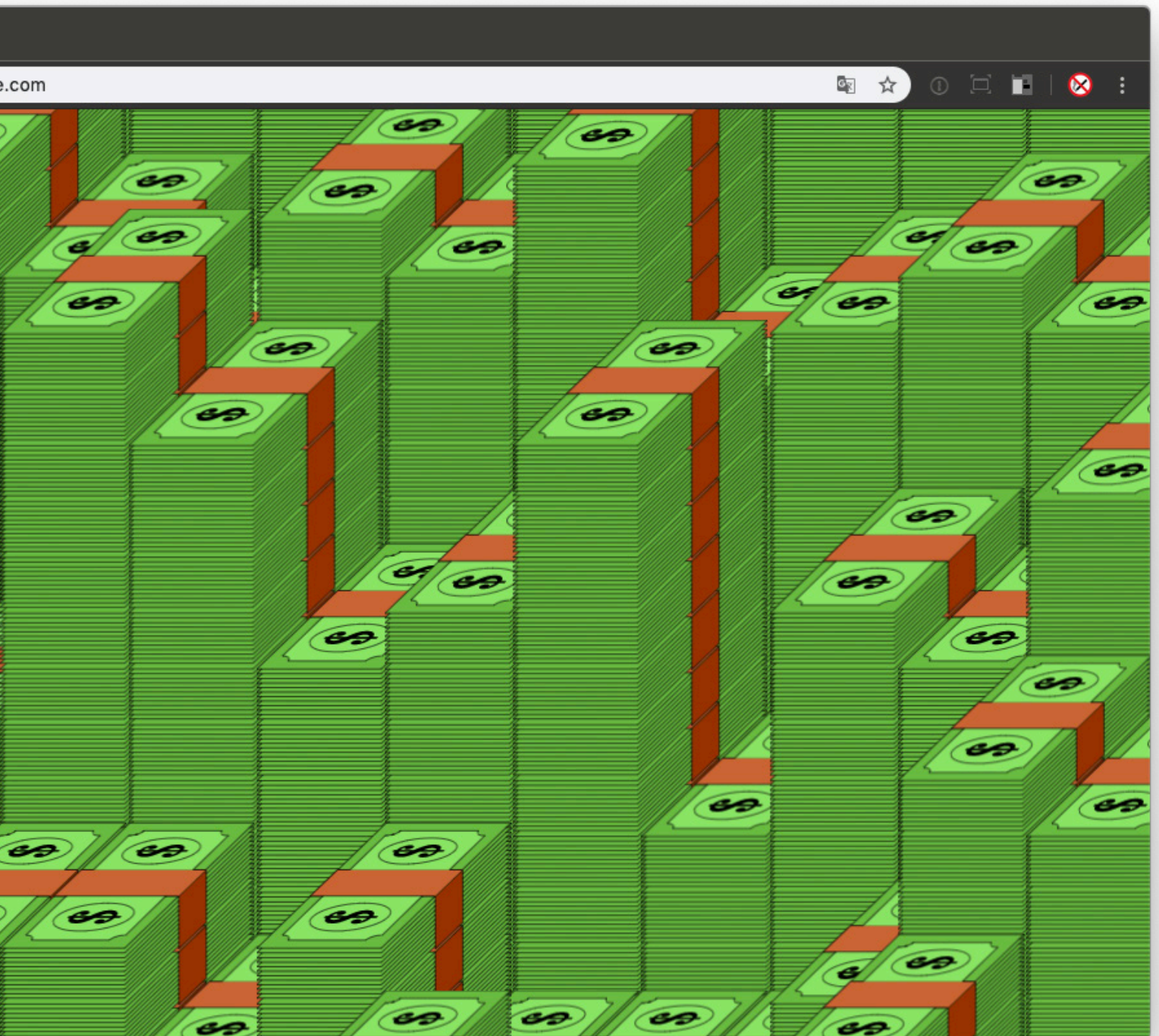Evan Roth, Rafaël Rozendaal

For the first exhibition on the new online platform
upstream.gallery Rafaël Rozendaal made a se-
lection of 13 works from artists who use websites
as a medium. He chose to select websites that re-
quire no interaction, websites that are endpoints.
No information, no links, they are destinations.
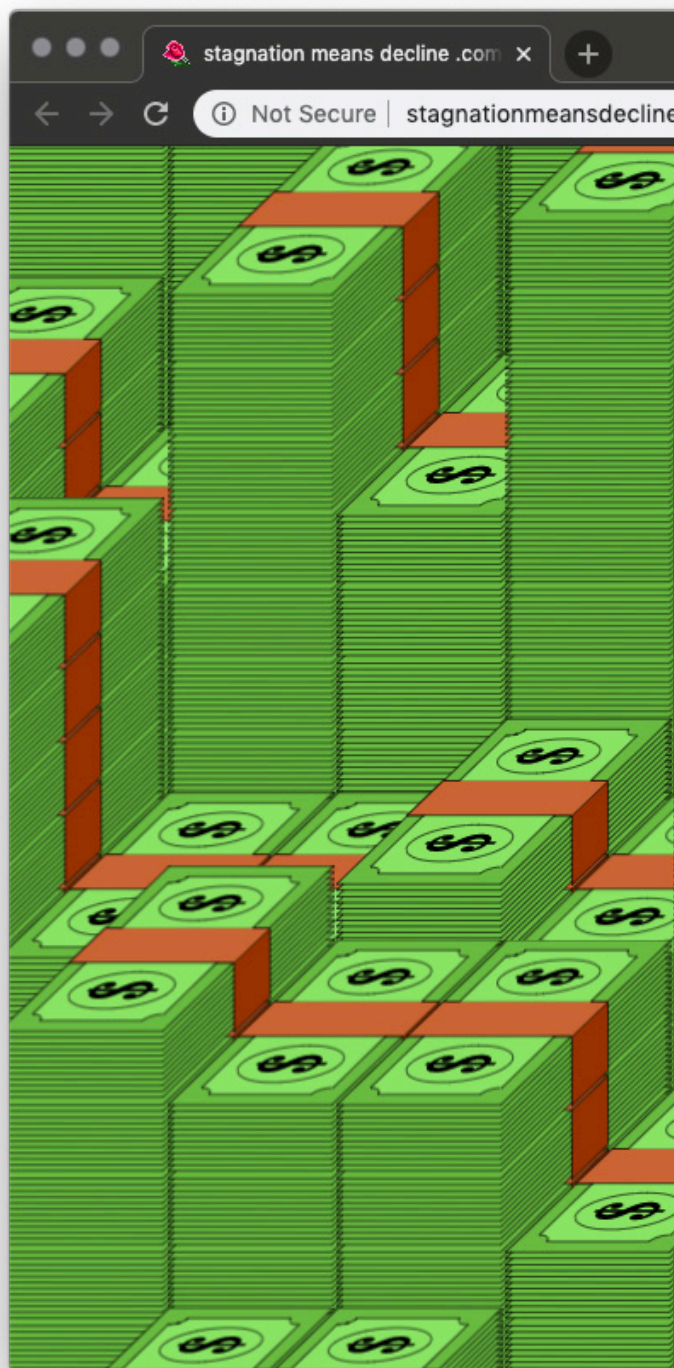
STARING

Rafaël Rozendaal, 2002, *Stagnation means Decline*

CONSTANT DULLAART
CLAUDIA MATE
MICHAEL MANNING
JAN ROBERT LEEGTE
OLIA LIALINA
EVAN ROTH
JONAS LUND
PETER LUINING
RAFAEL ROZENDAAL
GUTHRIE LONERGAN
CLAUDE CLOSKY
JODI
JONATHAN PUCKEY / MONIKER

watch offline. The speed and rhythm of the image sequence, the animation itself, depends on the internet infrastructure that supports it. Just one connection or web page down will result in breaking the work. Summer showcases the degree to which art and computer networks can be, and are, intertwined.
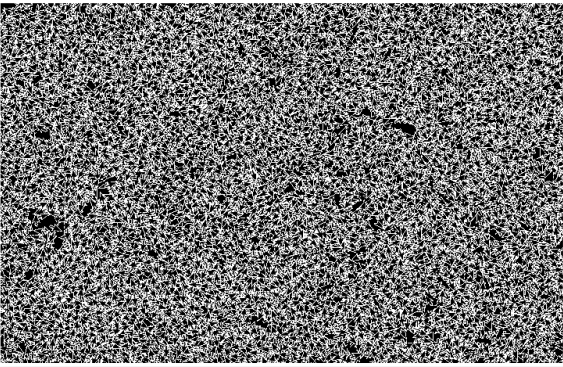
Courtesy the artist

LINK

JONAS LUND: WHAT YOU SEE IS WHAT YOU GET (2012)

Jonas Lund (SE, 1984) is a Swedish artist that creates works that critically reflects on contemporary networked systems and technological innovations. What You See Is What You Get is a website that collects every visitor's browser size and plays these back sequentially, ending with your own.

Courtesy the artist

LINK

NDAAL: EANS

1980) has made a s as unique artworks l compares his they are always ut this never e abstract websites itative or hypnotic

MEETING ROOM

GUTHRIE LONERGAN: HAMBURGERS (2012)

As an artist whose interests include the

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worldview through the internet. Dullaart raises questions of art vs. manipulation and asks the viewer to reconsider the proposed comfort and regularity they expect to find on the World Wide Web. A work which raises a question within the realm of the Internet is Waving Ocean, where an ocean on a calm day is animated with photoshop waves. The ocean becoming a malleable, organic entity, moving in ways that are completely unnatural and unfamiliar for water.

Collection Pieter Sanders and Gabriella Sancisi

LINK

Name
E-Mail
Submit

Comments

JAN ROBERT LEEGTE: SCROLLBAR COMPOSITION (2000)

Scrollbar Composition is a work by Jan Robert Leegte (NL, 1973), who is among the first artists who were involved in the 90s internet art movement. The web page is divided into planes by scrollbars, creating an abstract composition. The scrollbars move independently of a user and jump randomly in all directions. The appearance of the artwork is dependent on the operating system and browser that is being used and adapts to updates. The result is that the scrollbars are in constant change which makes the work performative. With this, Scrollbar Composition reflects on a key element of digital and net-based art: the volatility of digital materials due to the ever-continuous updating of software and digital obsolescence. In the work, Leegte uses this to his advantage: the changing interfaces are an essential element of the piece.

Collection Stedelijk Museum Amsterdam

LINK

ABOUT THE SHOW
MEETING ROOM

Waiting for cache...

"We have been online before the crisis and we'll be here after."

As the artist mentions;

"…Art is a place for reflection and contemplation. Quiet, calm, staring. Trying to observe without too many thoughts. We are used to viewing art that way, but the internet is a different place. The internet is fast paced, jumping from link to link, from impression to impression.

Websites are ubique (ubiquitous) objects, they can exist in many places simultaneously. It might sound obvious, and we take it for granted, but I think now more than ever we understand why websites are a very special place for artists to make work. Websites are different from any other medium... they use computational processes to generate living moving images. Browsing them has it's own rhythm, it's own flow of time, different from video, TV or cinema..."

As Rozendaal explains here, art on the internet challenges the traditional ways of looking at art. Like conceptual art did in the 1960s.

Net Art can be seen as a contemporary avant-garde in more ways than one: it circumvents the traditional institutions of galleries and museums, being distributed across the world for everyone (with an internet connection) to see at the same time. In many cases, the work is interactive and asks for some kind of participation from the viewer. The work usually has no beginning nor an end. Internet art is rooted in disparate artistic traditions and movements, like Dada, conceptual art, Fluxus and performance art.

Net Art already exists since the mid 90s, but now is a great time to dive back into all the great works of art the internet has to offer. Upstream Gallery has been representing internet artists for years. For instance JODI, who pioneered Net Art in the 90s, or Rafaël Rozendaal, who attracts more than 60 million unique visitors a year with his online works.
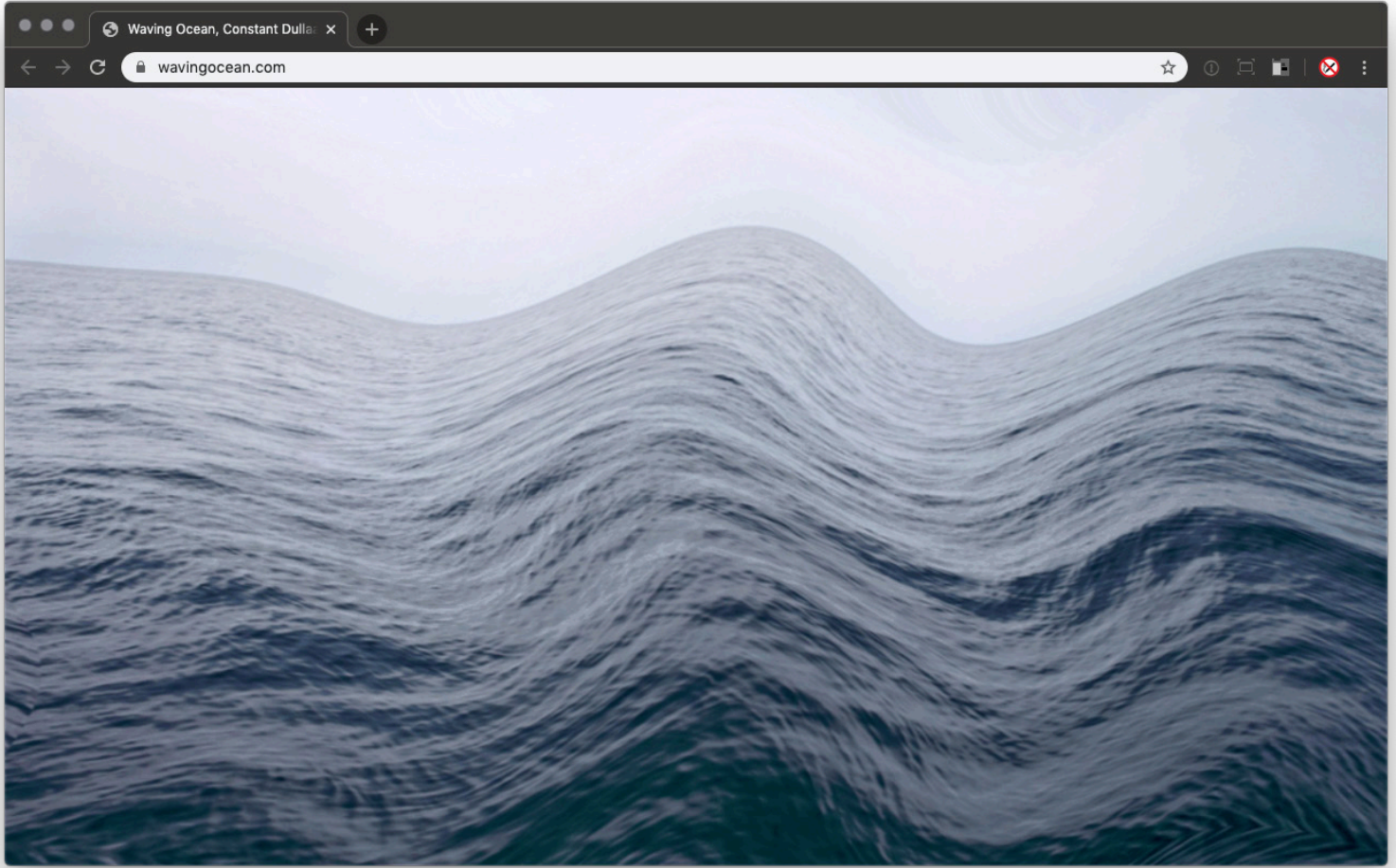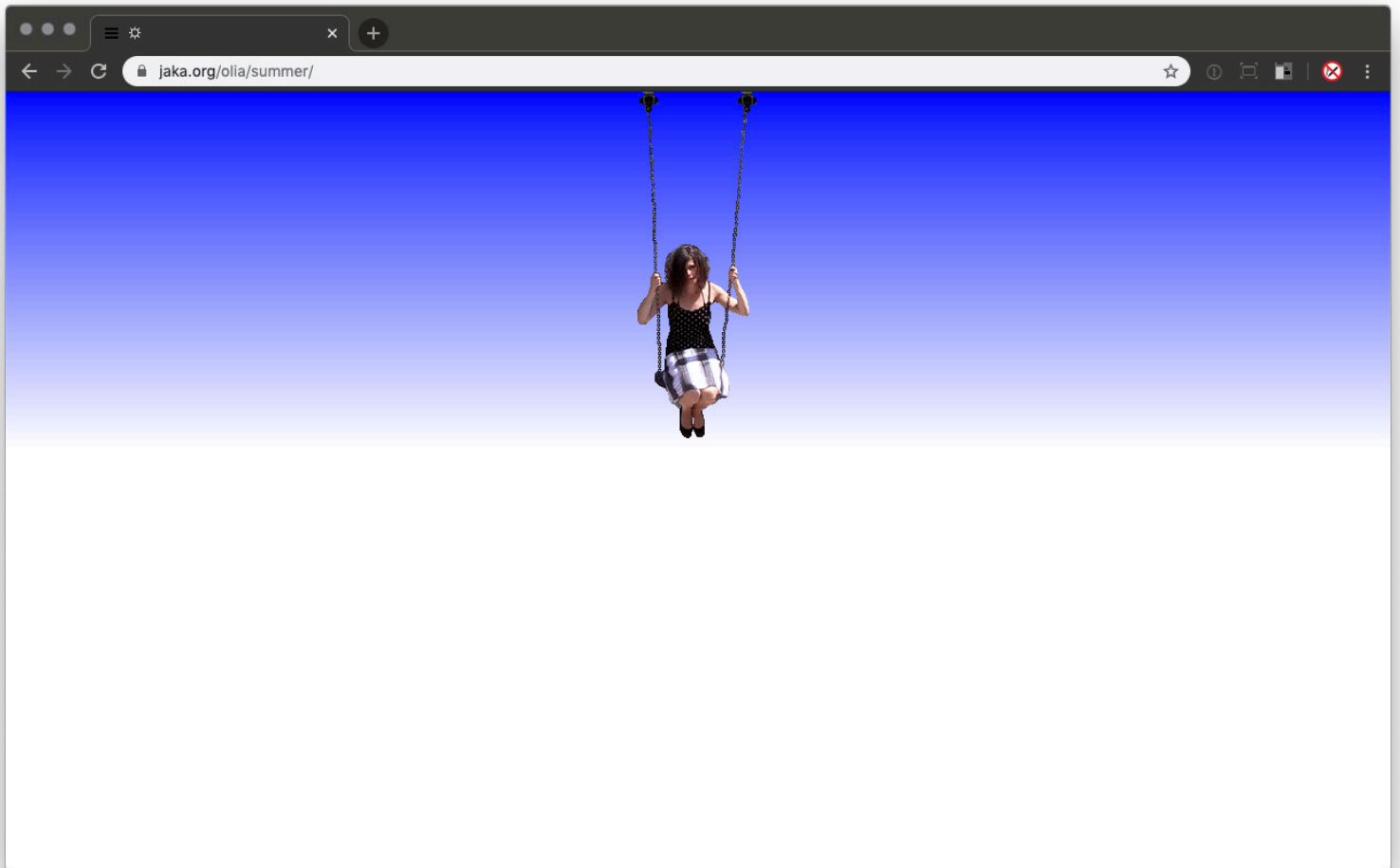
Constant Dullaart, 2010, [Waving Oceans](#)

The urgency of this type of art becomes apparent in these times. The more because traditional works of art that are shown online have the disadvantage that they are reduced to pictures on your screen and that the work actually only really comes into its own when you are standing before it. These times demand for something different and the art form that is undoubtedly best equipped for these conditions is Net Art, art made for the internet.

For this exhibition, no works have to be shipped. No one has to leave their house. And best of all: the works can be experienced in full glory. The only thing you will need is an internet connection. Sit back and enjoy.

Olia Lialina, 2013, [Summer](#)

Claude Closky, 2005, [Chess](#)
Constant Dullaart, 2010, [Waving Oceans](#)
JODI, 2016, [Tide](#)
Jan Robert Leegte, 2000, [Scrollbar Composition](#)
Olia Lialina, 2013, [Summer](#)
Guthrie Lonergan, 2012, [Hamburgers](#)
Peter Luining, 2016, [Cursor Noise](#)
Jonas Lund, 2012, [What You See Is What You Get](#)
Michael Manning, 2012, [Floating Form](#)
Claudia Maté, 2013, [Moody Vibes](#)
Jonathan Puckey / Moniker, 2014, [All the Minutes](#)
Evan Roth, 2011, [When We Were Kings](#)
Rafaël Rozendaal, 2002, [Stagnation Means Decline](#)

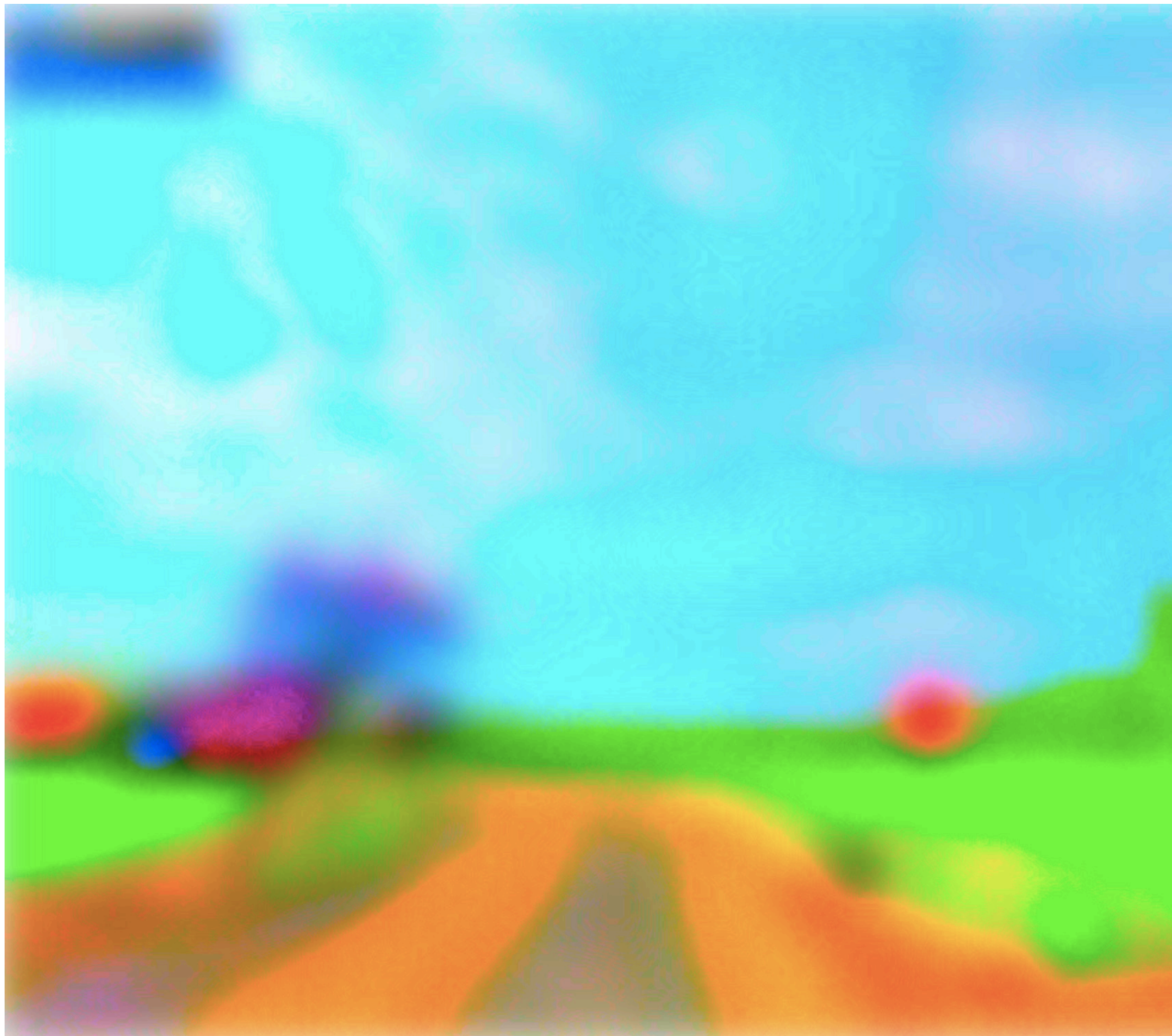Watch the full tour of the exhibition [here.](#)

THE NEW OUTSI

Curator: Constant Dullaart

1 - 17 May 2020

Participating artists:
Raphaël Bastide, Chris Collins, Petra Cortright, Sam Lavigne & Tega Brain, Jan Robert Leegte, Zach Lieberman, Rosa Menkman, Luca Napoli, Katja Novitskova, Suzanne Treister, LaTurbo Avedon

DE

"Every single day, more hours are spent looking at a screen than looking out of a window, the screen is our new landscape. Who defines and who depicts this landscape?"

As co-initiator of the online platform upstream. gallery Dutch artist Constant Dullaart takes on the role of curator for the second exhibition. Reflecting on the social effects of the present dark, social and economic lockdown, by thinking of different types of 'outside'.
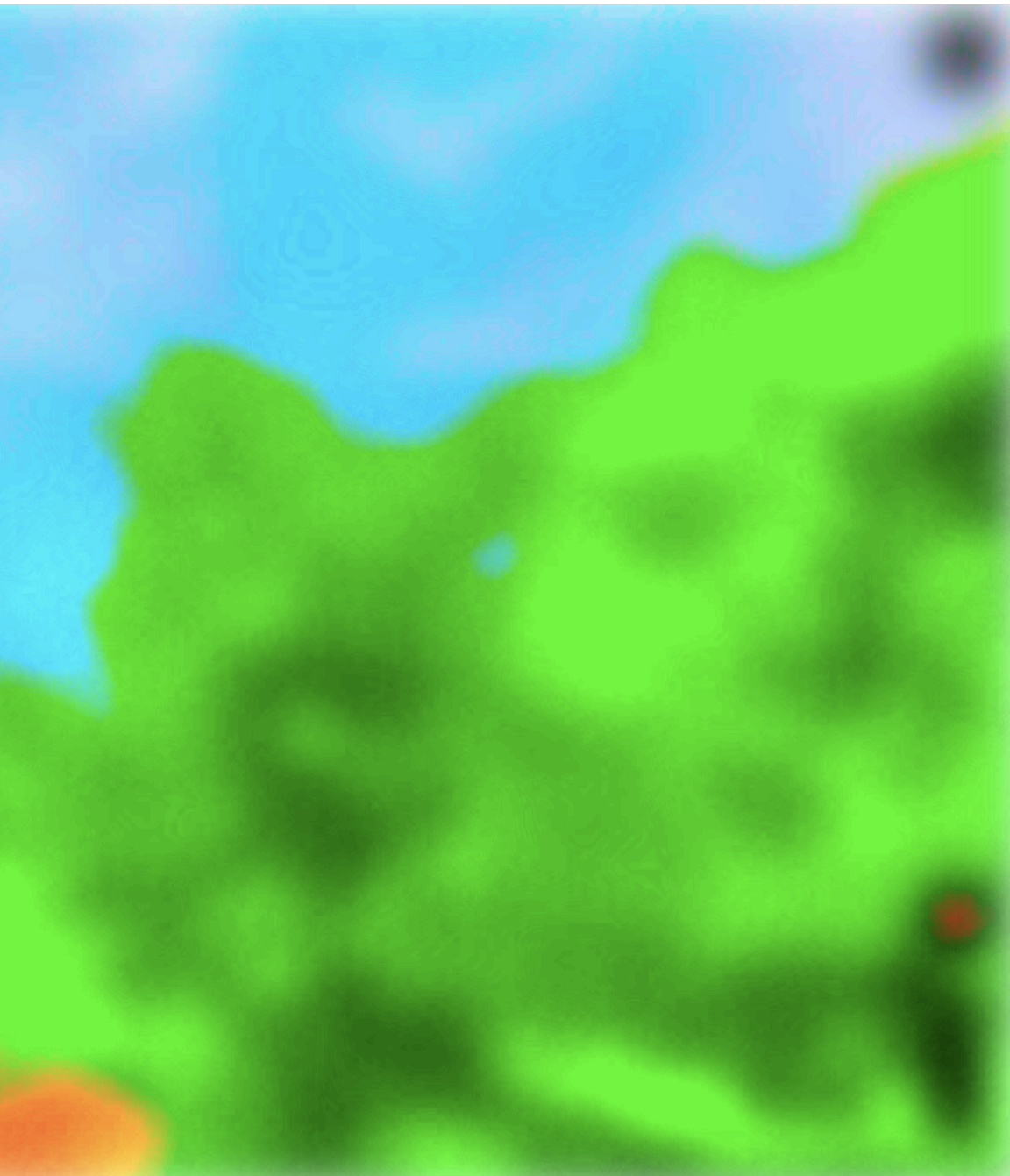
Luca Napoli, 2019, [Tie Dye World](#)

Currently we are experiencing public life through a mediated landscape, on our screens. Dullaart selected art works that relate to the struggle to depict the outside, to depict nature and the landscape on our screens. From a horizon being flooded with statements, to a vision of all available rental property in New York City. From a seasonal tree to a virtual handshake, depicting impossible and sometimes nostalgic spaces, while realizing we have become dependent on the networked landscape to be our new outside.

Dullaart writes in his curatorial statement: "A window to the world we take to the bathroom, a window to imaginary new landscapes. A landscape with newfound urgency, with a private view on social relationships, family, other bodies twisted in time and space, keeping distance. Do we use the commercial methods easiest to us, of do we seize the opportunity to imagine our own ways of being together? Unimaginable amounts of living rooms tethered together by untraveled roads and well charged devices allow reinvention of who we are in time and space, beyond the

cookies in our browser. The network has become our outside, but who deals with the depiction of this new outside? Which ideologies pass the horizon; how do we navigate the opaque infrastructures? Instead of only looking on your screen, through this window to the new outside, will we come out to play or walk in line? Who will help redefine this important space to give hope, offer new ways of seeing, reflect, create new worlds, make art?"

The new online platform upstream.gallery was launched on April 10th with a groupshow curated by Rafaël Rozendaal. This new exhibition, curated by Constant Dullaart is the 2nd show in what will be a series of exhibitions developed, curated and participated by artists that belong to the top of the digital art world.

Net Art already exists since the mid 90s, but now is a great time to dive back into all the great works of art the internet has to offer. Upstream Gallery has been representing internet artists for years. For instance JODI, who pioneered Net Art in the 90s, or Rafaël
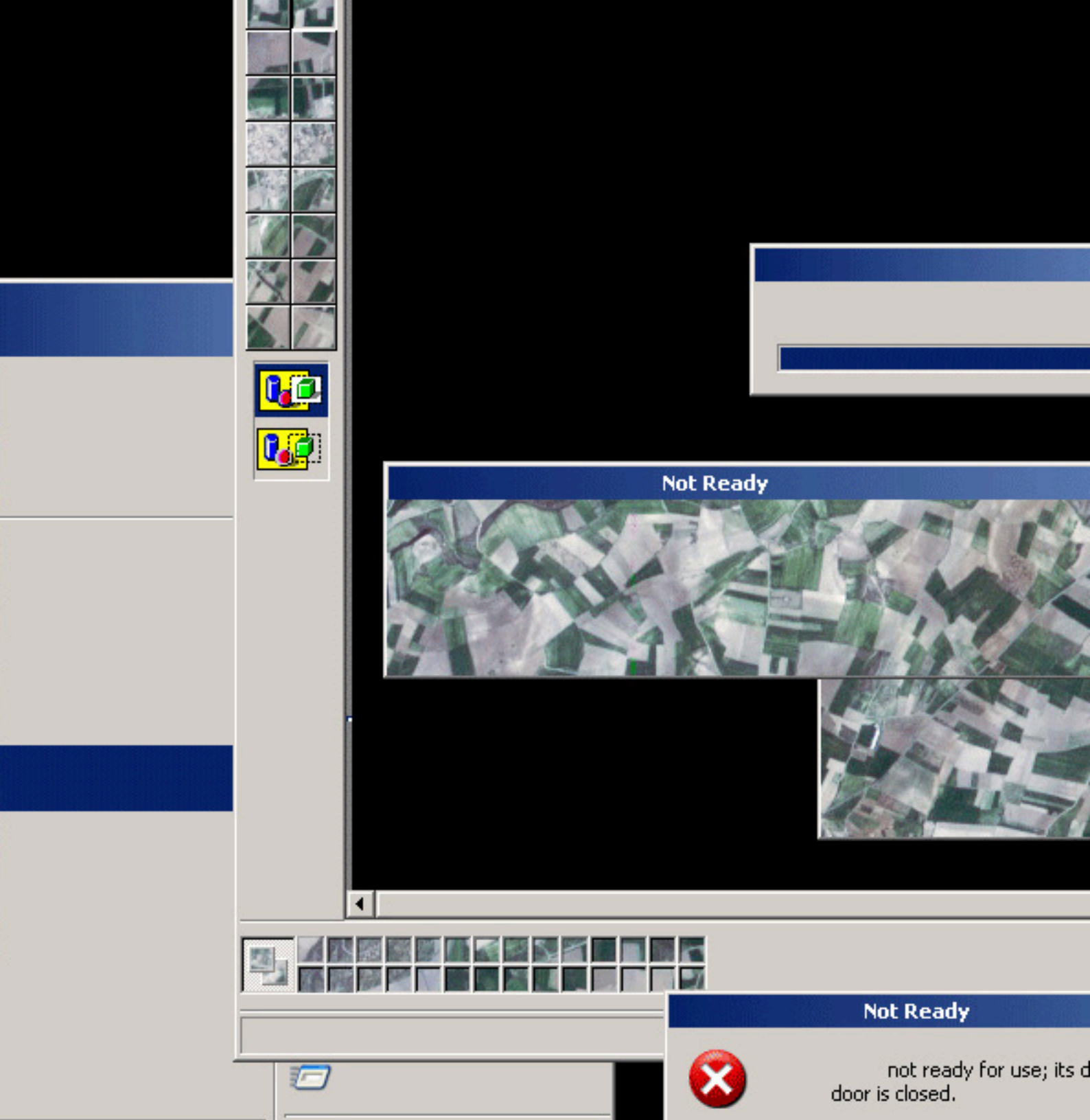
Rozendaal, who attracts more than 60 million unique visitors a year with his online works.

The urgency of this type of art becomes apparent in these times. The more because traditional works of art that are shown online have the disadvantage that they are reduced to pictures on your screen and that the work actually only really comes into its own when you are standing before it. These times demand for something different and the art form that is undoubtedly best equipped for these conditions is Net Art, art made for the internet.

Not Ready

Not Ready

not ready for use; its d
door is closed.

Try Again   Try Again   Try Again

oor may be open.

Petra Cortright, 2007, _selected_system_Landscapes

Watch the full tour of the exhibition here.

ECHO

Curator: Jan Robert Leegte

22 May - 7 June 2020

Participating artists:
LaTurbo Avedon, Petra Cortright, Harm van den Dorpel, Miron Galić, Yael Kanarek, Jan Robert Leegte, Cassie Mc-Quater, Martine Neddam, Marisa Olson, Jonathan Puckey, Sabrina Ratté, Akihiko Taniguchi and Damon Zucconi.
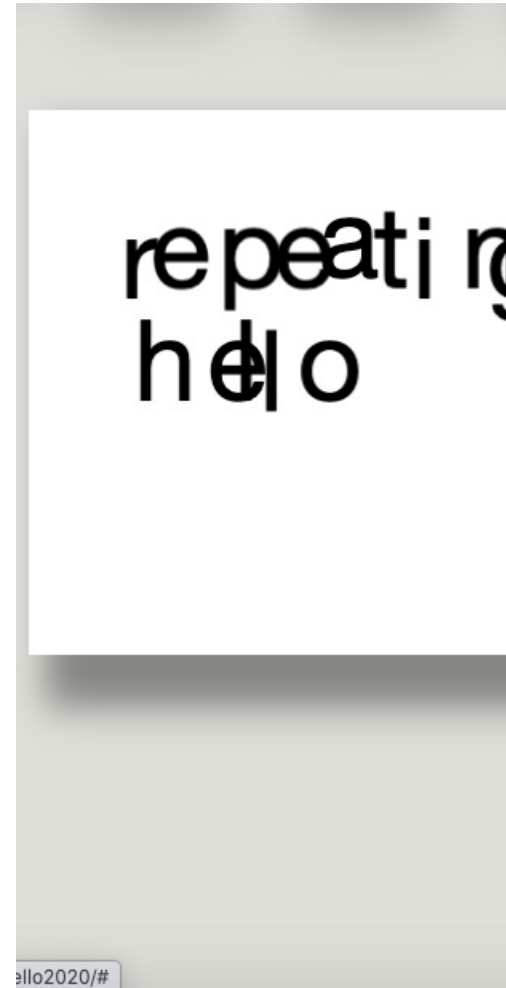
Upstream.gallery is a newly developed platform by artists for artists showing art in a natural online environment. To have the full experience, allow microphone access and add a username. The current show asks the visitor to choose an avatar.

no streams or private data are stored or recorded by us,
this website does not use cookies or trackers,
feel free to refresh the page in case of technical glitches or if you want to edit your username and avatar.

USERNAME

Current show: *Echo*, curated by Jan Robert Leegte

Platform development: Ties van Asseldonk, Debora Mora, Jan Robert Leegte
Creative direction: Jan Robert Leegte, Constant Dullaart
Platform and interaction concept: Constant Dullaart
Additional technical support: Jonas Lund
Production: Jan Robert Leegte, Upstream Gallery Amsterdam

ENTER SHOW

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CONSTANT
DULLAART

RAPHAEL
BASTIDE

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ROSA
MENKMAN

KATJA
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CHRIS
COLLINS

JAN ROBERT
LEEGTE

SUZANNE
TREISTER

ZACH
LIEBERMAN

ZACH
LIEBERMAN

RAPHAEL BASTIDE:
FOUR OTHER TIMES
(2019)

Raphaël Bastide (FR, 1985) lives and works in Paris. He creates works such as transitional musical instruments, fragile web pages, ambiguous computer programs, critical network architectures, rev sable and users on-controlled sculptures, and quarantine-driven coding performances. In 2019 he posted one

ABOUT
THE SHOW

DAMON ZUCCONI: REPEATING HELLO (2000)

The work is part of a series of web-based works called "Anagrams", in which an algorithm reorganised the letters. Though the work could be read as linear looping animation, it is in fact *performed* by the computer, turning it into a live piece.

Damon Zucconi (US, 1985) is artist based in New York. He frequently uses custom software and scripts to create his works and has been engaged with the practice of computer programming since 2010, producing works which are typically accessible online. His works utilize vision, literacy and pattern recognition to make plain our perceptual experience.

LINK

INITIAL

LATURBO AVEDON: MIRROR EMOJI (2019)

LaTurbo Avedon is an avatar artist and curator and has been making work since 2008-2009. The genesis of their identity occurred in various profile creation processes, eventually taking a more rigid form in Second Life. Avedon's work largely surrounds digital identity and the internet. The work in the show was made possible by two essential collaborators, Theo Schear and Jennifer 8 Lee. The new shorthand alphabet of emoji's, used to communicate by many instead of words, is becoming more and more important. The organisation behind the curation of which emojis are supported by hardware and tech platforms like Apple and Google accepts few proposals per year. The addition of a new word or emoji is a beautiful artistic gesture in this case. Especially since the true reflection of the mirror will be impossible in the depiction of a mirror. It reminds me of Penelope Ubrico's work 'mirrors from catalogues'

As Umberto Eco (these two names caused minor friction in my brain) writes in his 1986 book: Semiotics and the Philosophy of Language: There is no imprint or icon of a mirror other than a mirror. The latter, in the world of signs, becomes the shadow of its

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L2/19-098

Proposal for MIRROR Emoji

Submitted by: Theo Schear, LaTurbo Avedon, and Jennifer 8. Lee of Emojination.
Date: February 21rst, 2019
Emoji Name: Mirror
Reference Emoji: HAMBURGER, SCISSORS, GOBLIN
Sort location: Category: Household
We suggest that the MIRROR emoji appear after RAZOR, as it implies grooming.

72px:

18px:

Credit: LaTurbo Avedon. Free for use in conjunction with this proposal.

Abstract

This proposal requests the addition of MIRROR to the Unicode emoji character library.

The MIRROR, an object that reflects light in such a way that preserves many or most of the detailed physical characteristics of the original light, represents a ubiquitous material, human tool and a symbol for the concept of "reflection." The proposed emoji designs for MIRROR is based on classic wall and handheld mirrors. Although the physical object is a universal tool found in households worldwide, we expect the MIRROR emoji to be used in a variety of non-literal ways as well.

"A show about our awkwardness, aches and astonishment with our mediated selves. Do our avatars share our dreams at night?"

"It's like being in an aquarium" - Josephine Bosma mentioned during a Jitsi gallery opening, observing 20 people side by side looking at each other, not knowing what to say in this precarious but novel condition. The Lockdown has accelerated our forced embrace with our mediated selves. Headaches, loss of focus, but also experimentation, resulting in new and exciting ways of communicating.

Our history with computers is also a history of our real-time representation within computers. It being an interactive medium, the machine needs our presence in some way; a mouse pointer, the typing of letters in a text field, a voice, moving avatar or video stream. But how deeply related we are with our representation, it operates in a different realm. The mirror or echo of our actions has a flavour of its own. This dissociation brings in a digital weird that becomes a new space.

This exhibition showcases works from 1998 to 2020, that all navigate this space, reflecting on how our disembodied selves echo back their unique presence.

In spring 2020 Upstream and Constant Dullaart made plans to develop a new online platform. Joining forces with Jan Robert Leegte, Jonas Lund and Ties van Asseldonk & Deborah Mora of Interaction Design Artez the idea became upstream. gallery an online platform meant for exhibitions developed, curated and participated by artists and curators that belong to the top of the digital art world. This new exhibition, curated by Jan Robert Leegte is the 3rd show on the platform.

Net Art already exists since the mid 90s, but now is a great time to dive back into all the great works of art the internet has to offer. The urgency of this type of art becomes apparent in these times. The more because traditional works of art that are shown online have the disadvantage that they are reduced to pictures on your screen and that the work actually only really

Cassie McQuater, 2017, *Jennifer's Quest*

comes into its own when you are standing before it. These times demand for something different and the art form that is undoubtedly best equipped for these conditions is NetArt, art made for the internet.

For this exhibition, no works have to be shipped. No one has to leave their house. And best of all: the works can be experienced in full glory. The only thing you will need is an internet connection. Sit back and enjoy!

LaTurbo Avedon, 2012, *Club Rothko - Save 01*
Petra Cortright, 2009, *When you walk through the storm*
Harm van den Dorpel, 2015, *Hyphenation*
Miron Galić, 2017. *Window*
Yael Kanarek, 2002, *Hello*
Jan Robert Leegte, 2020, *Drop Shadow*
Cassie McQuater, 2017, *Jennifer's Quest*
Marisa Olson, 2015, *Performed Listening: Boomerang (Screencap)*
Jonathan Puckey, *Pointer Pointer*
Sabrina Ratté, 2014, *Visités Possibles*
Akihiko Taniguchi, 2020, *Washing Hangs*
Damon Zucconi, 2015, *Repeating Hello*

Watch the full tour of the exhibition here.

à upstream.gallery

DAMON
ZUCCONI

YAEL
KANAREK

PETRA
CORTRIGHT

AKIHIKO
TANIGUCHI

LIĆ

LATURBO
AVEDON

MARTINE
NEDDAM

CASSIE MCQUATER

JAN ROBERT
LEEGTE

JONATHAN
PUCKEY

SABRINA RATTÉ

a
telephone
girl

DAMON ZUCCONI:
REPEATING HELLO
(2000)

The work is part of a series of web-based
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plain our perceptual experience.

LINK

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want to come that close to me?

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2020 DO NOT L

Curated by: Dirk Paesmans & Bob Bicknell-Knight

12 - 28 June 2020

Participating artists:
Madeleine Andersson, Michael Berto, David Blair, Nancy Buchanan, Heath Bunting, Green Cube Gallery, Inari Wishiki, Peter Luining, Conall McAteer, Viktor Timofeev & Jaakko Pallasvuo, Everest Pipkin, Niko Princen, Kristina Pulejkova, Guido Segni, Petra Szemán, Krassimir Terziev, Puck Verkade & Thomas van Linge

Bob Bicknell-Knight is an artist, writer and curator. His work is influenced by surveillance capitalism and responds to the hyper consumerism of the internet. Utopia, dystopia, automation, surveillance and digitization of the self are some of the themes that arise through his critical examination of contemporary technologies. Bicknell-Knight is also the founder and director of isthisit?, an online platform for contemporary art that's exhibited over 800 artists since its creation in 2016, through online and offline exhibitions, a digital residency and a physical book series.

Dirk Paesmans is an artist working and living in Dordrecht, the Netherlands. He studied under Nam June Paik at the Staatliche Kunstakademie Düsseldorf before attending CADRE, the electronic arts laboratory at San Jose State University in California. He started his career as a video artist, and since 1995 has been working together with Joan Heemskerk. Both form the artist collective JODI, known for its pioneering net-based artworks.

INK
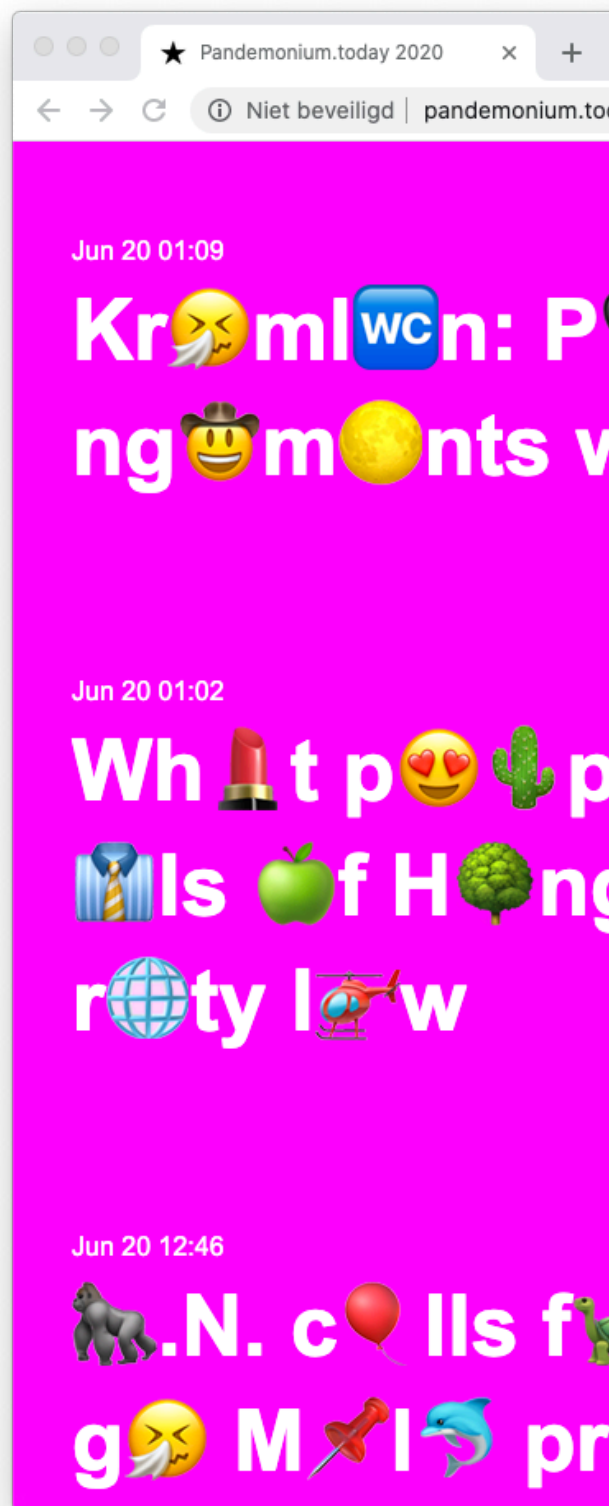
pandemoniur

· EVERY MINUTI

· HOLIDAYS

· I Visited Art Basel

Have 7

2020 DO NOT LINK◻is an online exhibition concerned with ideas of virality and data distortion, featuring artworks and external links that explore the embedded hyperreality of our networked society. The show takes the format of an infinite scroll, an ever-evolving list of artworks and ephemera, referencing the habit of uncontrollably hoarding electronic bookmarks or digital tabs. The title of the exhibition refers to being disconnected from the world, web pages and one another during this unprecedented moment in history. It acts as both a warning and an impossibility, with 2020 being remembered in history for years to come.

With the rise of search engines and the demise of the URL, websites, much like the year 2020, can now never not be linked to. Within the show an ongoing archive of embedded links, from artist interviews to digital downloads, are available to access, embracing our hyperconnected online existence. From simulating an environment that's cut off from its essential resource to a tutorial detailing how to enter a fictional realm, the artworks in the exhibition reflect how dependant we are on our interconnected lives./

$autocompletion-text!2020DONOTLINK-featuring artworks from a global network of artists on how to create a virality-free digital identity. We have decided to include in this exhibition Internet memes that do not conform to the 'norms' of online practice. We take this decision to
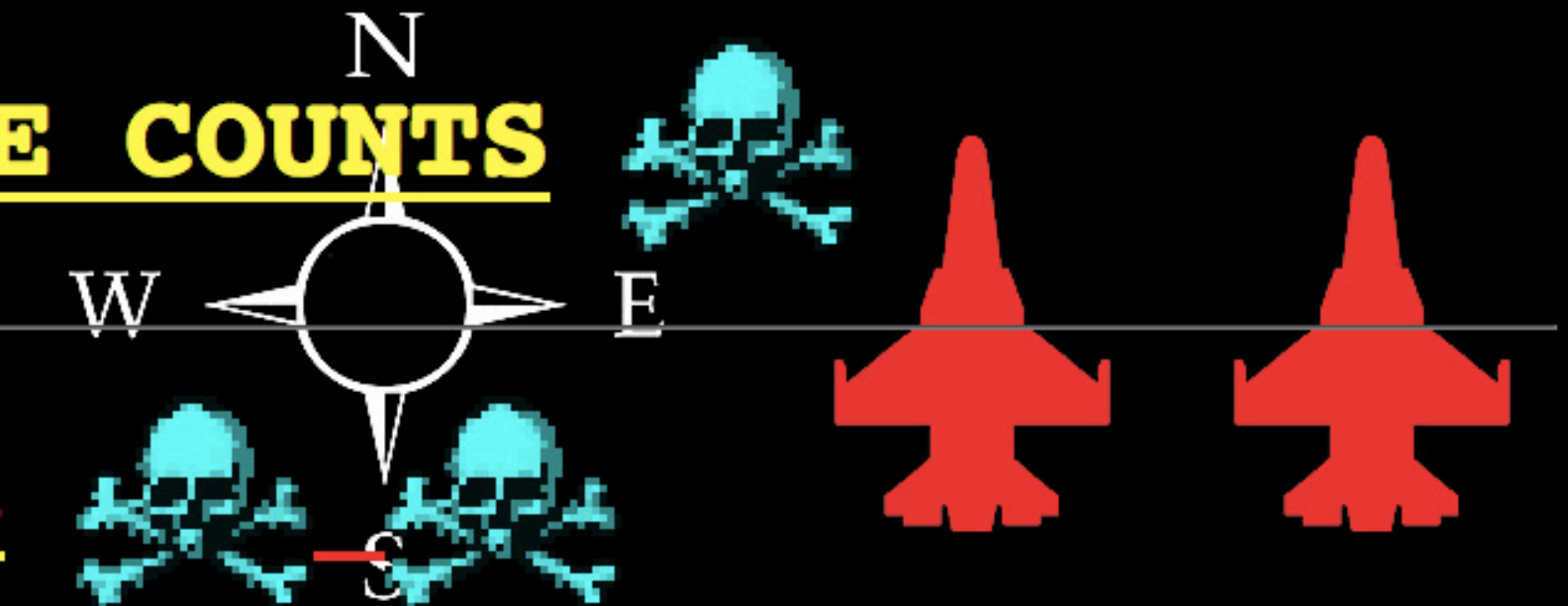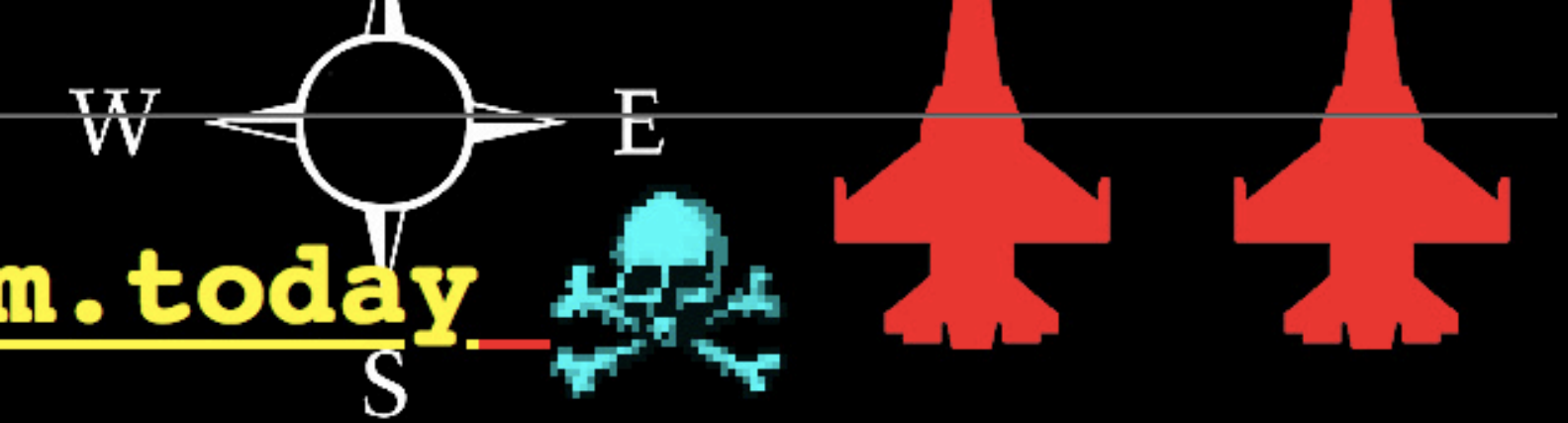
be an individual one and have left it to the local artist or other institutional partners to decide whether to exclude anything from the programme. We are encouraging people to submit their works/

$autocompletion-text!2020DONOTLINK-takes the format of an infinite scroll an ever-evolving list of online artworks and ephemera referencing the habit ofthis scrolling element which would make websites look infinitely repetitive. The end is drawn and it's too late for it to get back on track. Eventually the scrolling ends. The web starts over/ $autocompletion-text!2020DONOTLINK-the title of the exhibition refers to being disconnected from the world web pages and one another during lockdown.

The installation's audience is able to view at an alternative point in the shutdown while being completely disconnected from other parts of the world. According to a statement an expressionist project entitled 'If the page are closed then I am closed.' - 'If the page are closed then I am closed' - develops through a series of pieces including work that explores the continuous flow of information and the nature of the space during digital shutdown. Public spaces are radically transformed when the page is closed.

The exhibition states: 'The work is meant to highlight how our routines,perceptions, friendships and people in general
alter when we/

Madeleine Andersson
Michael Berto
David Blair
Nancy Buchanan
Heath Bunting
Green Cube Gallery
Inari Wishiki
Peter Luining
Conall McAteer
Viktor Timofeev & Jaakko Pallasvuo
Everest Pipkin
Niko Princen
Kristina Pulejkova
Guido Segni
Petra Szemán
Krassimir Terziev
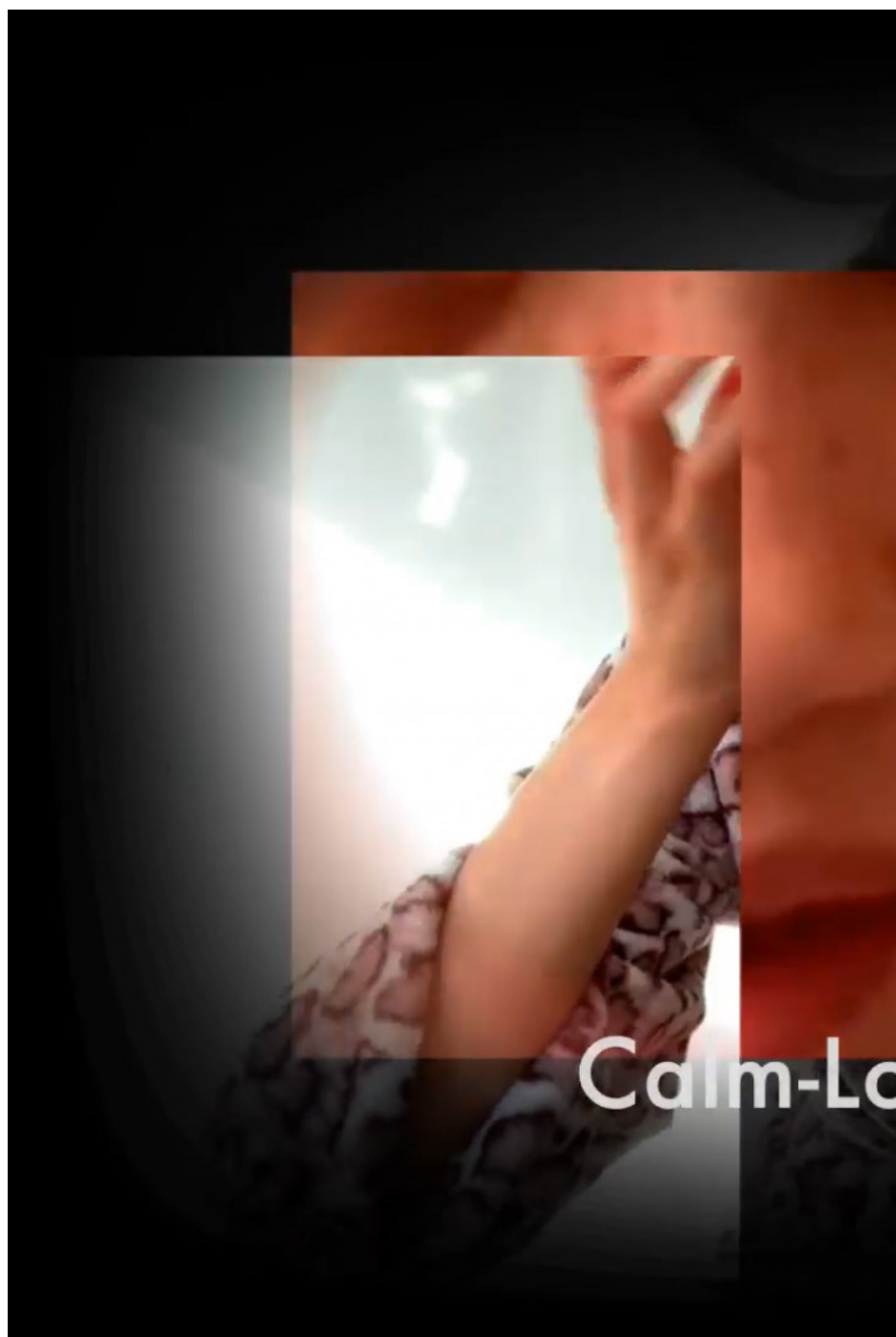Puck Verkade & Thomas van Linge
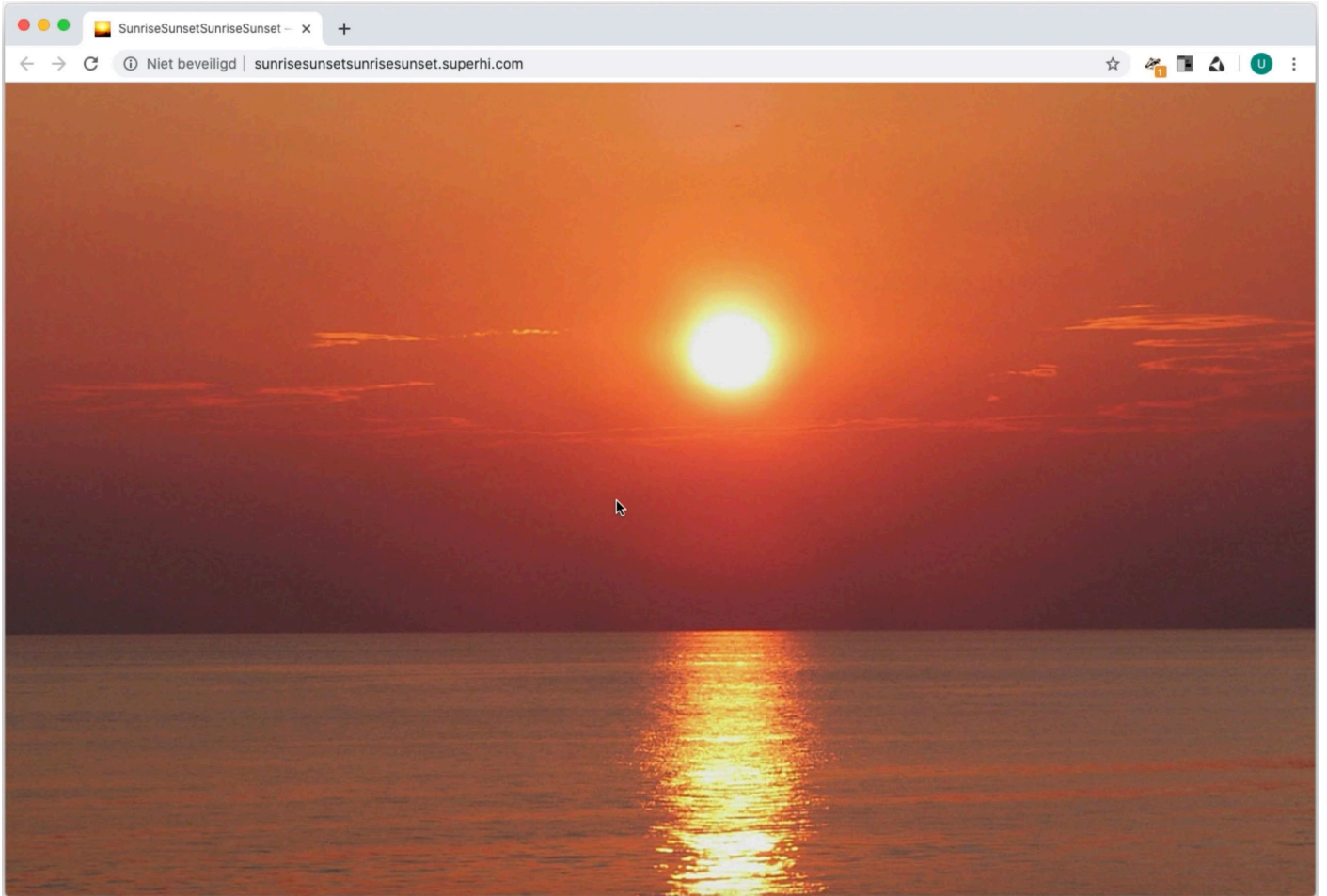
APPEARANCES

Curator: Josephine Bosma

26 September - 24 October 2020

Participating artists:
Addie Wagenknecht, Annie Abrahams & Daniel Pinheiro, Amy Alexander, Claudia Del & Jaume Clotet, Evelina Domnitch & Dimitry Gelfand, Knowbotiq Research, Nancy Mauro-Flude, PolakVanBekkum, Stephanie Syjuco, Valentina Gal, Winnie Soon

appearance | əˈpɪər(ə)ns |

1 the way that someone or something looks: she checked her appearance in the mirror.
• an impression given by someone or something: she read it with every appearance of interest.
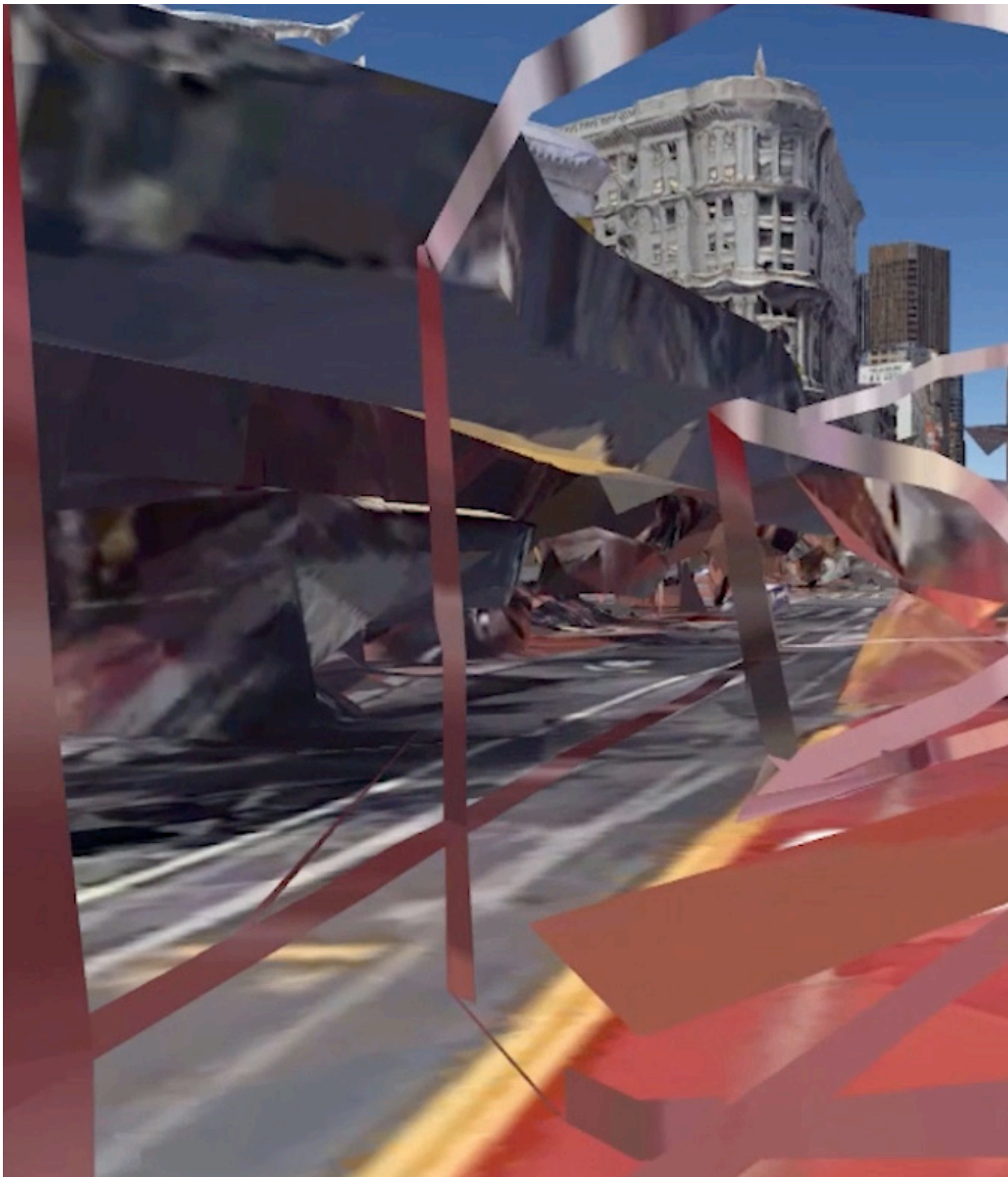
2 an act of performing or participating in a public event: he is well known for his television appearances.

3 an act of arriving or becoming visible: the sudden appearance of her daughter startled her.
• a process of coming into existence or use: the appearance of the railway.
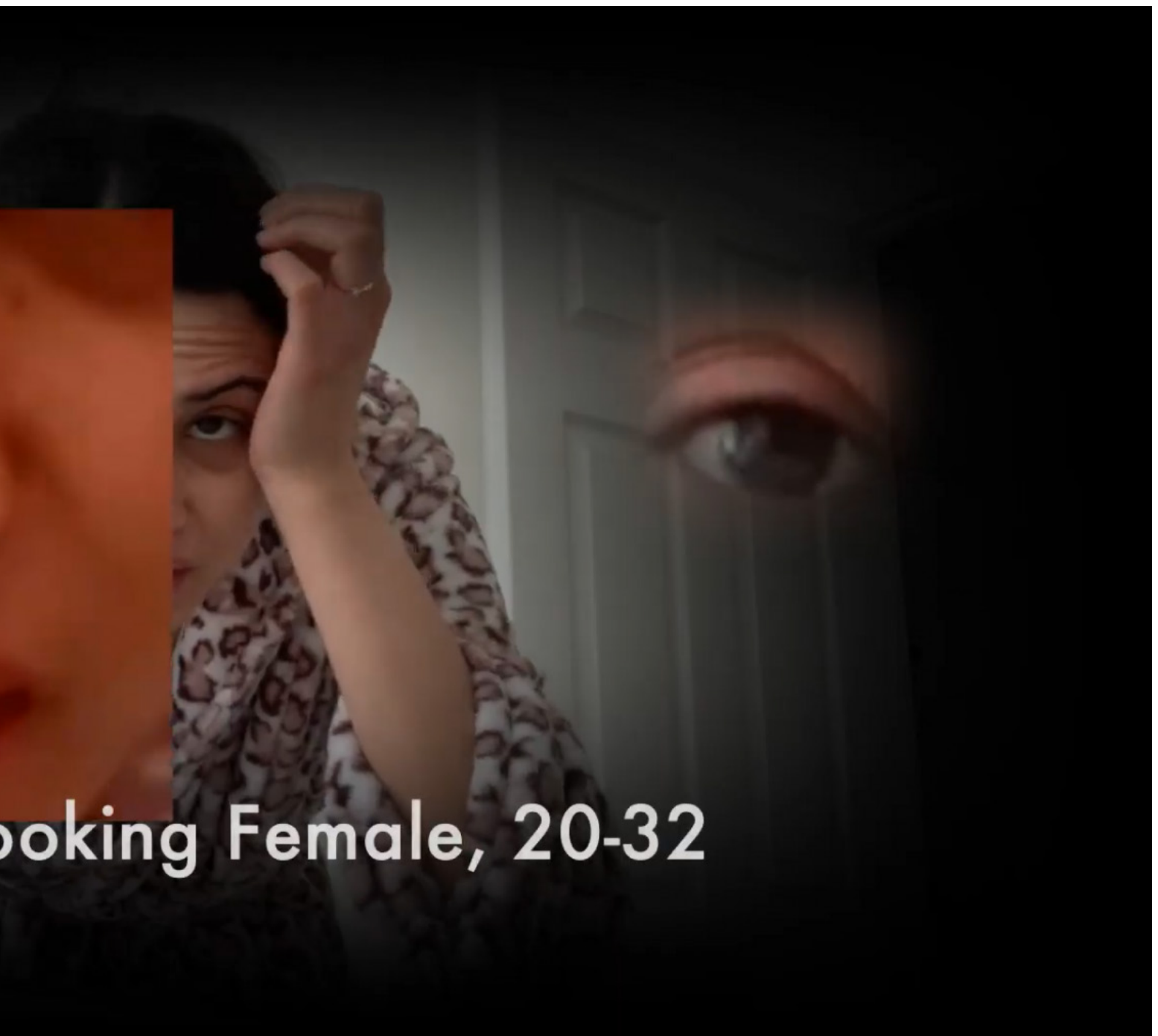
ɔoking Female, 20-32

Appearances exist on the edge of reality and perception. Appearances can be sudden or take their time to show. They can be lasting, decaying or downright misleading. We often see what we want to see. We more often see what we expect to see. Most of the time the poetry of that situation escapes us.

APPEARANCES IN THE GREATER CLOUD

The information society is also the society of the shattered mirror and the fractured lens. Countless reflections of and on the real make up a large labyrinth of fragmented truths, half-truths and fictions. Together they form a beautiful but also daunting abyss of appearances. The technological means surrounding us create an extreme density of these reflections, which in turn impacts on existence itself. New perception and navigational skills need to be learned. Of these, basic mechanical skills are relatively easy to obtain, but for a profound understanding, of what we see and how and why we see it, we need different kinds of skillsets. One important thing we still lack in this context is a new, extended form of intuition, a non-verbal knowledge grown from extensive, genuinely authentic experiences of various network modalities. This exhibition offers a range of them. It shows a variety of ways artists use the Greater Cloud, the mother of all networks and cloud platforms: the internet.

Josephine Bosma (1962) is a freelance critic and theorist working in the expanded field of art and new media. She is specialized in art and the Internet, and lectures and publishes internationally. In 2011 NAi/Institute for Network Cultures published Josephine Bosma's book Nettitudes – Let's Talk Net Art.

Amy Alexander - What the robot saw (2020)
Stephanie Syjuco - Spectral City (A trip down market street 1906/2018)
Annie Abrahams and Daniel Pinhiero - Distant Feeling(s)
Addie Wagenknecht - The perfect cat eye with or without your covid Zoom date
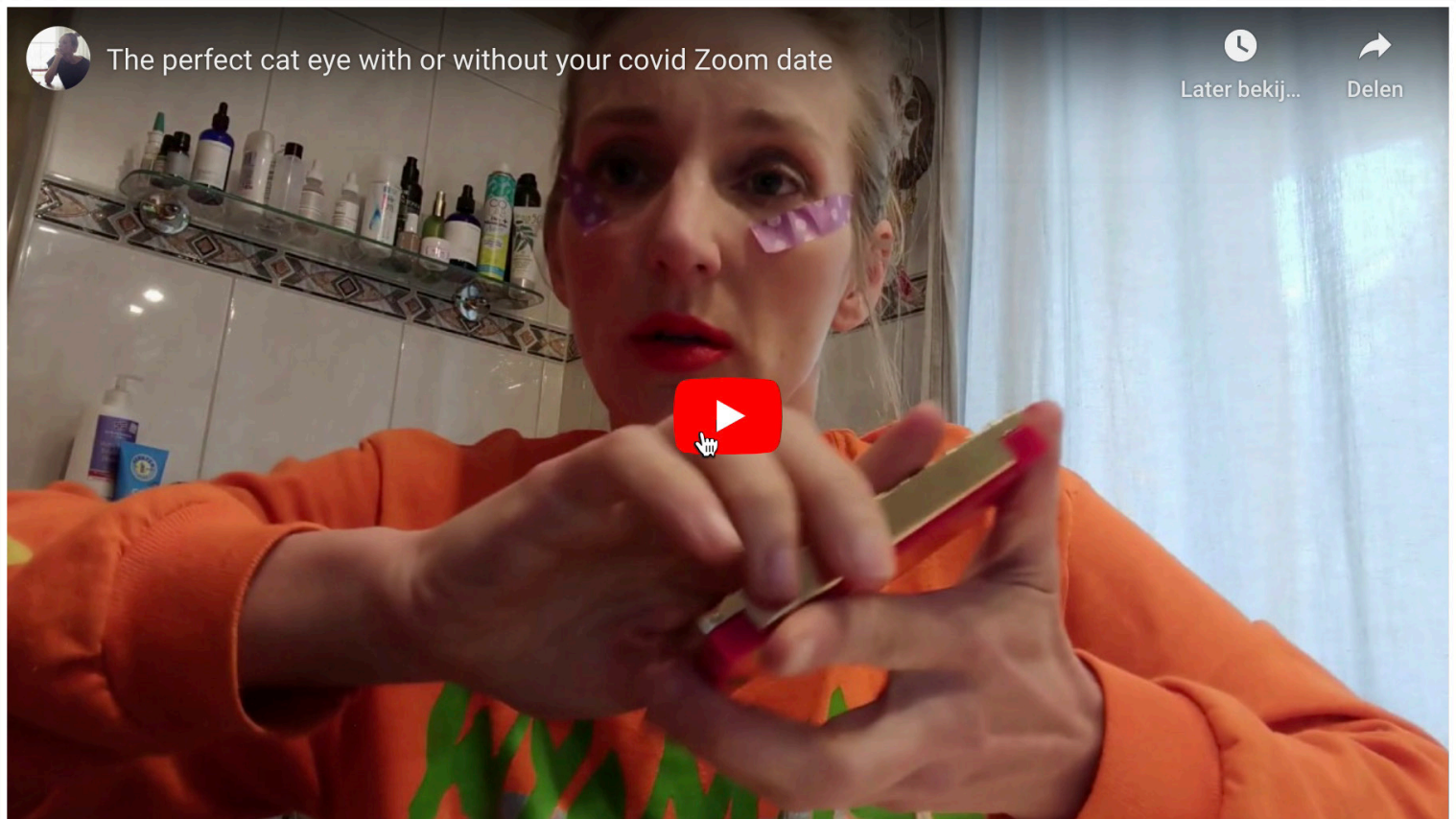Nancy Mauro-Flude - Self Portrait (Mirror)
Knowbotiq - Kotomisi
Valentina Gal - The Spirit is willing, but the Flesh is Furry
PolakvanBekkum - Fronting Motion
Evelina Domnitch & Dmitry Gelfand - Sinking Thoughts
Clàudia Del & Jaume Clotet - See Time Go By
Winnie Soon - The Mao Experience

UPSTREAM GALLERY

Kloveniersburgwal 95
1011 KB Amsterdam

t. +31 (0)20 4284284
e. info@upstreamgallery.nl