

CLOUD
WALLET
SERIES

Martin Lukas Ostachowski



THE EXHIBITION

Cloud Wallet Series

With his digital wallet series, new media artist Martin Lukas Ostachowski highlights the misconception of how digital wallets carry digital assets and how they have become new digital identities. Their association, as wallets, falsely suggests digital wallets are vessels for cryptocurrency, crypto art, or any form of digital assets. More accurately, wallets can be seen as virtual bank accounts with the right to execute transactions of assets that reference them. As such, digital assets never leave the blockchain. The continuous creation of transaction blocks merely tracks how these rights are redistributed between wallets, conceptually similar to DNA and whose rhythm of creation acts as the metronome of the Web3 ecosystem.

On the other hand, the demand for interoperability in the web3 environment across metaverses, decentralized applications, and communities led digital wallets to become one of the primary forms of identification. Although digital wallets consist of only alphanumeric strings, the contents are accessible to anyone, and so are all associated transactions. Consequently, the permanent ledger concept of the blockchain, which documents every transaction since its inception, reveals the identity of a wallet's owner in most cases. This renders a seemingly private environment as pseudo-anonymous, and the owners' true identities emerge despite the many layers of encryption. Nevertheless, the digital wallet concept, paired with the permanence of the blockchain, fuels abstract concepts of futurism and posthumanism.

The digital wallet series also borrows from the artist's recognizable *Exclamatory Intermezzo* series patterns, which he has developed for over 20 years both inter- and intradisciplinary. The series examines the artist's questions around identity as a global citizen and digital nomad, finding personal constants in the sky rather than geographically. This conceptual fit of uniting these series can be seen in the digital wallets through the abstracted encryption layers and cut-outs, which render the conceptually folded cloud wallets transparent.

THE ARTIST

Martin Lukas Ostachowski is an artist based in Canada who explores geometric abstraction and minimalism using physical and digital languages through the use of technologies like blockchain. The cloud wallets are part of Martin Lukas Ostachowski's current body of work *Network of Hope*. He explores clouds as a symbol of the blockchain's transformation, intangibility, internationality, and underestimated fragility. Passionate about the transformative potential of blockchain for society, the artist focuses on educational artworks about the technology he considers essential for future inclusion. Since 2018, Martin Lukas Ostachowski has demystified technical aspects and introduced the public to the technology through artworks and visualizations. Parts of this growing body of work were initially exhibited during his solo exhibition *Tropopause Contemplation: Blockchain Technology and Inclusive Decentralization* in 2019 and physical group exhibitions in North America, Asia and Europe. Most recently, Ostachowski created a historical overview of blockchain art history for one of the first institutional group exhibitions: DYOR Do Your Own Research at the Kunsthalle in Zurich, Switzerland.

Aside from exhibiting and tokenizing crypto art since 2018, Martin Lukas Ostachowski co-authored a position paper on the subject in 2019 and started publishing his research of the [crypto art history](#) as a timeline in 2020. His comprehensive overview and articles earned him the crypto art historian nickname and led to numerous international public speaking engagements over the past few years.

Website <https://mlo.art/>

Twitter <https://twitter.com/MLOdotArt>





Cloud Wallets: Constructed Emptiness

Martin Lukas Ostachowski

2023

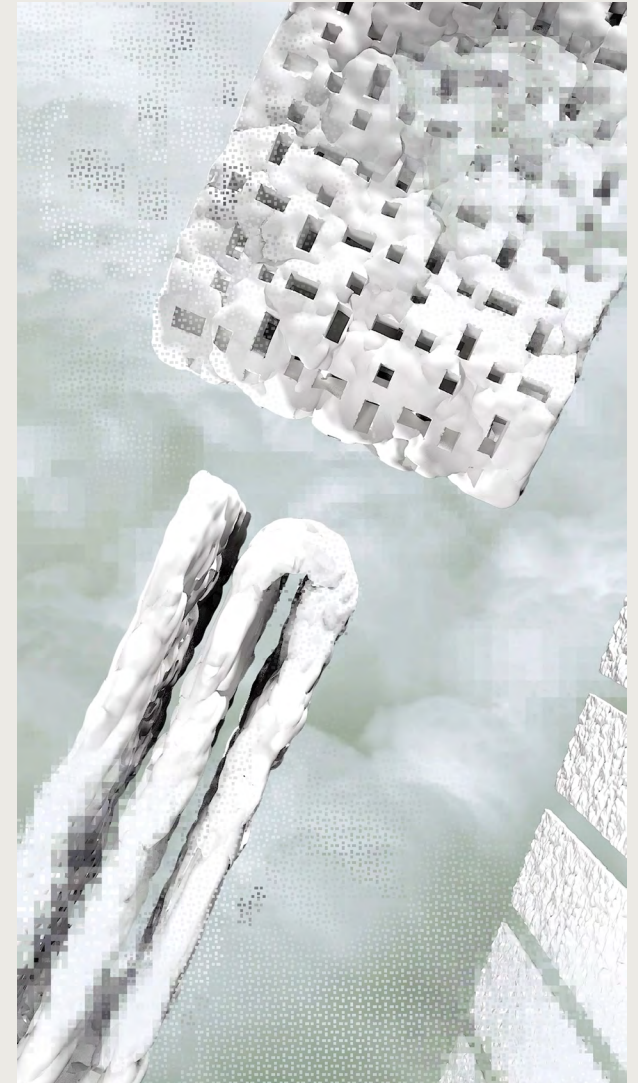
Animated Python-processed image frames superimposed on 3D animations and aerial videos recorded by the artists, 1,080 x 1,920 px, 1:00, MP4 w/ sound

Unique edition

4,632021 ETH

Constructed Emptiness explores the misconception that blockchain-backed digital assets could ever leave the blockchain. Digital wallets consequently remain empty and cannot carry any digital assets; hence they can be restored with their seed phrases.

The price references June 3rd, 2021, the day the European Commission proposed a controversial framework for digital identity wallets for Europeans (6/3/2021).



[Click here to watch the video](#)



Cloud Wallets: Ascension

Martin Lukas Ostachowski

2023

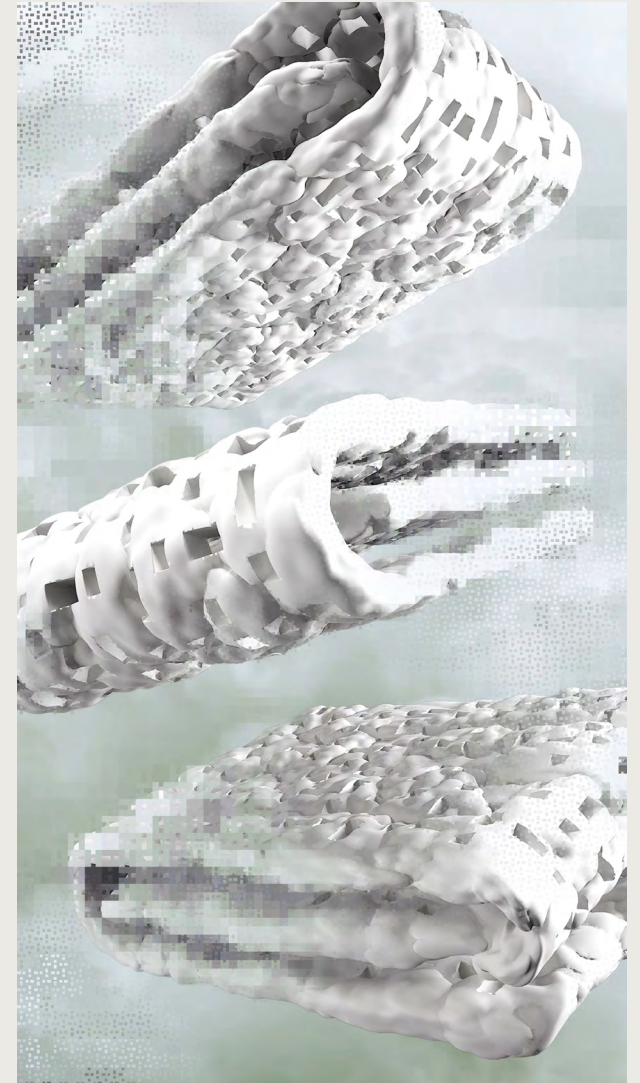
Animated Python-processed image frames superimposed on 3D animations and aerial videos recorded by the artists, 1,080 x 1,920 px, 1:00, MP4 w/ sound

Unique edition

4,632021 ETH

Considering the demand for interoperability across the metaverse and decentralized applications, digital wallets have evolved towards digital identities in the web3 environment. In particular, the permanence aspect of the blockchain and digital wallets promotes conceptual ideas of futurism and posthumanism.

The price references June 3rd, 2021, the day the European Commission proposed a controversial framework for digital identity wallets for Europeans (6/3/2021).



[Click here to watch the video](#)



Cloud Wallets: Casting Shadows

Martin Lukas Ostachowski

2023

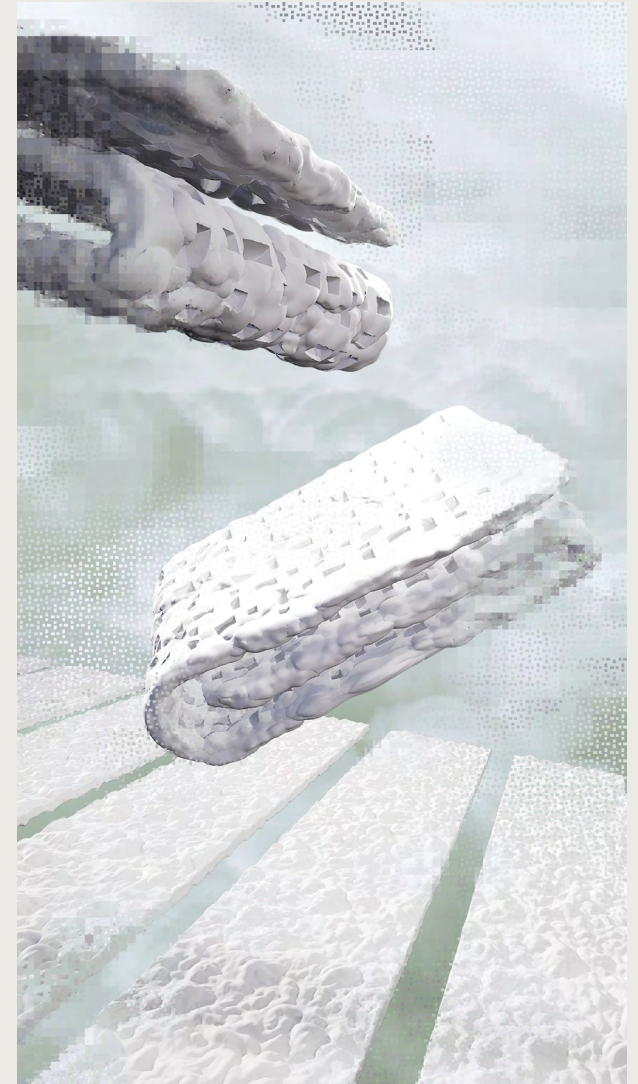
Animated Python-processed image frames superimposed on 3D animations and aerial videos recorded by the artists, 1,080 x 1,920 px, 1:00, MP4 w/ sound

Unique edition

4,632021 ETH

Decentralized blockchains offer transparency into all digital wallet assets and their transactions since they are captured in transaction blocks. Not only are these permanent digital traces examined by (tax) authorities, but they also reveal unconscious aspects of the owner's personality and behaviour.

The price references June 3rd, 2021, the day the European Commission proposed a controversial framework for digital identity wallets for Europeans (6/3/2021).



[Click here to watch the video](#)



ART & CURRENCY: THE PURPOSE OF MONEY IN ART

Cloud Wallet Series falls within the crypto art group show "In-Valuable: The Short History Of Crypto Art" curated by Marlène Corbun and Fanny Lakoubay and is part of a larger exploration of "Art & Currency" on the laCollection platform. The recent cryptocurrency boom offers a conceptual base for contemporary artists to question and expose the intricate systems of power behind money while also using blockchain technology as a creative medium. Collectively, the exhibited works intend to challenge the complicated relationship between art and currency.

Throughout history, artists have challenged the value and concept behind money, especially in the past 70 years with the rise of consumption society. Is money worth it? What is money?

Artists have underlined humanity's growing obsession with the green bill in an attempt to make us question its core value. From Yves Klein's zones of immaterial sensibility to Andy Warhol's dollar portraits but also J.S.G. Boggs's bills and more recently Maurizio Catellan's wall banana; artists keep questioning the real value of money.

Nowadays, with the recent development of crypto money, and blockchain technology, artists have mirrored those evolutions to create their very own artistic versions of currency. Beyond the aesthetic caricatures and beyond money's iconography lies the webs of power and hierarchy at stake in our society.

The show "Art & Currency" positions crypto art in continuity with traditional art history and reveals the plurality of visions towards the evolution of our economical system. Artists as early as 2014 have started thinking about what this new currency meant for us as a society at a conceptual level never met before, where money becomes the central matter at hand in the artistic journey of many creative minds. NILI created NILIcoin in 2014 as a way to rethink what money means to us. Cryptograffiti used symbols of the traditional banking system, such as pieces of credit cards, to create new works highlighting how cryptocurrency changes the way we think about money.

Many times, in a satirical way, artists reappropriate currency and twist its meaning in their work, like Pascal Boyart, exploding thousands of dollar bills into portraits of new heroes like Satoshi Nakamoto, or Alotta Money, who used augmented reality to tell a new story of a \$1 dollar bill. By looking at the additional experiments made by crypto artists such as *I am a coin* by Kevin Abosch, *Bitchcoin* by Sarah Meyohas, *Fake internet money* by Steve Pikelny we see how artists reverse the myth by undermining the "value" of money/crypto money. In other experiments like *Portrait of a Mind* by Robert Alice, we are dragged into the source code of Bitcoin literally transferred on physical stones, displaying digital obsolescence.

This group show means to present new works by artists experimenting with currency concepts to educate, tell new stories and imagine new ways to think about currencies in the future. In a very male driven environment, either in the art market or in economics, we will also highlight how female artists view this subject and bring more depth to a century-old fable.



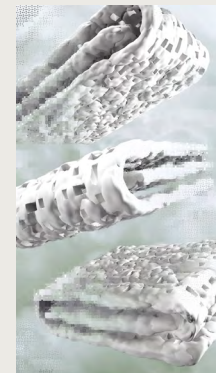
Kalen Iwamoto
Coining poetry – C0ded
2022



Obvious
Discernible Hand
2022



Operator
Acts of Devaluation
2022



Martin Lukas Ostachowski
Cloud Wallet Series
2023



ABOUT THE CURATORS



Marlène Corbun is based in Switzerland and has been navigating the contemporary art market for 10 years. She worked for White Cube Gallery and Christie's in London before launching her own art advisory boutique in the fields of Post-War and Contemporary art and digital art. Since one year, she has been working as Head of Contemporary Art for the Web3 art platform, laCollection, leading contemporary art projects such as the online show "Web3 Aesthetics" with Annka Kultys Gallery.

She is a graduate of The Courtauld Institute in London with a post-graduate diploma in Art History and EM Lyon Business School in France specializing in the Art Market.



Fanny Lakoubay is a French-born digital art collector, advisor and curator with 14 years of experience in art, technology and finance, with most of her career in New York City. Since 2018, she has been advising many NFT projects, crypto artists and collectors via LAL ART. She is also involved in Web3 initiatives, such as GreenNFT, RadicalxChange Foundation, WAC Fellowship (Web3 for Arts and Culture), CADAFA (The Crypto And Digital Art Fair) and BAD (The Blockchain Art Directory). She lives with her family between France, the US and Argentina.



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