



DREAM A VERSE

Group Show

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The Dream a verse exhibition relates to the different aspects of contemporary digital creation and the spaces of action that break forth alongside technological development. Some of the artists use this medium as a tool, while for others it functions as a place of reflection to generate a variety of imaginaries around hyperreality and interconnectivity

Contemporary artistic production cannot be understood without the massive assimilation of the Internet. With the advent of the new millennium, many debates have been generated around the medium and terms such as the so-called post-internet condition have emerged. According to the proponents of this term, an inherent awareness of the Internet exists coming from its daily implementation in society. Everything is susceptible to being disseminated in the network and this relocation contributes to the fact that even the tangible can be witnessed simultaneously in different parts of the globe. The Internet cannot be treated as a medium that is limited and isolated from the public, it has influenced a series of social, aesthetic, and communicative changes that intervene in everyday life.

Artists were quick to critically explore all these technologies and social changes, making them the reference and research context for their artistic productions.

While digital is commonly attributed to what happens in numeric characters, especially in digits of ones and zeros, it can also be understood as what is created with the fingers or digits of the hand itself. Thus, this art also refers to the artistic production created with the fingers in contact with the interfaces of the electronic devices; press keys, click or slide on a touch surface.

This connection with the tangible is faced by the artists of the exhibition from different fields and invites us to contemplate reality from a mixed perspective, where bodies and spaces are distorted towards the critical, the confusing and even the uncomfortable. They use sound, transmedial and memetic language codes to articulate immersive spaces in which to reflect on different contemporary concerns.

In the mid-1990s, theorists such as Bosah Ebo had envisioned the Internet as a space for inclusion in which to finally dispel racial, gender, and class discrimination through anonymity and horizontality in the message. At present, the reduction of the visible environment through the click is evident, this turns navigation into a process of reducing unfathomable environments to personal architectures that continuously reinforce the ideology and tastes of the network user. Each subject generates its own identity through the archiving of activities and having the ability to create, manipulate and manage the space to provide new approaches. This structure has promoted an artistic production focused on the creation of new imaginaries and aesthetics based on remixing, appropriating, and restructuring content.

Opening:
Friday 6 May 18:00 - 21:00
On view : 6 May - 17 June Tuesday - Friday 16:00 - 20:00



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With the first computers the interfaces were purely linguistic and operated with logics understandable by the user, the relations between machine and subject were given by means of concrete linguistic systems. Once the graphic operating systems are marketed everything was simplified into icon layouts based on user interpretation and became capable of being handled even by children. This is where the value of the image invites us to escape logic through abstraction and to place special emphasis on the user's imagination.

The expository proposal escapes the algorithmic rationality to articulate narratives related to the dreamlike, the surreal and the artificial, creating an imaginary that starts from the use of tools and technologies based on digital environments to raise different contexts and universes non-existent in the tangible plane.

Manuel Minch
Artist and researcher

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