

REPLICANT

Decard: How can it not know what it is?

Tyrell: Commerce is our goal,
more human than human is our motto.

VIOLET DENNISON at Jan Kaps.

Scene1: Open on a street in a metropolitan area, that atmosphere is seedy, classically rundown, half-futuristic urbanity, permanent city, neon and rain, a corner or an alleyway, something of a dead end. The set conveys the emotionality of a dead end, there is a foggy window, you can see the dim lights of the nightlife inside from outside.

Violet Dennison's work in *Replicant* is an archeology of the unbuilt promises of cognitive labor's emergence as the dominant form of production in western cities. The first series of these sculptures, were made from leftover chairs in an office that became Dennison's studio. Similarly, the sculptures shown at Jan Kaps consist of out-of-use office chairs. Parts of these chairs have been structurally juxtaposed with geometric cement forms that unleash a growth of plastic foliage. In their combination of elements from construction and interior design, the sculptures formally meditate on

the relationship between design and architecture.

The office chairs are a mass produced memory of the physical infrastructure of the Fordist economy. Value production is increasingly invisible and capitalizes on the domestic, private, and intimate lives of individual. Even life itself is a site of value generation and regeneration. In this space attention is given to objects that denote forms of cultural capital, which are preferred to *ordinary* products for their ability contain the subjecthood of their maker. Dennison's work contains a type of dialectic between playful impression of a time passed and the structural weight of a paradigm shift.

-Milan Ther

Zora: What does he mean?

Decard: That we want things, products, that represent us, our unique outlook

Zora: What is the difference between those products and these chairs?

Decard: These chairs are sculptures that substitute the typical utility of a chair with a theoretical, empathetic or dialectical utility

Zora: What do we expect from a contemporary chair, or from a designer object?

Decard: practical utility plus aesthetic utility

An object does not object

"Inherently all art is political. I'd look at these works as something emerging from part of a larger system. Ideas Dennison has discovered in literature, thought-vehicles, identities she has glimpsed, conversations, fantasies of possible artworks, are all carried with her into her studio, and in an act of what I believe is faith, pummeled into physical realization. Of course this tells us something about labor. She ends up with a kind of catharsis in reverse; this is stressful work."¹

Anxious office workers, hands to god, exalting? No, stretching their sleepy limbs, reinvigorating their bodies to do work, morework with their brains. Their bodies immobile like masses of concrete – get it – invigorate your bodies, make that mind workworkwork. Pandiculation is yawning and stretching at the same time. When you yawn your body might be trying to get more oxygen to keep you awake, have a coffee, go get a café, you flat cement painting of a man, will you be ready for the site by tonight? She's got a toilet scrubber, its brand new bright yellow red blue, it's a colorful banner – she's holding it high – it's so separate from its purpose- its intended fate – its proposed end, "destiny wuz here" written on the bathroom wall – its been repurposed now, reborn.

**A replicant is a human that is not human
An artwork is an object that's not meant to be**

*city party
plastic options
sorry bar*

¹ I would add, Violet dreams of throwing her sculptures into the Gowanus Canal.